

"TWO GEORGES AND THE DRAGON"
THE HEROINE'S JOURNEY IN THE NOVELS OF
GEORGE SAND AND GEORGE ELIOT

**TWO GEORGES AND THE DRAGON:
THE HEROINE'S JOURNEY IN SELECTED NOVELS OF
GEORGE SAND AND GEORGE ELIOT**

By

D. A. WILLIAMSON, B. A., M. A.

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AUTHOR: D. A. Williamson, B. A., M. A. (McMaster University)

SUPERVISOR: Dr. John Ferns

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ABSTRACT

A critical study which links George Eliot to George Sand is not a new idea. While considerations of social thought, art, feminism and the imagery used by the two novelists have formed much of the comparative criticism to date, this study examines another vital link between the French and the British novelist. "Two Georges and the Dragon" focuses on the psycho-spiritual evolution, the individuation process, experienced by four Sand-Eliot heroines. The nineteenth century's concern with "Soul-Making" (Keats, 334), its search for self and certitude in the face of social, religious and technological change, fostered a widespread artistic renovation of both pagan and Christian myth. Thus, while Carl Jung's terminology for the stages of individuation was not yet available to either Sand or Eliot, the mythic archetypes essential for a Jungian exploration of the psyche were. It is from this archetypal perspective that the sequence of "the heroine's journey" is developed.

Maureen Murdock's The Heroine's Journey (1990) depicts the twentieth-century version of the feminine quest for individuation. Despite separation by a century-and-a-half, the Sand-Eliot protagonists' struggles to attain an "informed sympathy" are strikingly similar to the contemporary "heroine's journey" toward an integrated consciousness. Murdock's archetypal sequence illustrates precisely how "history [becomes] incarnate" in these nineteenth-century heroines. A progression through a series of initiatory stages marks the individuation process. To be sure, some measure of ego deflation and subsequent renewed perspective do occur for many characters in both Sand's and Eliot's novels. In these cases, shadow aspects of the unconscious emerge and are assimilated.

However, our concern is with the heroines who undergo a complete cycle of individuation. In Jungian terms, these heroines not only acknowledge personal shadow content, they also undergo an ultimate ego deflation in depth. The process involves an encounter with, and assimilation of, the collective historical values inherent in the imago Dei, central archetype of the psyche's unconscious aspect. As a result of her personal individuation, the heroine, in turn, effects an elevation of consciousness in those around her. George Sand's Consuelo offers the nineteenth century's first depiction of a complete individuation process for the feminine. This study proposes that the same process marks the experiences of the heroines in George Eliot's The Mill on the Floss, Romola and Middlemarch.

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TWO GEORGES AND THE DRAGON

Call the world if you please, 'The vale of *Soul*-making.'
Then you will find out the use of the world.... I say
'*Soul*-making' *Soul* as distinguished from an
Intelligence--There may be *intelligences*...but they are
not *Souls*...till they acquire identities, till each one is
personally itself.... Do you not see how necessary a
World of Pains and troubles is to school an
Intelligence and make it a *Soul*? A place where the
heart must feel and suffer in a thousand diverse
ways.... How then are *Souls* to be made? How, but by
the medium of a world like this? (Keats, 334-335)

The heroine's end is not always what we would have it be. George Sand's Consuelo renounces her career in opera. George Eliot's Maggie Tulliver dies young, an unfortunate victim of rampant nature and mechanization. Eliot's Romola does not emerge as Renaissance Florence's leading philosopher or stateswoman; nor is Dorothea Brooke the member of her family who becomes an important British politician. Yet, such accomplishments might well be expected, given the ardent and aspiring nature of these four heroines. Instead, venturing beyond the heroine's mere ego fulfillment, both Sand and Eliot depict the vicissitudes of a process in which "the *Intelligence*--the *human heart*...and the *World* or *Elemental space*...act...on each other...for a series of years...for the purpose of forming the *Soul*" (Keats, 335).

While Keats' depiction of "*Soul*-making" is reminiscent of a three-element alchemical interaction, George Eliot's perception of the process incorporates an hermetic note. She determines that the soul ranges between "the windows of heaven and the fountains of the great deep" to ensure that its "poetry or religion...may be a real everflowing...fresh...river" (Letters 1, 264). In an effort to

explain the pattern of soul development in the Eliot heroines, Helena Granlund's study, The Paradox of Self-Love: Christian Elements in George Eliot's Treatment of Egoism (1994), illustrates a continuous cycle of the seemingly-antithetical "renunciation and the fulfillment of self," which culminates in a new identity of "higher egoism" (75). Using a Jungian approach which incorporates the alchemical, the hermetic and the resolution of polarities inherent in Grandlund's "higher egoism," this thesis examines what has not yet been considered in Sand-Eliot studies, the actual stages of psycho-spiritual progression which mark the heroine's quest. In effect, "Two Georges and the Dragon" proposes that the Sand-Eliot heroines' experiences constitute the archetypal sequence of individuation for the feminine.

A series of partially-resolved issues from previous Sand-Eliot literary criticism has led to the formulation of this study. To begin with, one might question why George Sand and her novel, Consuelo, have been selected for use in an archetypal study of the Eliot heroine. In George Sand and the Victorians: Her Influence and Reputation in Nineteenth-century England (1977), Patricia Thomson states that it is "indisputable" [that] George Eliot...was deeply and intimately influenced by George Sand, from her first novel to her last" (160). Thomson's study (152-184) examines the "many, many echoes of George Sand...throughout Eliot's writings" (181) and, then, considers the particular importance of Consuelo, which, Thomson determines, bears a "considerable relevance...to the entire corpus of George Eliot's novels" (164). This thesis seeks to further Thomson's argument about Consuelo's "considerable relevance" to Eliot's works by examining the archetypal patterns which govern the Sand-Eliot heroine's psycho-spiritual development process, her individuation. As the

nineteenth century's first and most widely read Romantic "novel of initiation" (Naginski, 190), one which illustrates the pattern of "individuation" for the feminine (Vierne and Bourgeois in Consuelo, 35), Sand's Consuelo illustrates the successive changes of consciousness which the heroine undergoes both in the context of her formal initiations and in her everyday experiences. The initiatory nature of daily existence, with its inflations and deflations, constitutes a vital element in the individuation process; and, in the end, only the individuated psyche comes to possess the dual vision capable of recognizing "history [or myth] incarnate" within the self. Of all Sand's novels, only Consuelo can be deemed "a reservoir of myths" (Naginski, 205), Sand's "attempt to verbalize the great myths of the Romantic collective unconscious" (Naginski, 7). In addition, as David Carroll reminds us in his George Eliot and the Conflict of Interpretations (1992), there is a continuance of "a commonplace of romantic thought in Victorian literature, especially in the account of the individual life [as] a vale of soul-making [in which] periods of holistic joy alternate with the aridities of dejection as the evolving self continues its search for, and creation of, more and more comprehensive meanings" (1992, 3). As Carroll notes, this "model was most memorably redefined for the Victorians by Carlyle in Sartor Resartus (1833-34)" (1992, 3). Despite the fact that neither Sand nor Carlyle "would have relished...their alliance as vital...presences" in the development of Eliot's fiction, their joint influence is nevertheless apparent (Thomson, 153).

An archetypal approach to a study of the Sand-Eliot heroine is also suggested by the mythic pre-Christian and Christian images with which both novelists describe their female protagonists' development. In The Triptych and the Cross: The Central Myths of George Eliot's Poetic Imagination (1979),

Felicia Bonaparte argues that Eliot's use of myth ventures beyond "allusion...and transient images" to provide "poetic equivalents for the literal action" (1979, 16). In turn, these "poetic equivalents" allow the placement of "the realistic narrative in an epic perspective" (1979, 16). Thus, Eliot reinforces the historical and collective significance of the heroine's everyday experiences. Moreover, Bonaparte discerns "a complex and extensive mythological structure that carries its own substantive and formal significance...in all of Eliot's books" (1979, 16). This suggests some central dynamic at work in the novels which, David Carroll determines, is "the acting out of the antagonism of valid claims, the essential conflict of interpretations [which] is a sacred and sacrificial task" (1992, 314). In fact, Carroll's "hermeneutic cycle" with its "type and antitype" and "epiphanies" is remarkably similar to the cycle of "The Heroine's Journey" to individuation:

What does this hermeneutic of suspicion finally uncover? The careers of the heroines which act out most explicitly the sequence of the master-plot provide the clearest answer. The temporary coherences they achieve may be the 'adjournments' from Maggie's various crises or the staging posts of European civilisation Romola passes through, but they all eventually reach the impasse, the oscillation, or vertigo in which meaning and verisimilitude end.... Their long detours in which every possible resolution or world-view has been dismantled brings them to an end which is also a beginning. At this point, the hermeneutic of suspicion turns into the hermeneutic of restoration. They break through into another fictional reality...where they re-create and redefine through their actions the foundational myths from which they and their communities originated in the first place. (314)

Although Carroll's study maintains that the circle is one of hermeneutics, "a conflict of interpretations," I would argue that the individuation process, with its proposed resolution of both thought and feeling in an informed sympathy, its inflation-deflation dynamic, its ultimate dilemma, its ego-deflation in depth and the ensuing confrontation with the Imago-Dei or transpersonal Self, explains the heroine's developmental process more precisely. Nevertheless, both Bonaparte's and Carroll's findings illuminate the mythic and cyclical nature of the heroine's development and lead to the critical discipline of archetypal analysis which this thesis employs. A final point of discussion remains: it concerns the heroine's end in anonymity, Sand's and Eliot's insistence upon the evolutionary and historic significance of "those who live faithfully...a hidden life" (Middlemarch, 682). This particular point, which has been the source of much critical debate, finds an appropriate resolution in the final stage of the individuation process. As Campbell reminds us, the completion of this quest, in which the ego becomes subordinate to the transpersonal Self, involves no guarantees of public acclaim (1949, 37).

Although a late twentieth-century study of individuation of the feminine, Maureen Murdock's The Heroine's Journey (1990) serves to illuminate our examination of the Sand-Eliot heroine in three respects. The first is the reinforcement of the historical, yet eternal nature of the archetypes. While various aspects of the societal 'medium' in which the heroine finds herself may change, the evolutionary dynamic, the drive toward individuation, remains constant. Despite this century's progress in educational, political, and property rights for women, the current "heroine's journey" reveals a *déjà vu*, one which is particularly reminiscent of the nineteenth-century heroine's quest. Secondly, Murdock's illustration of the individuation process is, like Eliot's depiction of the

soul's functioning (Letters 1, 264), a continuous cyclic model. Murdock's pattern offers a clear sequence of archetypal stages which facilitates our exploration of individuation in the Sand-Eliot heroines. Finally, a "journey" or the possibility of perceiving a progressive quest is an essential concept to the study of a developmental process like attaining conjoint consciousness. Consuelo's picaresque adventures and initiatory sequences offer, as we shall see in chapter one of this study, a Romantic depiction of individuation for the feminine. Several developments mark the subsequent Victorian version of the process. Eliot restricts the settings to single microcosms like St. Ogg's, Renaissance Florence or Middlemarch. Thus, the medium in which the Eliot heroine develops is intensified, given more weight in the alchemical equation suggested by Keats' "Soul-making" process. The individual and collective significances of Consuelo's formal initiations reappear and are secularized in the Eliot novels. In fact, I would argue that this secularization process marks the transition from initiation to individuation; it is a development in which there is no loss of the initiation's significance, despite its occurrence in the midst of everyday events. For the Eliot heroine, "history" does indeed become "incarnate," as much as it did for Consuelo in the catacombs of the Grail Castle.

The selection of Maggie Tulliver, Romola dei Bardi and Dorothea Brooke as heroines in whose development individuation can be examined has been governed by several factors. To begin with, there are other Eliot heroines who, in some manner, do recall Sand's Consuelo. The heroine of Mr. Gilfil's Love Story (1858), Caterina, is adopted by the Cheverel family while they are visiting Milan. Her exceptional singing voice and Tina's appearance, dark-haired, dark-eyed and reminiscent of a "little monkey," recall the awkward young Consuelo, a charity

music student in Venice. Consuelo's devotion to her career and her refusal to abandon her art in order to gain a title reappear in the difficulties which beset the heroine of Eliot's Armgarth (1874). Moreover, Armgarth loses her voice, as Consuelo had, at the time of her retirement. Daniel Deronda's (1876) Alcharisi and Klesmer recall Consuelo in their expression of the sacrifice and frustration associated with the path of the woman artist. In Felix Holt (1866), Esther eschews the wealth which a marriage to Harold Transome would bring; again, it is a situation reminiscent of Consuelo who renounces the titles and status associated with becoming a Rudolstadt. The exotic otherness of gypsy life, which Consuelo and her mother had experienced prior to settling in Venice, appeals to Maggie Tulliver in The Mill on the Floss (1860) and constitutes a familial obligation for Fedalma in The Spanish Gypsy (1868). Maggie is quickly disillusioned by her sojourn with the gypsies and Fedalma relinquishes the title which her upcoming marriage would bring to take up her father's role of revitalizing and ruling the gypsy tribes. Janet Dempster, the heroine of Janet's Repentance (1857), is nicknamed, because of her exotic appearance and her charitable wanderings throughout the village, "Gypsy". Finally, Eliot's Brother Jacob (1864) recalls Consuelo's idiot-savant Gottlieb, student of Jacob Boehme's mystical philosophies and Consuelo's only friend during her imprisonment. Beyond the extensive collection already noted by Patricia Thomson (152-158), these are all further "echoes" of George Sand in Eliot. However, this study is about the heroine's individuation process and, as such, requires several further considerations.

The complete process of individuation is a lengthy one. Thus, what is essential to consider works in which there is an opportunity to observe the

heroine's progressive sequence of inflation-deflation experiences, her ego deflation in depth and her ultimate emergence in conjoint consciousness. Helena Granlund argues that "the initial perfection" of characters like "Millie Barton...Dinah Morris...and Mirah Lapidoth...leaves little room for development"; she also states that Eliot's depiction of these heroines and their "search for a mission" or a "binding theory" is "rather static" (77). However, when Granlund notes that "Maggie Tulliver...Romola dei Bardi...and Dorothea Brooke...are not perfect to start with and [that] their search for a highest good outside of self is full of difficulties, mistakes and pain," I feel she perceives only half the significance of these heroines' experiences (77). Granlund's study, limited by its consideration of "Christian Elements" (and the solely orthodox ones at that), focuses only on the "difficulties, mistakes and pain" of the heroine's evolution (77). No mention is made of Eliot's, and, I would add Sand's, use of mythic systems outside of the Christian, mythic systems which account for the equally-present pattern of hubris and nemesis, the inflation which counterpoints deflation, in the process of the heroine's evolution. Meanwhile, a Jungian analysis encompasses these discernible polarities and determines that, without such archetypal and contrary experiences, the individuation process cannot be completed. Furthermore, while one might argue that both Sand and Eliot create many characters whose consciousness is altered and in whom a measure of sympathy is evoked, Consuelo, Maggie, Romola and Dorothea are the heroines whose individuation effects a growth of consciousness in those around them.

A final point about terminology remains. Like Hillman (1975), Pearson and Pope (1981), Perera (1985) and Hill (1992), I am disturbed by the unfortunate equation of masculine=ego=animus=male and feminine=unconsciousness=

anima=female which has arisen out of archetypal analysis' development. This gender concretization has, in the past, created communication problems for Jungians, problems which I should like to avoid in this feminist archetypal analysis of the Sand-Eliot heroine. Moreover, I find difficulty with the practice of defining a psychological entity in terms of what it is not; I would argue that the so-called "unconscious" does, indeed, possess its own describable structure and nature. Therefore, in accordance with the sequence of the development of the psyche, as often as possible and where context allows, the "unconscious" will be termed 'primary or archetypal consciousness' and the discriminating, assimilating "ego," 'secondary consciousness'. The introductory chapter of this thesis begins, then, with a discussion of archetypal analysis' roots in nineteenth-century evolutionary studies. Some essential concepts required for exploring the individuation process, a discussion of the nineteenth-century artistic revival of myth and a review of previously-established Sand-Eliot connections follow. Finally, the sources for, and nature of, Maureen Murdock's The Heroine's Journey, will be explored. Her pattern will then be used to trace the individuation process in four heroines: Consuelo, Maggie Tulliver, Romola dei Bardi and Dorothea Brooke.

Evolution has two aspects, the physiological and the psychological. In George Eliot and Community (1984), Suzanne Graver discusses how nineteenth-century evolutionary theory becomes a factor in studies of societies and the self:

during the nineteenth century...a dominant pattern begins to emerge: natural history becomes joined to evolutionary theory...'the gradual operation of necessary laws' regulates the relation between 'external and internal'. This process of development applies to the individual no less than to society. As a

result the natural history of our social life finds its complement in a 'natural history of the mind,' with mind signifying the psychological evolution of individuals...especially their developing capacity for moral growth. (33)

A critical approach which elucidates the "developing capacity for moral growth," one which can encompass the seeming-contraries of "external and internal" and "society" as well as "the individual," is essential in a study of the Sand-Eliot heroine. A process, almost alchemical in nature, is suggested as the individual, in accordance with certain "necessary laws," undergoes a refining progression. The evolution of the heroine begins with the contents of her personal "primal store," and, under the auspices of a societal "medium," she progressively embodies "history incarnate". Her heroism lies in furthering evolution, advancing history, often by "unhistoric acts".

Evolution of both the personal and collective aspects of the individual psyche can effect an evolution of the culture in which the self evolves. To begin with, the individuation process clearly differentiates between "individuation" (a progression) and the ego-associated condition of "individualism". Jung notes that "individualism"

means deliberately stressing and giving prominence to some supposed peculiarity rather than to collective considerations and obligations. But individuation means precisely the better and more complete fulfilment of the collective qualities of the human being, since adequate consideration of the peculiarity of the individual is more conducive to a better social performance than when the peculiarity is neglected or suppressed.... Individuation...[is] a living co-operation of all factors. (Collected Works 7, 173-174)

A careful "middle march" marks the process of "coming to selfhood" where, on the one hand, the heroine must avoid "divesting the self of its reality in favour of an external role" in which

the self retires to the background and gives place to social recognition...self-alienation in favour of the collective corresponds to a social idea; it even passes for social duty and virtue, although it can be misused for egotistical purposes. (Collected Works 7, 173)

On the other hand, selfhood may be relinquished in favour of some "imagined meaning," in which the individual becomes dominated or obsessed by "the auto-suggestive meaning of a primordial image" or archetype (173). The Sand-Eliot heroine attains her heroic status precisely because her individuation culminates in the secondary ego consciousness's realizing its subordinate role to the Self, central archetype of the primary consciousness. Thus, the heroine assimilates her personal history as well as the archetypes of collective history within the psyche. This occurs despite, or perhaps because of, the difficulties she may encounter in a cultural "medium" of imposing (and often opposing) collective ideals.

At this point, a discussion about the structure of the psyche and the means by which consciousness develops might be helpful (Collected Works 9-2, 3-23). Jung divides consciousness into two aspects, that of the ego and that of the unconscious; the former arises out of the latter. The ego develops both its aspects, personal and collective, through a series of inflation-deflation experiences as unconscious content becomes conscious. Meanwhile, the

the structure of the unconscious also possesses its own personal and collective aspect. Projection of archetypes is one means by which shadow content (associated with the personal unconscious) makes itself known to the ego.¹

Meanwhile, anima and animus projections arise from the collective unconscious.

Jung differentiates between shadow and anima-animus projections:

whereas the shadow is accompanied by more or less definite and describable feeling-tones, the anima and animus exhibit feeling qualities that are harder to define. Mostly they are felt to be fascinating or numinous. Often they are surrounded by an atmosphere of sensitivity, touchy reserve, secretiveness, painful intimacy, and even absoluteness. (Collected Works 9-2, 28)

Moreover, the expressions of archetypal content associated with anima-animus projections have a "relative autonomy" (Collected Works 9-2, 28). As we shall see, their spontaneous, overwhelming quality is apparent in certain male-female relationships which Consuelo, Maggie, Romola and Dorothea experience.

Individuation involves repeated assimilations from the unconscious; collective anima-animus content becomes personal shadow content and this material, in turn, becomes conscious to the ego. As Jung notes, the "anima- and animus-figures...stand...in order of affective rank to the shadow very much as the shadow stands in relation to ego-consciousness" (Collected Works 9-2, 28). Behind both

¹ Dreams, synchronicities and what Robert Bly calls the "Hermetic precision" (as opposed to the "Freudian slip") are other means (Bly 142-145).

shadow and anima-animus content lies the transpersonal Self, the imago Dei, central archetype of primary consciousness.

Another feature of Jungian analysis which makes it an especially appropriate critical discipline for this study is the similarity between the collective aspect of primary consciousness and the Sand-Eliot theme of "history incarnate". Jung defines the collective unconscious as the

ancestral heritage of possibilities of representation....
[It is] common to all ... [yet remains] the true basis of
the individual psyche...timeless and universal.... [The
collective unconscious] react[s] to universal and
constant conditions...appears to consist of
mythological motifs or primordial images...contains
the whole spiritual heritage of mankind's evolution,
born anew in the brain structure of every individual.
(Collected Works 8, 152-158)

Moreover, the nineteenth-century concern with revitalizing myth (discussed more fully in the section which follows) constitutes another link with archetypal analysis. The contents of the unconscious present themselves in terms of "mythological motifs, the primordial images" or "archetypes;" Jung believed these to be the basic regulating energies, around which the contents of the unconscious formulate and manifest themselves within the conscious aspect of the psyche (52-53). One final aspect of Jungian analysis, that of projection, merits a closer consideration as it constitutes a central feature in the characterization and the individuation of the Sand-Eliot heroines on which this study focuses.

We recall that archetypes emerge via this dynamic of projection, and in the process, the importance of the individual's interaction with others, the relatedness of characters in the societal 'medium' depicted in the novel, is clarified. To begin with, the heroine's various experiences may reflect some

shadow aspect of her personal unconscious self. The shadow may be defined as "a moral problem that challenges the whole ego-personality...becom[ing] conscious of it involves recognizing the dark aspects of the personality as present and real" (Collected Works 9-2, 8). Jung further notes that denial of the shadow results in "projection [which] isolates the subject from his environment [creating] instead of a real relation to it...only an illusory one" (Collected Works 9-2, 9).

Both Sand's Consuelo and the Eliot novels are filled with examples of shadow projections and the particular moral blindness which marks a refusal to recognize and assimilate a particular aspect of one's own shadow. As we have also seen, a second type of projection, arising from the depths of the collective unconscious, can also occur. Anima and animus archetypes are projected by idealizing another individual; an incomplete ego consciousness determines that it requires this "otherness" for the wholeness of its own psyche (Hill, 178). As the idealization dissipates, the reality of the other emerges and "the animus/anima relationship" reveals its "animosity" (Collected Works 9-2, 16). Both Sand and Eliot examine love affairs which depict the tumultuous course of animus/anima-driven relationships. The sobering effect of day-to-day existence on relationships based on such projections is a major theme in Consuelo, The Mill on the Floss, Romola and Middlemarch. A "heroine's journey" involves a growing awareness of this idealization tendency, a recognition that, as unconscious content becomes conscious, the projected material is actually within one's own psyche.

Assimilation of such collective and personal content follows. Finally, individuation culminates in a numinous encounter with the imago Dei or Self; this ultimate archetype of the collective unconscious now assumes precedence as the governing centre of both the ego and unconscious dimensions of the psyche.

Erich Neumann's The Origins and History of Consciousness (1954)

reiterates the personal and collective aspects of the individuation process and Jung's organization of unconscious contents into archetypes:

These fantasy images undoubtedly have their closest analogues in mythological types.... They correspond to certain *collective* (and not personal) structural elements of the human psyche in general, and, like the morphological elements of the human body, are *inherited*. (xvi)

The relationship of the archetype to evolution and to history is reinforced:

A series of archetypes is a main constituent of mythology.... They stand in an organic relation to one another...their *stadial succession* determines the growth of consciousness. In the course of its ontogenetic development, the individual ego consciousness has to pass through the same archetypal stages which determined the evolution of consciousness in the life of humanity. The individual has in his own life to follow the road that humanity has trod before him. (xvi)

Neumann discusses the double nature of archetypes, and the growth dynamic of secondary ego consciousness:

Besides possessing an 'eternal significance,' the archetype also has an equally legitimate historical aspect. Ego evolves by passing through a series of 'eternal images,' and the ego, transformed in the passage, is constantly experiencing a new relation to the archetypes. (xvi)

Important to our purpose here is an understanding of the next individual and cultural phase, the one toward which the Sand, Eliot, and Murdock heroines

progress and which, E. F. Edinger determines, is "individuation," the sixth phase in the development of the "western God-Image" (1996, xxi-xxii). First, an explanation of what has created an imbalance in both the culture and the individual is provided:

The correlation of consciousness with masculinity culminates in the development of science, as an attempt by the masculine spirit to emancipate itself from the power of the unconscious. Wherever science appears it breaks up the original character of the world.... Thus... the world becomes objective, a scientific construction of the mind... this objective world is now viewed as the only reality. (Neumann, 340)

The balancing comes with the ego's recognition of its role in the totality of the psyche:

Our modern consciousness is beginning to recognize the fact that constituents of reality are also to be found in the unconscious itself, as the dominants of our experience, as ideas or archetypes. Consciousness must therefore turn inwards. As the discriminative organ it has to function just as efficiently in respect of the... psyche inside as of the physis outside. Introversion and extraversion are now governed by a broadened reality principle which... has to be applied to the world and the unconscious equally. (Neumann, 341)

James Hillman, thus, reiterates nineteenth-century concerns when he argues that it is time to validate this integrated consciousness (personally and culturally), time to put the psyche back into psychology, time "to find a place for soul" (1975, ix).

A vanishing sense of certainty marks the transition from the novel of the Enlightenment to its successor in the nineteenth century. In the former, certainty was demonstrated by elements of absolute good, and static character; often the

protagonist travelled from adventure to adventure, and by an ultimate happy accident, experienced a homecoming. Characters were, thus, confirmed rather than psychologically changed by their experiences. In his study, The World of the Victorian Novel (1967), William H. Marshall notes that the shift from the "picaresque to the psychological" (internalization) and the "quest for certitude" become pervasive features of the nineteenth-century novel:

The physical movement becomes symbolic of the intellectual and emotional journey of the protagonist approaching certitude in the Self and the world in which the Self was centered. The 'ordeal' of the protagonist, which was physical and spatial in the eighteenth-century novel, has now been irreversibly internalized. (73)

The nineteenth-century's mal du siècle was a condition of alienation in which the individual found

the traditional religious myth inadequate for the demands that his intellect placed upon him, [there was hope] that the dominant myth developed during the nineteenth century, that of the reality and identity of the Self...might provide a basis for affirming meaning and order beyond the Self. Experience assumed necessary significance but only as the stuff of mythic development. (Marshall, 78-79)

"Two kinds of myth, the traditional one [which] derives its structure and strength from an image of God," and "the dominant nineteenth-century one [which derives its structure and strength] from an image of the Self" intertwine, and "the achievement of Selfhood is [thus] cast in religious terms" (79). The elements in the novel take on a dual dimension incorporating "the literal and the symbolic"

(81). Marshall further notes that this is particularly apparent in the nineteenth century novel's setting: "Each [setting] constitutes a microcosm, whose values--though self-constituting and not derived from the outer world--may be eventually directed toward the solution of problems faced in the outer world" (81). It is essential to note that the transition from the novel of the Enlightenment to that of the nineteenth-century was one made by "gradual accretion" (73), rather than through any sudden shift in development. While elements of the picaresque remain discernible, the nineteenth-century novel essentially depicts the psycho-spiritual quest for inner faith and certitude, the individuation process. In this, the protagonist confronts the seeming polarities of the head-heart, thinking-feeling dichotomy. The struggle to resolve these oppositions takes on an archetypal significance. Marshall concludes that

The major Victorian novel [and, I would argue, Sand's Romantic novel Consuelo] is not a report on or an image of life; rather, as the embodiment of myth, it deals with the problems of life, particularly those in which the crisis of affirmation causes shattering divergence between the intellectual and emotional aspects of the Self, but in so doing it necessarily raises these aspects above the dimensions of life.
(81-82)

Sand's three-volume work, Consuelo (1842-43), marks a key point in the transition from the novels of the Enlightenment to the novels of her own century. Two years in the making, the work involved extensive research into the music, history, and philosophies of the eighteenth century. Information about the century's plethora of secret societies was provided by Pierre Leroux (Naginski, 190). The novel's heroine, Consuelo, was celebrated for her spirit and courage by

readers in France, Germany, Russia and Britain. Patricia Thomson provides some idea of the extent of Consuelo's influence, especially in England:

one heroine in particular, who won the hearts of English readers and whose purity was unquestionable, was Consuelo--Bertha Thomas's observation in 1883, 'Upon so well-known a work lengthened comment would be superfluous,' gives some idea of the extent of the run that Consuelo had in England, and of the size of her reading public which even included Queen Victoria, who found the book 'dreadfully interesting'. (Thomson, 164)

Consuelo is picaresque in that the heroine travels from adventure to adventure through settings such as Venice, Bohemia, and the courts and opera houses of Austria and Prussia. However, the novel also illustrates the nineteenth century's tendency to see each locale as a microcosm. In each of these, the heroine undergoes a sequence of psychological changes in her search for integrated selfhood. A series of Gothic edifices and conventions is employed, not to demonstrate stasis, but to mark the progression of Consuelo's psycho-spiritual quest (Naginski, 194). In Consuelo, Sand herself comments ironically upon the difference between her own work and Ann Radcliffe's The Mysteries of Udolpho (1794). She reveals to the reader that she is employing the Gothic genre with a decidedly different purpose than Radcliffe's (Naginski, 191). Isabelle Naginski compares the two works:

Although in Radcliffe's and Sand's texts the two itineraries are remarkably similar, Consuelo's quest for Albert has quite a different meaning from Emily's search for her aunt. When Emily finally locates Madame Montoni on her deathbed, the scene only confirms her worst fears. In Sand's novel, however,

Consuelo's discovery of Albert resembles a successful quest. The heroine's suffering is given a purpose. The Romantic search ends in initiation and growth while the Gothic finishes in hopelessness and gloom.
(195)

William Marshall notes that "from about 1750 onward the notion of the unconscious aspect of the mind was firmly developing in Western European thought" (29). Gothic catacombs came to represent the unconscious mind; after her terrors, the heroine (lauded for her fortitude) returns home, having endured her experiences without relinquishing any aspects of her original personality. Sand, however, now combines physical movement with a descent into the psyche in typical Gothic microcosms like the castle at Riesenbergr, Frederick's Spandaw Prison, and the Castle of the Grail. Consuelo's experiences foster a steady succession of psychological changes. There is an ongoing evolution of personal and collective values as the little Venetian songstress learns discrimination, as well as a sense of timing and proportion, and becomes one with the history and suffering of humanity. In Sand's Consuelo, the eighteenth-century Gothic novel becomes the nineteenth-century novel of quest, initiation and consolation.

Naginski examines Sand's use of myth in Consuelo, determining that the novelist incorporates both pagan and Christian elements in her "heroine's journey;" Consuelo, as musician and composer, becomes a new Orpheus as she returns with Albert from the Schreckenstein grotto located in the depths of the Riesenbergr castle (Naginski, 205-206). Later, after her rescue from Frederick's Spandaw prison, Consuelo prepares for, and undergoes her initiation into, the secret society of the Invisibles. Sequestered in a pavilion near the Grail Castle, Consuelo reads, meditates, and examines her conscience. When her father-confessor turns out to be Wanda (Albert's long-vanished mother), Consuelo

becomes a Persephone; Demeter and daughter are re-united with Consuelo's subsequent re-marriage to Albert. Armed with a silver lamp like Psyche, and at the same time, Christ-like, she enacts her own passion, ultimately subjecting herself to the unknown terrors of her trial in the catacombs of the chateau (Naginski, 197). The horrors of the initiation are referred to by Sand as Consuelo's "stations" (Naginski, 197). Finally, after undergoing her own passion and crucifixion, in which she identifies with the victims of all past religious and political persecutions, she succumbs. Consuelo is, then, resurrected and delivered from the depths by Albert who, in disguise, enacts Eros's role. Recognized as quite a considerable novelistic innovation for her time, Sand's Consuelo incorporates mythic archetypes, both pagan and Christian, in an individuation epic with a female hero.

Eliot was to take the psycho-mythic novel of initiation and present it within the confines of a more restricted setting. In George Eliot's Mythmaking (1977), Joseph Wiesenfarth traces Eliot's appropriation of myth to a number of sources. These included Biblical myth, Charles Hennell's An Inquiry Concerning the Origin of Christianity (1838), her translation of Strauss's Das Leben Jesu (1835) and Feuerbach's Das Wesen Christenthums (1841), her readings of Spinoza's Theological-Political Treatise (1670), and Greek tragedy (27-56). As Consuelo had ultimately recognized her connection with the lot of suffering humanity, Eliot's heroines--Maggie, Romola and Dorothea--all engage in a descent into the catacombs of their own respective psyches to identify with the sufferings of humanity. Wiesenfarth determines that

[Eliot's] novels present recognizable archetypal patterns as phases of human development and

incorporate specific Hebrew, Christian, and pagan myths as models which men follow on their way to a more perfect human life. That greater perfection of life presumes that [human beings] cultivate in themselves the saving and dynamic virtue of fellow-feeling. (9)

Eliot's use of myth is also the subject of Felicia Bonaparte's The Triptych and the Cross: The Central Myths of George Eliot's Poetic Imagination (1979). Like Marshall and Wiesenfarth, Bonaparte comments on the importance of myth to the nineteenth-century novel, and more specifically on the psychological use of myth by Eliot:

Not since the Renaissance had the classics enjoyed so extensive a revival as in the nineteenth century, which was a second Renaissance for the ancients, and never since antiquity had mythology been taken so seriously. With the exception of Vico, and in part of Herder, it was not until the nineteenth century that mythology ceased to be regarded as heresy and superstition and began to be considered, as Eliot considered it, a symbolic expression of the collective human consciousness. (17)

Bonaparte begins with her assessment of Romola, but eventually extends her comments to include the entire Eliot oeuvre:

Nothing could be more appropriate for the 'historical romance' Eliot wished to write than the imagery of mythology. 'The poetic expression of a culture' as Vico called it, mythology is history already in literary form, the eternal and the transcendent of religion transformed in fact by history itself into a metaphor. That on occasion Eliot enlightens a perception with a mythological allusion we have always known, and recently we have begun to suspect that those mythological allusions were not merely transient images but indeed poetic equivalents for the literal

action. What we have not yet realized, however, is that there is a complex and extensive mythological structure that carries its own substantive and formal significance not only in Romola but in all of Eliot's books, and that through this mythological structure Eliot placed the realistic perspective in an epic structure. (15-16)

A question then arises. How exactly does this "mythological structure," this process of individuation, work in conjunction with Sand's and Eliot's avowed purpose of generating sympathy or fellow-feeling in the novel? The answer lies in the fact that the sympathy experienced is an informed one. Wiesenfarth explains the point:

the foundation of benevolence in George Eliot is understanding. It originates in a clear and compassionate perception of human suffering, which then quickens the natural emotions of pity and love; with the result that the emotions are commensurate with what such an object would normally arouse and warrant, and not as in sentimentalism, too intense for an object which is but dimly perceived. (24)

Via an experience of one's own depths in an ultimate alienation, or, a "dark night of the soul," identification occurs. The process culminates in the ego's recognition of its place in the totality of the psyche, and fosters "a forgetfulness of self in the recognition of our common humanity" (Wiesenfarth, 24). A century and a half later, the process and the goal remain the same, as Murdock's The Heroine's Journey (1990) indicates. Her feminist archetypal approach, with its sequence of stages to individuation, provides a clear and relevant structure with which to examine the Sand-Eliot heroine's individuation, her progression toward an informed sympathy.

Since the "heroine's journey" is a vital aspect of the novels of both Sand and Eliot, a preliminary review of the already-established connections between the two novelists is essential. The idea of examining Sand's influence on Eliot is not a new one. While Patricia Thomson's George Sand and the Victorians (1977), Paul Blount's George Sand and the Victorian World (1979), Valerie Dodson's George Eliot: An Intellectual Life (1990) and Daniel Vitaglione's George Eliot and George Sand (1993) provide critical material which reinforces the link between the two novelists, "Two Georges and the Dragon" proposes to extend the limits of previous critical comparison by considering the two women as myth-makers, particularly in their dramatization of the heroine's individuation. A dispelling of misleading images (French social rebel, and brooding English intellectual) is necessary first. Earlier George Sand studies, for example, have been too concerned with her bohemian tendencies and her associates to allow sufficient focus on her writing (Godwin-Jones, 1). The latest studies correct this imbalance. In his Romantic Vision: The Novels of George Sand (1995), Robert Godwin-Jones provides a fresh interpretation of Sand:

It was not, however, the love affairs or the cigar smoking but her novels which made her a world-wide phenomenon during her lifetime. Her critical views of society and championship of individual freedom attracted a passionate following, not only in France, but also in England, Germany, and Russia. (1)

What has also fostered reconsideration of Sand as an influence on Eliot is a questioning of F. R. Leavis' assumption of an insular "great tradition" (1948). He posited that the nineteenth-century English novel was a national product only; Leavis' strain consisted of Eliot, James and Conrad. However, there was also

much continental influence on English Victorians like Eliot, and most particularly from France's Sand (Thomson, 1). Patricia Thomson's study, George Sand and the Victorians (1977), states that "Sand's impact on the Victorian reading public, and, more importantly, on Victorian writers was enormous, and that, although fully recognised at the time, it has now been almost completely forgotten" (1). Paul Blount's essay "George Sand and the Victorians: Matthew Arnold as Touchstone" (1976) offers further evidence of the extent of the French novelist's English readership. He reports that "English readers, eager to escape insularity, turned to continental writers...George Sand was one of the most widely read foreign writers in Victorian England, second in popularity only to Goethe" (123). As Daniel Vitaglione notes in his comparative study George Eliot and George Sand (1993):

Critics and biographers of Eliot, both in England and in France, have often mentioned Sand. The comparison has naturally varied widely in length and quality according to the cultural preferences and literary expertise of the critic. Sometimes Sand's name was evoked simply because she was another famous woman writing under a male pseudonym. At other times, when the relationship between France and England was at its worst, or when the literary fashion had changed, Sand was used to create a contrast with Eliot. (1)

Leslie Stephen also compared Sand and Eliot. In his study of George Eliot (1902), Stephen notes Sand's influence upon the English novelist:

Much would have to be said of George Sand whom she [Eliot] read with much enthusiasm and in whose stories of French provincial life we may find the nearest parallel in *Silas Marner* ... [Eliot] had a very retentive memory of the novels—George Sand's for example (197).

Nineteenth-century critical comparisons of the two Georges, "each the most distinguished female novelist of her age and country" were thus, "inevitable" (Thomson, 152).

Another important factor in the Sand-Eliot connection was George Henry Lewes. Thomson notes that Lewes "had been a most consistent and committed admirer of George Sand for over a decade before his work for the Westminster Review had brought together him and its new assistant editor, Marian Evans, in 1851" (156). Lewes and Sand exchanged letters in which Sand explained her artistic and social beliefs to him, and Lewes sent Sand one of his articles on her as "a feeble expression of [his] admiration for [her] genius," and requested an interview with her in Paris in 1847 (Vitaglione, 12). The two became good friends:

Lewes' conception of art owes a great debt to Sand. He wrote at least four articles on her, defending her ideas, showing how they had been misinterpreted, and praising her as the best example of realism in art. According to him, Sand was 'not only the most remarkable woman, but the most remarkable writer of the present century'. (Vitaglione, 12)

In addition, Sand influenced discussions of art and realism in several of Lewes' own novels, such as Ranthorpe (1846) and Three Sisters of Fortune (1848); he was also "active in the translation of Sand's novels ton[ing] down the passion" for the British Victorian reader's consumption (Vitaglione, 13). Lewes discussed with Eliot his idea of "the perfect woman novelist" whose work would combine the best aspects of Jane Austen and George Sand:

There can be little doubt that this [reconciliation of the two styles] is what he worked towards in the 1850's

with George Eliot, in their leisurely evenings of reading aloud of Jane Austen and of thoughtful discussion, and that, equally, he eventually felt that in her [Eliot] he had achieved this ideal. (Thomson, 157)

Thus, Lewes' friendship with Sand constitutes another vital aspect in the linking of the two Georges.

A survey of George Eliot's letters illustrates her self-acknowledged debt to Sand. Vitaglione traces Sand's influence from the time of Eliot's reformulation of her religious, social, and moral values after the move to Coventry (8-9). Eliot, who had been reading Sand for several years by this time, first mentions the French novelist "in correspondence...dated 1845" (8). To Sara Hennel she writes that the Greek proofs for her translation of Das Leben Jesu (1835) are unclear, and mentioning Sand's Spiridion (1838) and its protagonist, Eliot notes that she "had need be Alexis to read" them (Letters 1, 203). Again, to Sara Hennel, this time in February 1848, Eliot comments on another Sand volume:

I am reading George Sand's Lettres d'un Voyageur with great delight, and hoping that they will some time do you as much good as they do me. In the meantime I think the short letter about Lélia will interest you. It has a very deep meaning to my apprehension. You can send back the pages when you have duly digested them. (Letters 1, 243)

To her friend John Sibree, commenting on Sand's Lettres d'un Voyageur (1837), Eliot confided that she had found in it "the ultimatum of human wisdom on the question of human sorrow" (Letters 1, 250). Another reference in the Letters which best, and most directly, reveals the extent to which Eliot was impressed by Sand is worth quoting in full (Thomson, 154 and Vitaglione, 10-11). While perhaps sharing Hennel's doubts about Sand's philosophies of marriage, Eliot

couples her admiration of Sand with that which she holds for Rousseau. She defends the Frenchwoman's works in the face of criticism of Sand herself:

I wish you thoroughly to understand that the writers who have most profoundly influenced me--who have rolled away the waters from their bed raised new mountains and spread delicious valleys for me--are not in the least oracles to me. It is just possible that I may wish my life to be shaped quite differently from theirs...I might admit this...and it would be not the less true that Rousseau's genius has sent that electric thrill through my intellectual and moral frame which has awakened me to new perceptions, which has made man and nature a fresh world of thought and feeling to me...It is thus with G. Sand...it is sufficient for me as a reason for bowing before her in eternal gratitude to that 'great power of God' manifested in her--that I cannot read six pages of hers without feeling that it is given to her to delineate human passion and its results...and their tendencies--with such loving gentle humour that one might live a century...and not know as much as those six pages will suggest. (Letters 1, 277-278)

Further comments in the Letters include Eliot's assessment of Sand's writing as "preternatural" (Letters 1, 278) and "simplicity and purity itself" (Letters 1, 330). Finally, Eliot terms Sand "my divinity" (Letters 1, 275).

The "heroine's journey" described by Murdock incorporates a number of archetypal studies. Most important for our purposes are: Joseph Campbell's The Hero With a Thousand Faces (1949), Erich Neumann's The Origins and History of Consciousness (1954) and Amor and Psyche The Psychic Development of the Feminine (1956), Edward F. Edinger's Ego and Archetype: Individuation and the Religious Function of the Psyche (1972), Carol Pearson and Katherine Pope's The Female Hero in British and American Literature (1981), and Sylvia Brinton

Perera's "The Descent of Inanna: Myth and Therapy" (1985). A brief discussion of these, in order of publication, is necessary prior to examining Murdock's pattern; specific elements from each serve to illuminate the Sand-Eliot "heroine's journey". A caution is necessary. The process of individuation, far from being a neat, tidy completion of each phase prior to moving on to the next, might well see the questor experiencing effects from several consecutive stages in the individuation experience. The cyclic, descent-ascent dynamic of individuation is continuous, constitutes the "rhythm of the healthy soul" and is ongoing throughout life (Perera, 143).

Our discussion of sources begins with Joseph Campbell's description of the heroic quest, which he terms a "monomyth". In The Hero With a Thousand Faces (1949), Campbell determines that the heroic journey consists of three major phases which incorporate various subsections. Phase one, "separation or departure," includes "the call to adventure, the refusal of the call," a supernatural intervention, "the crossing of the first threshold," and "the belly of the whale" (36). Phase two, "the trials and victories of initiation," incorporates "the road of trials," or the dangerous aspect of the gods; "the meeting with the deity...atonement...apotheosis [and the] ultimate boon" (36). A final phase, "the return and reintegration with society," may involve a reluctance to share the gains of the quest experience, or, if it is revealed, a negation of the quest's significance by the hero's culture. Nevertheless, the hero returns "master of the two worlds," and possesses "freedom to live" (36-37). Campbell discusses the importance of myth and its formulation in the archetypal content of the unconscious:

[Myth is] the secret opening through which the
inexhaustible energies of the cosmos pour into human

cultural manifestation...the symbols of mythology are not manufactured; they cannot be ordered, invented, or permanently suppressed. They are spontaneous productions of the psyche, and each bears within it, undamaged, the germ power of its source. (3-4)

In The Power of Myth (1988), Campbell explains the similarities found when various mythic systems are compared. The cause for the commonalties might be due to dissemination from a common source, or universal characteristics in the human species:

One explanation is that the human psyche is essentially the same all over the world. The psyche is the inward experience of the human body, which is the same in all human beings, with the same organs, the same instincts, the same impulses, the same conflicts, the same fears. Out of this common ground have come what Jung has called the archetypes, which are the common ideas of myths. (60)

Thus, the very nature of mythic archetypes, their "common ground," the universal similarities of "instincts," "impulses," "conflicts" and "fears" can be readily recognized in the Sand-Eliot heroine and her experiences. Identification encourages sympathy and fellow-feeling in the reader. A further connection to the nineteenth century's concerns with sequence and evolution can be made in Campbell's assessment of mythic archetypes as "historical as well as psychological" (61). Finally, Campbell provides a definition of the "dragon" or ego which is formulated by the dictates of the collective consciousness's "Holdfast":

Psychologically, the dragon is one's own binding of oneself to one's ego. We're captured in our own dragon cage. The problem...is to disintegrate that dragon, break him up so that you may expand to a

larger field of relationships. The ultimate dragon is within you, it is your ego clamping you down.
(1988, 184)

In his Origins and History of Consciousness (1954), Erich Neumann determines that the quest has a driving force, an organic inevitability called "centroversion". "Centroversion" is explained as the dynamic

which makes for the development of personality and for individual realization...the objects of the inner and outer worlds [are] as building material for its [the psyche's] own wholeness. This wholeness is an end in itself, autarchic; it is quite independent of any utility value it may have either for the collective outside or for the psychic powers inside.(35)

Psychic integration is basically a balancing of the two aspects of consciousness, both that of the ego (which Neumann considers male consciousness) and that of the feminine unconscious encountered in a descent within the self. The hero's journey begins with detachment from the seductive uroboros of the parents, both personal and archetypal, to confront the oppositions in the external world using ego consciousness. Eventually, a point is reached when the energies of the ego itself are insufficient to resolve the encountered opposites of experience. A descent into the "underworld" for the "treasure," exploration and assimilation of the transpersonal energies of the unconscious, occurs next in the process. Recognition of all inspiration as evolving from this unconscious archetypal content is essential. The marriage within, then, occurs between the masculine ego consciousness and the feminine unconscious. With this, the ego recognizes its subjective nature and its subordinate role in the totality of the psyche:

The same uroboric symbolism that stands at the beginning, before ego development starts, reappears at the end, when ego development is replaced by development of the self, or individuation. When the universal principle of opposites no longer predominates and devouring or being devoured by the world has ceased to be of prime importance, the uroboros symbol will reappear...in the psychology of the adult. (36)

The boon of one's trials can, then, be employed to live life from the standpoint of this higher conjoint consciousness; the individuated being can now share the fruits of the quest with society. The energies of the ego, thus, lead to its functioning in conjunction with the unconscious, within the greater organism of the integrated psyche.

Neumann's Amor and Psyche: The Psychic Development of the Feminine (1956) is an archetypal analysis and discussion of Apuleius's Metamorphoses (The Golden Ass). A myth central to the nineteenth-century consciousness, Psyche's trials were equated with the process of "Soul-making" by "Coleridge, Keats and Pater" (Knoepfmacher, 57) and, I would argue, mark the stages of "the heroine's journey" in the Sand-Eliot novels. The birth of Psyche marks the emergence of specific, individual love in the human soul, and, as such, constitutes a challenge to Aphrodite's claims as goddess of biological, or undifferentiated, love. Aphrodite employs her son, Amor (Eros), to take revenge on the young woman, who is now worshipped as the new goddess of love. Psyche's parents, fearing Aphrodite's vengeance, and in accordance with the Milesian oracle's instructions, abandon the girl on a mountain top to await her fate. Eros is drawn to Psyche, spirits her away, and keeps her in secret splendour in his castle. He visits Psyche only in the dark; she is kept passive,

and ignorant of Eros' real nature. As masculine ego energy, he is not yet aware of Psyche's real nature, or of the growth potential within her. Urged on by her sisters, Psyche determines to learn the nature of her anonymous, nightly lover. Defying the restrictive conditions of ignorance imposed upon her, silver lamp in hand, Psyche illuminates the darkness, and exposes the nature of Eros. There is, then, a mutual wounding. Eros is scalded by a drop of oil from Psyche's lamp, while her skin is pierced by the tip of one of Amor's arrows. He flees back to his mother, Aphrodite (a regression to uroboric incest), and Psyche wanders the land in search of her missing husband.

Pregnant and in despair, Psyche finally turns to Aphrodite who arranges a series of tasks to test Psyche's mettle. In the first, aided by the ants, Psyche learns discrimination as she undertakes the sorting of a vast pile of different seeds. In the second test, the reeds instruct Psyche that the gathering of the golden fleece from the rams of the sun is best achieved by waiting to do so until their source of power is at its lowest ebb at sundown. Thus, she learns the importance of a sense of timing needed to complete a task successfully. In the third test, Psyche learns how to focus on one aspect of life at a time; she learns proportion and the setting of limits when the eagle helps her to obtain one goblet of water from the River Styx. Finally, Psyche must journey to the underworld to obtain Persephone's ointment for Aphrodite. In this final task, the tower warns Psyche to resist detractors during the course of her journey. She learns how to achieve long-term goals and how to maintain her focus. In order to avoid imprisonment in the underworld, she must refuse Persephone's offers of hospitality. Psyche succeeds in her final task, but she then defies Aphrodite. Prometheus-like she returns to earth, having earned by trial, the contents of

Persephone's package. She determines that the ointment rightfully belongs to herself and to humanity.

She opens the ointment and, overwhelmed, falls into a trance; this signifies the death of the old ego consciousness. Eros then rescues her. An hermetic figure, his shape-shifting has lain behind the natural forces which have defied Aphrodite, and aided Psyche all along. Psyche has, as a result of her tasks, acquired the requisite masculine aspects; her apotheosis is effected, the ego and the contents of the unconscious (now brought up into consciousness, and tested by the medium of this world) are wed. A daughter, Joy, is born to Psyche and Eros. Thus, consciousness has evolved through Psyche's defiance of her original condition of ignorance; her perseverance throughout the quest gains her wisdom and love. Masculine ego and feminine unconscious conjointly express the integrated, individuated psyche.

It is essential to note that, confronted by each of what seemed to be impossible tasks, Psyche despaired to the point of self-destruction. A deflation inevitably follows the inflation experienced at the completion of each test; this dynamic is central to, and constitutes growth in, the process of ego formation. In fact, the psychological sequence of inflation-deflation is as essential to the organism's growth as the physiological systole-diastole of the heart's function. This two-stage dynamic also constitutes an essential element in the theories presented in Ego and Archetype: Individuation and the Religious Function of the Psyche (1972). Edward F. Edinger incorporates the inflation-deflation dynamic of the Amor-Psyche myth and defines more fully, the historical and transpersonal contents of the unconscious:

We now know that the individual psyche is not just a product of personal experience. It also has a pre-personal or transpersonal dimension which is manifested in universal patterns and images such as are found in all the world's religions and mythologies...the archetypal psyche has a structuring or ordering principle which unifies the various archetypal contents. This is the central archetype or archetype of wholeness...termed the Self. (Edinger, 3)

According to Edinger, the process of individuation sees the development of a connecting axis between the ego and the Self. Through a series of inflation-deflation dynamics the Self ultimately assumes its position as "the ordering and unifying centre of the total psyche (conscious and unconscious)" (3). While "the ego is the seat of subjective identity...the Self is the seat of objective identity"(3). A connection between the two is vital as the ultimate goal of individuation is the governing of the ego by this "inner empirical deity...the imago Dei, the Self" (3). If the ego is not severely damaged in childhood, a continual process of ego-Self separation and ego-Self union (inflation-deflation) marks the mechanism by which the organism grows toward individuation.

For the purposes of character examination in the Sand-Eliot novels, it is important to note that the leaving behind of an old state of consciousness, a necessary "crime" of inflation, inevitably results in guilt and suffering, or may involve a regression into self-destructive behaviours (Eros' fleeing back to his mother, or Psyche's suicidal tendencies when confronted with each new task). The achievement of psychological maturity is marked by what seems a threat of total destruction of the ego consciousness; it is a time when all seems lost, as the ego mode of functioning alone can no longer resolve the polarities it encounters. During the alienation experience which ensues, the ego undergoes deflation and

descent. A numinous experience then follows in which there is a conscious connection made to the imago Dei, the transpersonal Self.

The forging of this integrated consciousness is "the heroine's journey". Provided that a sufficient number of such individual experiences are ongoing and cumulative, a critical mass is achieved, one which has the potential to reformulate values for an entire culture. By eliminating previous cultural determinants of class and gender as impediments to heroic behaviour, Carol Pearson and Katherine Pope make their case for the unsung heroism of minorities, women, and the poor in The Female Hero in British and American Literature (1981). According to Pearson and Pope, earlier exponents of the heroic journey, Freud, Jung and Campbell, require linguistic revision. The masculine "his" is too exclusive to describe the quest properly. They proceed to explore literary examples of the heroism traditionally associated with women, and find a discrepancy in the concept of heroic behaviour as it applies to male and female experience. Pearson and Pope believe that history has largely neglected the study of female heroes. An explanation is provided:

With the rise of individualism, democracy, and secularism, men were expected to develop their individual identities. Women, on the other hand, continued to be taught a collective myth: they should be selfless helpmates to husband and children. Female independent selfhood was and still is defined by the traditional patriarchy as theologically evil, biologically unnatural, psychologically unhealthy, and socially in bad taste. (6)

The remainder of their study provides literary examples of female heroism, and the stages of their female hero's journey (which follows) exerts a marked influence on Maureen Murdock's ten-stage process in The Heroine's Journey.

Pearson and Pope determine that the female hero's quest begins with a recognition and challenging of the false societal "mirror" and "cage" culturally ascribed to women. Three primary phases follow: "The Exit from the Garden," discernment of the nature of "The Emperor's New Clothes," and the discovery that "A Woman is Her Mother" (68). The quest is initiated with a "call" to make the journey:

In the first stage, the hero exits from the garden when she comes to realize that people she had previously seen as guides for her life--parents, husbands, religious or political authorities--are her captors. To free herself, she must leave the garden of dependency on these captor figures, slay the dragon of the virginity myth, and assume the role of spiritual orphan. Her treasure at this stage is freedom and unlimited possibility. (68)

Discerning the nature of "The Emperor's New Clothes" involves confrontation with two seducers, "which represent the culture's dualistic assumptions" (161). The "dark man, associated with Dionysian qualities," contrasts with a "male rescuer, the light man, representative of Apollonian values of spiritual order...the agent for conventional morality" (160-161). In the third stage

the hero either literally or symbolically journeys to her ancestral home in search of her father, and discovers instead that it is her mother with whom she seeks to be rejoined. In this stage a rescue figure aids the hero in freeing herself from the myth of female

inferiority and in identifying a viable female tradition.
(68)

Finally, in embracing those qualities associated with both the Great Mother and the Great Father within herself, the female hero has the capacity to institute "The New Family," or a "Community of One," conspicuous by its absence of "masks" (223, 230). Implicit in the completion of one heroine's quest lies the understanding that others can make a similar journey, and in multiple journeys of this nature, lies the possibility of "The Kingdom Transfigured" (260).

A transfigured kingdom is reminiscent of a five thousand year old Sumerian myth of feminine descent into the unconscious. Sylvia Brinton Perera provides a discussion of "The Descent of Inanna: Myth and Therapy" in Lauter and Rupprecht's Feminist Archetypal Theory--Interdisciplinary Re-visions of Jungian Thought (1987). The myth is essential for purposes of our discussion because it presents the original feminine essence associated with all aspects of existence: "she combined earth and sky, matter and spirit, vessel and light, earthly bounty and heavenly guidance" (Perera, 144). The Sand-Eliot heroines have their roots in this Sumerian goddess, who constitutes a prototype for all later pagan goddesses and the feminine-wisdom aspect of the Judaeo-Christian tradition. Perera notes that, from earliest times, Inanna is associated with

the radiant, erratic morning and evening star,
awakening life and setting it to rest, ruling the
borderlands....She represents the liminal, intermediate
regions, and energies that cannot be contained or
made certain and secure. She is not feminine as
night, but rather she symbolizes consciousness of
transition...places of intersection and crossing over
that imply creativity and change and all the joys and

doubts that go with human consciousness that is flexible, playful, never certain for long. (Perera, 144)

In short, she is a symbol of growth of consciousness, and reminiscent of that very "inconsistency" that detractors complain of so frequently in Eliot's *Maggie* and *Dorothea*. Known also as *Astarte* and *Ishtar*, she appears as the first historical manifestation of "the woman" in Anna Jameson's *Legends of the Madonna* (1851), a source used by George Eliot in the creation of her heroines. Inanna's story begins with her decision to attend a funeral in the underworld; Ereshkigal, Inanna's sister's husband (male counterpart, or aspect) has died. Realizing the dangers of such a descent, Inanna makes provision for a safe return. She has Ninshubur (a trusted female servant) vow to seek help for release if she (Inanna) does not return within three days (137).

As a condition of Inanna's descent to the netherworld, Ereshkigal insists that the queen of heaven and earth "be treated according to the laws and rites that apply to anyone entering her kingdom," that is, that she, "crouched and stripped bare" (137), be divested of all her worldly goods and rights. Ereshkigal's "gatekeeper follows orders; he removes one piece of Inanna's magnificent regalia at each of the [underworld's] seven gates: seven judges make a pronouncement at each stage of Inanna's passage" (137). Then, Ereshkigal fixes her evil eye on Inanna, kills her sister, and hangs her on a meat hook; putrefaction sets in (138).

After three days, Ninshubur follows through on Inanna's pre-descent instructions, and appeals to the father gods who, like Campbell's "Holdfast" and proponents of the status quo, refuse to "meddle in the exacting ways" of Ereshkigal's kingdom (138). Enki (god of the seas, and of wisdom) ultimately hears of Inanna's plight, and fashions two little creatures from the dirt under his

fingernail; these tiny, asexual creatures will effect the rescue of Inanna (138). Bearing the "food and water of life" needed to resurrect Inanna, Enki's creatures "slip" through the cracks into the kingdom of the underworld (138). They encounter Ereshkigal, who is in an agony of grief and mourning. However, it seems that her "pangs" are somehow equally associated with an imminent birth (138). The two visitors commiserate with Ereshkigal and validate her agony. A description of their actions is particularly relevant to our discussion of fellow-feeling and sympathy, and reminiscent of Dorothea's interviews with Lydgate, then later with Rosamond in Middlemarch:

These creatures move in close to the goddess, ignoring the upper-world law and distance. Then they witness and they mirror with empathy. They see and feel...they express the suffering of existence...they affirm her in her suffering. They have been taught by Enki to trust the life force even when it sounds its misery.... It is a valid and deep way of expressing life...it states the existence of things as they are felt by a sensitive and vulnerable being. It is one of the bases of the feeling function...Enki's wisdom teaches us that suffering with is part of reverencing. (175)

Ereshkigal is then "so grateful for the creatures' empathy" that she grants them the corpse of Inanna, whom they restore with the food and water of life (138). Together the three reascend through the seven portals of the underworld back to the realm of earth and heaven. There is, of course, a condition attached to Inanna's escape. She must appoint "a substitute to take her place" in Ereshkigal's kingdom (138). Dumuzi (later called Tammuz, Inanna's consort, who had usurped her throne in her absence) is required to spend six months of each year in the netherworld in Inanna's stead (138). His sister, Geshtinanna,

volunteers to share her brother's fate, and spends the other six months of the year in an underworld exile. Thus, Ereshkigal, the unconscious-underworld self, is recognized and served, and Inanna, the ego-worldself, is restored to her domain of heaven and earth, while the seasons are established, and the kingdom transfigured.

Perera notes that the Inanna-Ereshkigal myth is an historic forerunner of all later incarnation-ascension myths and incorporates four aspects. The first is the depiction of the "rhythmic order of nature; the seasonal changes in vegetation, the dwindling and replenishing of the storehouse, the transformation of grain and grape by fermentation, and the alterations of the planet Inanna (our Venus)" (141). The second is the myth's "story of initiation into the mysteries of nature and the unconscious" (142). Perera describes the process:

A gate at the boundary of the underworld was called Inanna's or Ishtar's door. Through it [initiates] who wished to make the journey to become conscious of the underworld were...to pass. Inanna shows us the way, and she is the first to sacrifice herself for a deep feminine wisdom and for atonement. She descends, submits, and dies. This openness to being acted upon is the essence of the experience of the human soul faced with the transpersonal. It is not based on passivity, but on an active willingness to receive. (142)

Perera links Inanna's myth to the development of the western tradition, and, echoing Jung and Neumann, discusses the necessity of incorporating primary consciousness into the totality of psyche:

In the West the process of initiation into the esoteric and mystical traditions involves exploring the experience of unity with nature and the cosmos that is

inevitably lost through goal-directed development. This necessity--for those destined to it--forces us to go deep to reclaim modes of consciousness which are different from the intellectual, 'secondary process' levels the West has so well refined...Connecting to these levels of consciousness involves a sacrifice to and for the repressed, undifferentiated ground of being with the hope of gaining rebirth with a deeper, resonant awareness. And it means returning with those resonances, adding them to the mental-cerebral, ordinary Western consciousness, in order to forge...'integral consciousness'. (142-143)

The myth's third function, according to Perera, is to describe

a pattern of psychological health for the feminine, both in women and in men. It provides a model of the incarnation-ascension rhythm of the healthy soul, and also of a process to promote healing. Inanna's descent...may be viewed as the incarnation of cosmic, uncontained powers into time-bound, corrupting flesh, but it is also a descent for the purpose of retrieving values long repressed and of uniting above and below in a new pattern. (143)

The fourth and final provision of the Inanna myth

may suggest some orientation in our own perilous age as the powers of the goddess return to Western culture. The return of Inanna from the underworld was at first demonic (even though it restored fruitfulness to the earth, which was barren when the goddess was absent); yet finally...[the return] engendered a new model of equal and comradely relationship between woman and man. (143)

Resonances of Inanna's story echo through later Egyptian, Greek, and Roman mythology. However, a reductive progression can be discerned, in which the all-

encompassing powers of the feminine deity were divided, depotentiated, and reappropriated. It is only by collecting the various splinters and fragments, and reincorporating these into a quest pattern that a life-myth of individuation for the feminine can be formulated. The parallels between Inanna's descent and Christian myth become abundantly clear:

[Inanna] suggests an archetypal pattern which can give meaning to the woman's quest...[her] suffering, disrobing, humiliation, flagellation and death, the stations of her descent, her "crucifixion" on the underworld peg, and her resurrection, all prefigure Christ's passion and represent the first known archetypal image of the dying divinity whose sacrifice redeems the wasteland earth. (148-149)

The myth illustrates the individuation process which involves its own descent into primary consciousness, confrontation of the archetypal energies, and eventual restoration of an appropriate ego-Self relationship.

Inanna's story reveals two types of masculine consciousness. One notes the refusal of "the fathers" (the collective consciousness) to interfere with the status quo. Perera's description is reminiscent of the Dodsons and Tom Tulliver, Romola's father and Savonarola, and Dorothea's first husband and her family in Middlemarch:

they embody impersonal, patriarchal respect for law and order...they see Inanna...as merely ambitious, one who craves too much.... Those living by...tidy laws retaliate against or abandon those individuals or appetites daring to move beyond collective, conventional confines. There is no help for the wayward from the powers in control. (174)

On the other hand, the qualities associated with Enki's masculine essence are markedly different, and illustrate an alternative potential for masculine action. Enki is an hermetic prototype, which presages Eros, and the dark-light man of Pearson and Pope's quest. Will Ladislav is also apparent in this:

Enki is the generative, creative, playful, empathetic male. Like Mercurius he includes the opposites and is not bound to the principle of law...he is the culture bringer...his wisdom is that of improvisation and empathy...Enki often mediates between the world of the fathers and the feminine...Always he flows creatively with life...cracks the inertia of the legalistic-defensive paradigm by a totally new approach...he moves with feeling. (Perera, 174)

Perera further notes that Enki's wisdom entails an androgynous dimension which is conveyed to those resurrected. Ultimately, this psycho-spiritual androgyny is the goal of Maureen Murdock's The Heroine's Journey.

Murdock's quest, which incorporates elements from all of the above sources, provides a sequence with which to compare the individuation process in the Sand-Eliot heroines. Because progress in educational and occupational opportunities for women has been made in the interval between the novels and Murdock's work, there may be some disparity between the nineteenth- and twentieth-century heroine's experiences, particularly in the ego identification phase of this psycho-spiritual progression. Nevertheless, since the stages of the journey are archetypal, the sequence remains the same. "The heroine's journey" incorporates the following process:

The heroine must become a spiritual warrior. This demands that she learn the delicate art of balance and have the patience for the slow, subtle integration of the feminine and masculine aspects of herself. She first hungers to lose her feminine self and to merge with the masculine, and once she has done this, she begins to realize that this is neither the answer nor the end. She must not discard nor give up what she has learned throughout her heroic quest, but learn to view her hard-earned skills and successes not so much as the goal but as one part of the entire journey. She will then begin to use these skills to work toward the larger quest of bringing people together, rather than for her own individual gain. This is the sacred marriage of the feminine and masculine--when a woman can truly serve not only the needs of others but can value and be responsive to her own needs as well. This focus on integration and the resulting awareness of interdependence is necessary for each one of us at this time, as we work together to preserve the balance of life. (11-12)

Stage one sees the heroine struggling to free herself from primary consciousness. This phase incorporates Campbell's "call" to the adventure, escape from Neumann's "uroboric incest" phase, Edinger's first necessary "crime" of inflation, and the shattering of Pearson and Pope's "cage and mirror".

Influenced by the perceptions of the collective consciousness ("Holdfast," the status quo) the daughter is told that the mother's role is vital; responsibility for the future of the culture lies with the mother via child-rearing. However, on the other hand, the daughter perceives that the mother-role is seldom accorded the same status, prestige, or authority as the more "important" professional, academic, or corporate positions. The collective primary consciousness, the culture's repressed dimension or all that it deems of little value, or perhaps even considers threatening (emotion and sexuality) is projected onto women (Murdock,

14-15). A daughter's perception of her mother is, thus, coloured by a distorted, cultural lens which views women as

unfocused, fickle, and too emotional to get the job done. This lack of focus and clear differentiation in women is perceived as weak, inferior, and dependent--not only by the dominant culture but by many women as well. (Murdock, 6)

Confronted with this mixed cultural message, the daughter looks to the mother for her definition of the feminine. Murdock suggests that

the degree to which a woman's mother represents the status quo, the restrictive context of sexual roles, and the deep-seated sense of female inferiority within a patriarchal society determines the degree to which a woman will seek to separate herself from her mother.
(14)

Should the daughter perceive the mother as typical of the status quo (established patrivalent values) it is her task as heroine to embark on a quest to dispel the dominant culture's myths about women. She will seek success in the male-oriented work world, aligning herself with what is deemed powerful in the society:

They seek to prove that they have good minds, can follow through, and are both emotionally and financially independent...Everything is geared to getting the job done, climbing the academic or corporate ladder, achieving prestige, position...[all of which] is supported by our materialistic society which places supreme value on what you do. Anything less than doing 'important work in the world' has no intrinsic value. (6)

"Identification with the masculine" (5) for such "father's daughters" involves "organiz[ing] their lives around the masculine principle, either remaining connected to an outer man or being driven from within by a masculine mode" (29-30). This alliance with the masculine is not completely negative: "seeking male validation is a healthy transition from fusion with the mother to greater independence in a patriarchal society" (37). However, there is danger associated with this transition. Absorption of the masculine to the exclusion of the feminine might well result in the warrior woman (like Athena, in whom there is total denigration of one's feminine or emotional component) (33-34), or "addict[ion] to perfectionism" (41). Otherwise (as was the case for Inanna, or Iphigenia), there may be an ultimate betrayal by the fathers.

Stage three involves "the road of trials--confronting ogres and dragons" (5). Murdock notes that this road incorporates both an external and an internal dimension. On the external level, the contemporary heroine encounters the trials of education, employment, promotions, financial stability, and perhaps, marriage and children as well (47-48). The internal dimension involves "the fighting of all those dragons she had turned her back upon when she separated from the feminine... she will encounter the forces of her own self-doubt, self-hate, indecisiveness, paralysis and fear" (48). Murdock determines that three myths continue to plague the modern-day heroine; the dragons to be fought and slain are those which encourage loss of self in "the myth of dependency, the myth of female inferiority, and the myth of romantic love [as the ultimate cure-all for a woman's sense of incompleteness]" (48). Like Psyche's tasks, the "road of trials" teaches the heroine the fine arts of discrimination, a sense of timing, measure and proportion, and the importance of commitment to a long-term abstract goal

despite distractions (59). Nevertheless, the time arrives when the demands of career, marriage, and family may conflict and leave the heroine exhausted and empty. Confronted by a dilemma, the ego "awaken[s] to feelings of spiritual aridity and death" (Murdock, 5). Again, as it was for *Psyche*, the time has come to descend into the underworld to retrieve Persephone's treasure.

The journey within is not one sanctioned by, or much understood by, the dominant patrivalent culture. Murdock describes the conditions which may prompt the heroine's "initiation and descent" to find the Self:

It is usually precipitated by a life-changing loss. Experiencing the death of one's child, parent, or spouse with whom one's life and identity has been closely intertwined may mark the beginning of the journey to the underworld. Women often make their descent when a particular role, such as daughterhood, motherhood, lover, or spouse comes to an end. A life-threatening illness or accident, the loss of self-confidence or livelihood, a geographical move, the inability to finish a degree, a confrontation with the grasp of an addiction, or a broken heart can open the space for dismemberment and descent. (88)

As Neumann notes, the ego (of itself) finally fails in its attempt to resolve an opposition with which it is confronted. Descent occurs. The passage may be "filled with confusion and grief, alienation and disillusion, rage and despair" (Murdock, 88). Frequently, the outside world sees only "loss of efficiency, depression, or a period which is to be overcome as quickly as possible, often with the use of medication" (88). However, the underworld possesses "no sense of time...[has] no easy answers...[and] no quick way out" (88). Archetypally, this is the "belly of the whale," the dark forest, the wasteland, or Ereshkigal's time and

domain. The agony of grief and mourning, as well as the birthing pangs of the new Self, need to be heard and honoured.

Murdock recalls Perera's discussion of the Inanna myth in her historical explanation of the Ereshkigal archetype of collective primary consciousness. Repression has only fostered an upsurge of the negative aspects of the heroine/goddess:

Ereshkigal was raped by the gods and exiled to the underworld, like all things having to do with nature and the body. She is the part of the feminine that has gone underground. [Repression embodies her] with rage, greed, and fear of loss...raw, primal...she is feminine power split off from consciousness...woman's instincts and intuition ignored and derided. (104)

Enki, it will be recalled, had fashioned two little beings from the dirt under his fingernail whose purpose it was to rescue Inanna from the underworld. Essentially, they accomplish this by honouring Ereshkigal's mourning/birthing state:

She is in deep mourning, and these asexual creatures suffer with her, inside and out. They don't implore her to do anything; they simply allow her to be in her pain. They sing her lamentations with her. Ereshkigal feels heard, and this allows the deep feminine to accept her pain as it is--a part of life's natural process. (Murdock, 107)

Inanna, secondary ego consciousness, is reborn. The heroine has, thus, encountered and assimilated the dark goddess, the primeval, generative energy of the unconscious. For her there can be no turning back to the surface requirements of the ego alone; a new, integrated type of consciousness has been

acquired. The formulation of the ego-Self axis has been accomplished, and the shadow, or underworld side of consciousness has been acknowledged, and assimilated. The heroine returns, and in order to embody consciously both aspects of the psyche, primary and secondary, she exhibits certain behavioral changes:

A woman who has the courage to descend into the realms below the surface of her ordinary awareness will find feelings there that she has chosen not to experience before. As she peels off the well-worn mask she presents to the collective fathers--being nice, polite, compliant, agreeable...she may find daggers of rage about time sacrificed, confusion about betrayals left unaddressed, sadness for having abandoned herself for so long. (120)

This phase of the quest is about acknowledging and "grieving the separation from [what is inherently] feminine;" it is very much about healing, not about blaming (121). There is now an urgent need to reconnect with one's generative aspects, to nurture, to create, and to foster. The period might well see a healing of the personal "mother-daughter split" (5). Ideally, the daughter has come to understand the societal limitations imposed upon her mother, and as a result of her own experiences, to move on, and to evolve a fuller, more balanced image of the feminine (110-154).

The next two stages of "the heroine's quest" are "healing the wounded masculine," and the "integration of one's interior masculine and feminine," or "finding the inner man with heart" (5). An internal marriage occurs when the woman "understands the dynamics of her feminine and masculine nature and accepts them both together" (160). In Neumann's terms, the resolution of opposites can now be effected as the conscious masculine ego recognizes its

subordinate role in connection to the transpersonal Self and its inspiration in the feminine unconscious. The two aspects of consciousness work conjointly and creatively. This is, also, the marriage of Psyche and Eros which results in the birth of the divine child, Joy. A psycho-spiritual androgyny is implicit in this stage in which the inner "woman of wisdom" joins the "man with heart" (161), and "the integration of masculine and feminine" is achieved (5).

We began this introduction with Keats's having made a distinction between "Intelligence" and "Soul". He suggests that "intelligences or sparks of the divinity in millions...[do not constitute] Soul-making...they are not Souls till they acquire identities, till each one is personally itself" (334-335). This suggests a process to be undergone, an evolution from the "primal store" of personal and collective history, a "making" of oneself in the medium of "The Vale of Soul-Making," and ultimate emergence in the joint consciousness of an integrated psyche. This process of "Soul-making," the development of an informed sympathy, begins with George Sand's epic novel, Consuelo, and undergoes increased definition and refinement in the psychological novels of George Eliot. Thus, the Romantic novel of initiation becomes the Victorian study of a complete individuation.

As we have seen, beyond assimilation of the shadow projected from the personal unconscious, a completely-integrated psyche entails a re-assimilation of a second type of projection, that which arises from the transpersonal or collective aspects of primary consciousness. Such projections involve an inexorable drawing towards, a fascination with, one's own archetypal content perceived in an idealized other. Examples of such animus/anima projections are depicted in Consuelo's relationships with Anzoletto and Albert-Liverani, in Maggie Tulliver's

connection to her brother and to Stephen Guest, in Romola's fascination with Tito, then with Savonarola and, finally, in Dorothea's being drawn to Casaubon, then to Will Ladislaw. In addition, a complete individuation culminates in a numinous experience of "history incarnate", the imago Dei within. The recounting of all four heroines' experiences includes this ultimate connection to the Self, central archetype of the collective primary consciousness. The mature, individuated heroine, then, makes an enlightened choice to re-create, within the confines of her current conditions, the serenity of the original uroboric phase from which individuation began.

As we shall see, Consuelo is a special type of Bildungsroman which incorporates a full initiation, an assimilation of both the shadow and animus/anima archetypes of the psyche. Felicia Bonaparte indicates that Eliot's (and I would argue Sand's) use of myth goes beyond "allusion," or "poetical images," to "a complex and extensive mythological structure that carries its own substantive and formal significance" (16). I would also argue that the archetypal "heroine's journey" is that "mythological structure". Sand's contribution to the development of the woman's epic cannot be overrated. Her Consuelo constitutes a vital link in the development of the nineteenth century's psycho-mythic novel of initiation and individuation. It is most particularly in light of the complete individuation process that one sees "the considerable relevance [that Consuelo bears] to George Eliot's novels" (Thomson, 164).

Chapter One

A Romantic Quest: George Sand's Consuelo

Pour agir sur le monde, l'équilibre entre les visions d'en haut et la réflexion sur le réel est nécessaire, en un même temps. Seule Consuelo est capable d'y parvenir, arrivant au terme de ce que Jung a appelé le processus d'individuation.

(Vierne et Bourgeois Introduction to Consuelo, 35)

(To be truly effective in this world, a simultaneous perspective encompassing the numinous and the mundane is essential. [In the novel] only Consuelo experiences this, achieving finally [the fruits] of Jung's individuation process.)*

As already mentioned, Sand's Consuelo occupies a pivotal position in the development of the nineteenth-century novel. Although eighteenth-century conventions like the picaresque and the Gothic are still retained, Sand's purpose in using these is innovative. Each successive episode Consuelo experiences alters the heroine's psychology; she develops significantly, rather than maintaining the psychological stasis which marks typical heroines of the eighteenth-century Gothic novel. Although it incorporates elements of the historical romance and Bildungsroman, Consuelo is first and foremost a Romantic novel of initiation. An explanation of the distinctions between the traditional Bildungsroman, which Cellier considers the "novel of experience or education" (124-125) and the novel of initiation is first essential:

[Le Bildungsroman] ressemble d'un côté au roman initiatique puisque le héros suit un itinéraire jalonné

* Translations are by the author under the supervision of Professor Owen Morgan, unless otherwise noted.

par des épreuves, mais d'autre part, au terme de son voyage, il découvre la sagesse, le bonheur, il mûrit, il devient un homme. La destinée de son âme n'est pas en jeu, le problème de son salut n'est pas en cause.
(Cellier, 125)

([The Bildungsroman] on the one hand resembles the initiation novel, since the hero follows an itinerary marked with trials, but on the other hand at the end of his journey, he discovers wisdom, happiness, he matures, and becomes a man [...]. The fate of the character's soul is not at stake, the problem of his salvation is not in question.) (Naginski, 202)

In his Parcours initiatiques (1977), Leon Cellier notes that the essential difference between the two genres lies in their respective treatments of the concept of death (125). In the Bildungsroman, "la mort est une fin, une fin en apothéose, le couronnement d'une destinée" (death is an end, an end in apotheosis, the crowning [moment] of a destiny) (Cellier, 125). The hero's path in the Bildungsroman may also incorporate a series of experiences which alter personal ego consciousness as it seeks to translate itself into the collective dimension. The vicissitudes associated with education and maturation on this level can be equated to the inflation-deflation dynamic of ego development; in this sense, the Bildungsroman illustrates a partial individuation. However, the ultimate descent marked by ego deflation in depth, a process which ventures beyond the concerns of collective secondary consciousness, remains the province of the novel of initiation. This genre incorporates a death-in-life and resurrection experience which culminates in the renewed integrated consciousness of complete individuation. Cellier (130) and Naginski (205) remind us that Consuelo features two types of initiations, those of a "minor key," associated with the

Bildungsroman's educational experiences, and those of "a major key," associated with ultimate psychic integration. Consuelo does incorporate features of the Bildungsroman in its heroine's adventures: Consuelo learns the discrimination, sense of timing and proportion associated with the psyche's education in the collective values of secondary consciousness. The process is illustrated in her experiences in Venice, on the road with Haydn, in Vienna and, finally, in Berlin. However, her two experiences with Albert, in the subterranean grotto near the Castle of the Giants in Bohemia, presage Consuelo's complete individuation, which occurs later at the Grail Castle. Here, she makes her final descent to the catacombs of both the castle and of primary archetypal consciousness. Her numinous experience of the duality of the inner imago Dei fosters the subsequent re-birth of a newly-integrated consciousness. Consuelo, as a novel of initiation, "evoque le cheminement d'une ame" (evokes the progression of a soul) in which "[la] mort constitu[e] l'acces a une nouvelle vie...le heros meurt pour renaitre" (death constitutes access to a new life...the hero dies in order to be reborn) (125). As Cellier notes, "'ame' etait le mot clef du Romantisme" ('soul' was the key word of Romanticism) (123) and the soul's progression, the central theme of works by Balzac, Hugo, Nerval, Gautier, Laprade and Lamartine, as well as by Sand (Naginski, 202 and Cellier, 121). Employing both Christian and classical sources, "le roman initiatique...transforme l'aventure humaine en mythe...c'est l'analogie etablie entre l'histoire de chaque homme et l'histoire de l'Humanite" (the novel of initiation transforms human experience into myth...an analogy is established between the history of the individual and the history of humanity) (121-125). Thus, the novel of initiation expands the limits of the Bildungsroman to incorporate, not only the hero's education and experience, but also her

individuation, her assimilation of the individual and collective "primal store". As such, she exemplifies "history" [or myth] incarnate".

Archetypally speaking, while the Bildungsroman defines the ultimate success of the hero in terms of external referents, those of the collective ego consciousness, the culmination of the hero's quest in the novel of initiation, may not result in widespread societal approbation. As Campbell reminds us, the hero may end by withdrawing from a society not yet ready to accept the significance of such a quest (1949, 36-37). Such is the case in Sand's Consuelo. Cellier comments upon the novel's conclusion:

Le remarquable epilogue du roman [Consuelo] justifie plus encore cet hommage rendu à la sagesse romantique. La romancière ignore les complaisances du romancier populaire, elle ne s'abaisse pas à donner à son roman une fin heureuse...ses héros sont des renonçants. Consuelo, la cantatrice, perd sa voix; Albert, le poète...perd sa raison; Les Invisibles sont décimés par la persécution. (135)

(The remarkable epilogue of the novel [Consuelo] justifies, to an even greater extent, this homage due to romantic wisdom. The novelist [Sand] rejects the indulgences of popular authors. She refrains from providing a happy ending to her novel...her heroes renounce [society]. Consuelo, the singer, loses her voice; Albert, the poet loses his reason; the Invisibles are decimated by persecution.)

Nevertheless, Sand's three-volume novel does provide a final image of psychological completion; a note of the alchemical illustrates the ultimate blending of anima and animus archetypes. In the novel, the respective psychic integrations of Consuelo and Albert culminate in a joint integration; they are parents of a new family. "Au denouement, une famille de musiciens errants

parcourt la Bohême; les petits enfants chantent des chansons dont le père compose les paroles et la mère la musique..." (At the end, a family of musicians wanders through Bohemia; the children sing songs for which their father composes the lyrics and their mother, the music.) (Cellier, 135).

Prior to our examining the woman's quest in Consuelo, one final point requires further clarification. It involves the experience in which secondary ego consciousness is confronted by the imago Dei, the transpersonal Self associated with the collective aspect of archetypal consciousness. Inanna's confrontation with Ereshkigal's paralyzing stare, Psyche's glance at the nature of Persephone's ointment and Consuelo's examination of the Inquisition's torture chamber in the Grail Castle all result in a confrontation with, an overwhelming by, and ultimate assimilation of, the dark side of the imago Dei. In noting Sand's "rehabilitation of Satan" (132), Cellier comments upon this moment of ultimate realization: "Que ce syncrétisme paraisse décevant, je l'admets, mais peut-on imaginer hiérophanie plus sensationnelle et expression plus hyperbolique de la conciliation des contraires, puisque Satan et Jesus sont identifiés" (133). (This syncretism appears deceiving, I admit, but can one imagine a more sensational hierophany and a more hyperbolical expression of contraries than one in which Satan and Christ are identical.) Edinger's The New God-Image: A Study of Jung's Key Letters Concerning the Evolution of the Western God-Image (1996), provides an explanation as to why such an experience is essential to complete individuation.

To begin with, Edinger posits six historical stages in the evolution of the Western God-image: "animism, matriarchy, hierarchical polytheism, tribal monotheism, universal monotheism and individuation" (xvi-xxi). He notes that with the developments of stage five:

the emergence of Christianity, the tribal monotheism of ancient Israel was universalized...the new God-image...split into two...Israel's Yahweh is a Father-God and Christianity's God-image is a Son-God. However...Yahweh had two sons: Christ and Satan. In order for Yahweh to turn into the all-good Christ-Son, he had to split off the all-bad Satan-Son. (xx-xxi)

The duality of the Father-God is apparent in the contrast between the light associated with the spirit-dove at the baptism and the dark aspect which, almost immediately afterwards, leads the Son to the wilderness and subjects him to temptation. The orthodox Christian response to the impulse of evil is a banishing of the Satanic aspect. However, the sixth phase of the evolution of the God-image, that of individuation, involves not denial, but a confrontation with, and ultimate assimilation of, this shadow aspect of collective history.

In order to clarify this shift from the fifth to the sixth stage of the imago Dei's historical development, Edinger first reminds us that the "imitation of Christ" has two forms. Appropriately enough for this discussion, the first derives from Thomas a Kempis and is reminiscent of the renunciatory periods of the Sand-Eliot heroines:

The conventional imitation of Christ doctrine practises separation from the shadow. It implores one to imitate Christ in saying 'get thee behind me, Satan,' in order to build up the Christian virtues. The message corresponds to stage one of [Jung's psychological] *coniunctio*, the so-called *unio mentalis*. (58)

The second "imitation of Christ," the one associated with individuation, arises out of the psyche's experience of its own passion and crucifixion:

The psychological *imitatio* is a doctrine of wholeness, rather than a doctrine of perfection. This psychological imitation of Christ corresponds to the second stage of the *coniunctio* in which the *unio mentalis* is joined to the body. It involves the enduring of opposites. It involves the assimilation of the shadow rather than separation from the shadow--radically different psychological operations.

(58)

Arising out of the heresy of Christian Gnosticism, these dual aspects of the God-son, Christ and Satan, light and darkness, reappear in the final stage of the individuation process. And Sand was particularly insistent on the inclusion of this historical heresy in Consuelo's itinerary. In a return visit to Albert's subterranean sanctuary (Consuelo I, 418-420), Albert's violin music fosters a particularly moving vision for Consuelo. Satan, in chains, exhausted, injured and defeated, appears. He longs for reconnection to Christ, his brother, and requests that the long-denied kinship between the two of them be acknowledged. As his shadow, Satan reminds the Son that their respective beings have been inexorably linked since the moment of descent and incarnation: with the development of consciousness comes a knowledge of the contrary states of existence. A banished archangel who, paradoxically, has become the scapegoat and a patron saint of sin and suffering, Satan's experiences do resemble those of Christ. In their respective passions, Satan and the Son both know isolation and suffering. The chalice Satan offers to Consuelo, in which her tears are mixed with those of Christ and himself symbolizes all aspects (the human, the light and the dark qualities) associated with the imago Dei. Consuelo, not yet possessing the requisite consciousness to assimilate contraries of such magnitude, renounces the proffered cup and faints. She will continue on the path of Edinger's fifth-stage

imitation of Christ until she no longer imitates, but actually experiences, her own passion, descent and resurrection at the Castle of the Grail. Thus, the minor and major initiations which Sand incorporates into Consuelo reflect the historical progression of the imago-Dei's development. It is the heroine's pattern of the two imitations of Christ (renunciation, followed by assimilation) which marks Consuelo's progression.

In a study of individuation, the nature of Consuelo's characterization assumes prime importance. To begin with, Cellier discusses how "le roman initiatique" becomes "le roman de l'initiation...pour le lecteur" (the initiatory novel becomes the novel of initiation...for the reader):

le héros est admis dans une société d'initiés et nous participons avec [elle] aux rites traditionnels, tâche singulièrement difficile puisqu'il ne s'agit pas seulement d'étonner le lecteur par l'étrangeté des rites, mais de faire participer le lecteur à une expérience spirituelle qui aboutit à une métamorphose. (129)

(the hero is admitted into a society of initiates and we participate with her in the traditional rites, a task singularly difficult since it is not only [the novelist's] concern to astonish the reader by the strangeness of the rites, but to make the reader participate in a spiritual experience which ends in metamorphosis.)

Mozart's The Magic Flute (1791) is a prime example of the process but Cellier questions how the initiatory effect can be achieved in the absence of music (129). I believe the answer lies in the careful balance struck in the presentation of the heroine's character: Consuelo's courage is certainly worthy of admiration and imitation. Yet, at times, her naïveté (a refusal to see the dark side of events and

people) does lead to difficulties. In an otherwise "great soul" this slight character defect and the adventures it attracts create interest and reader identification with Consuelo's individuation process. Simone Vienne discusses the difference between Consuelo and the typical ego-identified heroine:

Elle se refuse à traiter sa féminité comme monnaie d'échange pour obtenir les faveurs de Zustiniani et par là elle se refuse [...] à être un objet. Elle aura par la suite plusieurs fois cette dignité courageuse--car il arrive que sa vie ou sa liberté soient en danger [...]. Il y a beaucoup de gaieté dans ce personnage, qui ne manque [pas] d'intelligence [...] Elle a beaucoup de bon sens, de lucidité, de présence d'esprit, de volonté et de courage. (1976, 46)

([Consuelo] refuses to treat her femininity like money in exchange for favours...and by this [action] she refuses to become an object. She reveals on several occasions this courageous dignity [especially] when her life or her liberty are endangered. She is a very light-hearted character and is not lacking in intelligence. She possesses a great deal of common sense, lucidity, presence of mind, will power and courage.)

Similarly, Patricia Thomson ascertains that the novel's popularity

was undoubtedly due to the character of the heroine, the small gypsy-like waif with the short thick black hair, who has a wonderful voice and eventually becomes a beautiful prima donna, whose singing and greatness of soul and sweetness of disposition wins all hearts. (164)

Sand's depiction of her heroine is a balanced one; "[Consuelo's] is not, [merely] a sentimental virtue; she has spirit and courage and good sense to assist her in her solitary destiny" (Thomson, 164). Robert Godwin-Jones couples Consuelo with

Jeanne, the protagonist in Sand's novel of the same period, Jeanne (1844), and finds that both protagonists are

visionary women who transcend in one way or another their own time and place...they have found and accepted their role and strive to enlighten others while fulfilling a useful social and spiritual function...[they are] Keepers of the Sacred Flame. (123-124)

Consuelo is a Romantic prototype for nineteenth-century heroines. I would suggest that this same nobility of soul, coupled with naïveté, marks the characterization of the Eliot heroines, Maggie, Romola, and Dorothea.

Because Consuelo is not well-known to twentieth-century readers, a brief summary of the novel's events is necessary before the sequence of individuation can be examined. The heroine, Consuelo, is a gifted singer, a charity music student, who studies under Master Nicola Porpora at the Church of the Mendicanti in Venice. Consuelo's talent comes to the attention of Count Zustiniani, who proposes a career for her with his opera company. Intrigues, petty jealousies of the profession and, worst of all, betrayal by Anzoleto (Consuelo's betrothed) make the young singer's departure from Venice imperative. Porpora secures her a post as a companion-music instructor at the Castle of the Giants at Riesenbergr, seat of the Rudolstadt family, on the Bohemian-Bavarian border.

Arriving at the castle, Consuelo enters a world which is the antithesis of the warmth and familiarity she left behind in Venice. She is introduced to Riesenbergr's inhabitants: the aged, austere Count Christian, his sister, the hump-backed Canoness, the cold, calculating house-chaplain, and the seemingly mad Albert. Consuelo subsequently learns of the bizarre family history from

Baroness Amelia, a cousin brought to the castle to marry the heir, Albert of Rudolstadt. Consuelo's stay at Riesenbergr (whose setting and inhabitants constitute a typically Gothic ethos) is marked with intrigues. Ghostly nocturnal occurrences, Albert's demonstrated clairvoyance (he had known exactly when Consuelo was arriving, and her real name despite Porpora's having kept this secret), and the cataleptic fits which prompt Albert's disappearances for days at a time, suggest some long-standing threat or curse which plagues the Rudolstadt family. Consuelo's curiosity is aroused by Albert's sudden absences, her observations of the fluctuations of the water level in the courtyard well, and the fiery light at the cursed Hussite stone and tree (called the Schreckenstein) suggest to her that Albert is incarcerated beneath the castle grounds. She determines to investigate further.

Consuelo descends into the caverns below the Riesenbergr, makes her way through subterranean tunnels, and encounters threats of flood, and of being walled up alive by Albert's enigmatic companion, Zdenko. Finally, Consuelo finds Albert in the third of three adjoining subterranean caverns. He is paralyzed by a catalepsy in which he is convinced of his existence as the fifteenth-century Hussite, Jean Ziska. Consuelo brings Albert out of the past to his present existence, and accompanies him back to his family, but at an enormous cost to her own well-being.

Albert nurses Consuelo through a psychic illness which she experiences as a result of her descent to rescue him. Albert's grateful father, Count Christian, proposes marriage to Consuelo on behalf of his son, but he is shocked to learn, not of her humble origins, but rather of her refusal to relinquish her singing career for marriage to Albert. At this point in the novel, Consuelo is reluctant to marry

Albert for material gain, or because of the pity she feels for his unfortunate condition. The ill-timed reappearance of her childhood betrothed, the faithless Anzoleto, convinces Consuelo that she must evade both situations by leaving Riesenbergl. She departs the castle and determines to rejoin her master, Porpora, and to further her singing career at the opera house in Vienna.

At the beginning of her overland escape (via the mountains and the Boehmerwald to Vienna), Consuelo encounters a young travelling companion, none other than Joseph Haydn. He had come to Riesenbergl Castle to present himself to Consuelo, hoping thereby to secure an introduction to master Porpora. Effecting disguises, new names and new vocations as travelling artists, Consuelo and Haydn experience a series of adventures on their journey to Vienna. With the aid of Baron Trenck and Count Hoditz, they manage to escape from Frederick's men, who travel the roads pressing unfortunate voyagers into service with the Prussian army. Later, Consuelo agrees to serve as a secret liaison between Frederick's sister, the Princess Amélie, and this same Baron Trenck. The two travelling musicians perform at a village music festival, befriend a music-loving canon, aid in the delivery of Corilla's child (who turns out to be Anzoleto's illegitimate daughter), and arrive finally at Vienna to join Porpora.

Envy and intrigue mark all affairs in the Vienna opera company, and at the court of Maria-Theresa. Consuelo is circumspect with everyone she meets. She refuses to reveal Corilla's false widowhood, neither will she advance her own cause with the fawning and obsequiousness that all others employ with the empress. While Joseph Haydn studies under Porpora, and establishes his career as a composer, Consuelo enjoys enormous success in a series of operas, and rises to prima donna of the Vienna company. Meanwhile Albert and Consuelo

continue to correspond. However, Porpora, denying the validity of the marriage proposal from the Rudolstadt family, intercepts and rewords the letters of the two lovers. Moreover, without consulting Consuelo, he arranges for the two of them to quit Vienna to perform with the opera at Berlin. Since Consuelo has had first-hand experience with Frederick and the henchmen of his court, she is terrified at the prospect of returning to Prussia.

En route to Berlin via Prague, Consuelo is stopped by Count Christian's brother, and requested to return to Riesenbergr Castle where Albert is dying. Consuelo and Porpora arrive in Bohemia just in time for Albert's death. Prior to his expiration, Albert marries Consuelo. The young opera singer then surprises the entire family by refusing all titles and wealth associated with her new status as Countess of Rudolstadt. Without Albert, she has little inclination to remain enclosed in the gloomy castle to the end of her days. Despite the dangers of Frederick's Prussia and the opera at Berlin, she will return to the stage, and try to forget the unfortunate Albert.

In Berlin, the despotism of Frederick's court is even more stultifying than Consuelo had anticipated. At the border, her master, Porpora, had been refused entry into Prussia; Consuelo can barely perform under conditions which have rendered her a virtual prisoner of the emperor. Paranoid about political intrigue, Frederick suspects the friendship which springs up between his sister, the princess Amélie, and Consuelo. He suspects (and rightly so) Consuelo's service as liaison between Amélie and Baron Trenck (who has recently escaped from one of Frederick's prisons). Throughout the political intrigues, a series of bizarre supernatural events occur. Consuelo becomes convinced of the presence of the deceased Albert at the opera, at the palace, and in her apartments. Frederick,

suspicious of Consuelo, is furious because he cannot substantiate his accusations of treason; he consigns the prima donna to his prison at Spandaw.

Eventually, plans are revealed to Consuelo for her escape from Spandaw. An overland journey of several days places her beyond Frederick's reach. On the voyage, Consuelo becomes enamored of one of her deliverers, the masked chevalier named Liverani. Consuelo is then installed in her own pavilion in close proximity to a large castle. Several weeks of study and meditation follow, as Consuelo has been invited to join the Invisibles, a secret society which meets at the nearby chateau. Her father-confessor for the upcoming initiation challenges Consuelo about her love for the deceased Albert, especially in the face of her passion for the masked Liverani. Father-confessor is finally revealed to be a mother-confessor, none other than Albert's supposedly long-deceased mother, Wanda. This Countess of Rudolstadt is a priestess of the Invisibles, and prepares Consuelo for her initiation. Consuelo's descent into the depths of the Grail Castle acquaints her with all the abuse humanity has suffered throughout history at the hands of religious and political powers. At the sight of Inquisition torture devices, Consuelo is overwhelmed, subsequently revived, and then discovers that Albert and Liverani are one and the same man. A renewal of marriage vows follows. To promote the liberty, equality and fraternity of a renewed Christianity, the mandate of the Invisibles, Consuelo and Albert are given their respective assignments. Eventually, both renounce all worldly connections, and retire with their children to a sequestered life in the Boehmerwald.

Application of Murdock's "heroine's journey" to the text of Consuelo reveals the sequence of individuation, the "underlying mythological structure"

used by Sand in the novel. Phase one of "the heroine's journey" is that of "separation from the feminine" (Murdock, 5). Although contemporary heroines may exert some choice in this separation from the mother process, this was seldom the case in nineteenth-century literature. Pearson and Pope note either the "destructiveness of a total absence of maternal guidance," or the "naïve, ineffectual mother" whose avowed role in life is that of matchmaker, or marriage-broker (109-110). The onset of Consuelo's mother's illness irrevocably alters the life of both mother and daughter. The freedom and independence of the wandering minstrel's existence comes to an abrupt end. From her position of weakness, Consuelo's mother is no longer able to provide any maternal guidance in the personal and professional decisions which arise in Consuelo's adolescence. Psyche's abandonment by her parents is recalled in the dying woman's brokering of her daughter to Anzoleto. This false young man abandons Consuelo to her nursing tasks, and returns, not from kindness, nor out of a sense of loyalty to his childhood friend, but because he soon tires of the life of dissipation he falls into without Consuelo's presence. He returns to visit, not because he has sympathy for the dying mother, or her daughter, but because he realizes the extent to which he is sustained by Consuelo's goodness:

Consuelo, devenue garde-malade, et Anzoleto ne pouvant plus supporter son absence, sentant la vie, l'espoir, l'inspiration et jusqu'au souffle lui manquer, revint partager sa vie sédentaire, et affronter avec elle tous les soirs les âcretés et les emportements de la moribonde. (*Consuelo* I: 84)

(When Consuelo became a nurse, Anzoleto, unable to stand her absence, and feeling life, hope, inspiration, and even existence failing him, returned to share her constrained life, and to bear with her, every evening, the bitterness and angry whims of the dying woman.)

Consuelo's mother is deceived in Anzoleto's character. However, becoming used to the pretended concern demonstrated by Anzoleto, and convinced that her daughter's future is tenuous without a promise of marriage, Consuelo's dying mother first exacts a vow from the unsavoury Anzoleto. A note of pandering is discernible in this:

A son heure dernière, elle leur fit jurer de ne se quitter jamais [...] La mourante lui rendit cet engagement plus facile en lui disant: 'Qu'elle soit ton amie, ta soeur, ta maitresse ou ta femme, puisqu'elle ne connaît que toi et n'a jamais voulu écouter que toi, ne l'abandonne pas.' (Consuelo I, 84)

(In her last moments, she made them promise never to abandon each other...the dying woman made the engagement easier for him by saying, 'Whether she is your friend, your sister, your mistress, or your wife, since she knows no one but you, has listened to no one but you, do not leave her.')

Having offered Anzoleto a choice of possible future relationships with her daughter, Consuelo's mother makes sure Consuelo understands which of the proposed roles is most preferable:

Puis, croyant donner à sa fille un conseil bien habile et bien salubre, sans trop songer s'il était réalisable où non, elle lui avait fait jurer en particulier...de ne jamais s'abandonner à son amant avant la consécration religieuse du mariage. (Consuelo I, 84)

(Then, believing she was giving her daughter some profitable, clever advice, without considering whether it was feasible or not, she made [Consuelo] swear not to surrender herself to her lover before the religious consecration of their marriage.)

Thus, in these two respects, marriage-brokering and the early demise of the personal mother, Consuelo's presentation of the mother figure is typical of most nineteenth-century novels.

However, Sand, the Romantic, presents a third and atypical depiction of the mother figure. This is Consuelo's mother before her terminal illness, associated not with enclosure or repression, but with creativity and strength. The mother, as wandering artist with child on her back, is a unique literary presentation of the feminine; ultimately, it is to this image of her mother, almost transpersonal, that Consuelo will return at the novel's end. In times of difficulty throughout her quest, Consuelo recalls the creative aspects of her mother. After her convalescence from the horrors experienced in her rescue of Albert, Consuelo wanders the grounds of Riesenbergr Castle. Here, she remembers the occasion when, as a little child, she had visited the Riesenbergr area with her mother:

Elle s'arrêta auprès du rocher qu'Albert lui avait souvent montré comme étant celui où, par une étrange fatalité, il l'avait vue enfant une première fois, attachée avec courroies sur le dos de sa mère, comme la balle d'un colporteur, et courant par monts et par vaux en chantant comme la cigale de la fable, sans souci du lendemain, sans appréhension de la vieillesse menaçante et de la misère inexorable.
(Consuelo I, 393)

(She stopped near the rock which Albert had often shown her as the place where, by a strange fateful coincidence, he had first seen her, an infant tied with thongs on her mother's shoulders like a pedlar's pack, singing and travelling up hill and down dale like the grasshopper in the fable, without a thought for tomorrow, or advancing old age, or the inexorable poverty to come.)

The Rudolstadt family's proposal leaves Consuelo feeling divided. She recalls her mother's wisdom; the true artist cannot succumb to the lure of a life of comfort and ease, and yet remain an artist:

'Mais tu sentais et tu disais toujours que ce bien-être c'était la contrainte, et ce repos, l'ennui, mortel aux âmes d'artiste. Tu avais raison, je le sens bien; car me voici dans ce château où tu n'as voulu passer qu'une nuit comme dans tous les autres; m'y voici à l'abri du besoin et de la fatigue, bien traitée, bien choyée, avec un riche seigneur à mes pieds...Et pourtant la contrainte m'y étouffe, et l'ennui m'y consume.' (Consuelo I, 393)

('But you felt, and always said, that this comfort was really constraint, and this repose, tedium, which is deadly for the artist's soul. You were right, I am sure, because here I am in this castle where you refused to stay more than one night (as you did in all the others), here I am with every comfort around me, well-treated, pampered, with a powerful lord at my feet, but constraint suffocates me and tedium overcomes me.')

Artistic freedom is the common bond which connects the mother and daughter of this Romantic novel. In a surprisingly modern turn, Consuelo, in her fit of melancholy, "éprouvait le besoin de s'appartenir à elle-même" (she felt the necessity of belonging to herself) (Consuelo I, 393). Circumstance dictates that Consuelo must embark on a quest of her own to experience artistic sovereignty, and thereby return to a life free from the collective ego concerns of society.

The beginnings of ego formation have occurred with separation-differentiation from the feminine. Continued ego growth requires an ever-increasing "identification with the masculine" consciousness; this constitutes the second stage of "the heroine's journey" as outlined by Murdock (5). Since Consuelo did not know her biological father's identity, the character Porpora

serves as the first of the novel's father figures, and introduces Consuelo to her professional career. He jealously guards her identity; he does not believe such a sublime talent should be subject to the treachery and destruction of a professional opera career. Porpora fends off Count Zustiniani, proprietor of the theatre of San Samuel in Venice. He reminds the count of a former student from the church school who abandoned her classical studies to join the Count's opera company. Where his students are concerned, talent, not morals, is the point of Porpora's argument:

'Je l'entends comme il faut, monsieur le comte, et ne me soucie ni de leur vertu, ni de leur fragilité; mais je me soucie de leur talent, que vous dénaturez et que vous avilissez sur vos théâtres, en leur donnant à chanter de la musique vulgaire et de mauvais goût. N'est-ce point une désolation, une honte de voir cette Corilla, qui commençait à comprendre grandement l'art sérieux, descendre du sacré au profane, de la prière au badinage, de l'autel au tréteau, du sublime au ridicule?' (*Consuelo* I, 49)

('I mean just that Signor Count, and I am not concerned about their virtue or about their fragility: I am concerned about their talent which you disfigure and disgrace in your theatres by giving them inferior music to sing. Is it not distressing, is it not shameful to see Corilla, who was just beginning to understand the seriousness of our art, descend from the sacred to the profane, from prayer to gabble, from the altar to the boards, from the sublime to the ridiculous?')

However, Consuelo is the one character in Sand's novel who does excel in both the sacred and the secular fields of music. She manages also to strike an alliance with Count Zustiniani, yet maintains her virtue and good reputation:

Hereusement Consuelo n'avait pas besoin d'un défenseur [...]. Préservée par sa propre innocence,

elle échappait encore aux hardiesses de Zustiniani et le tenait à distance, précisément par le peu de souci qu'elle en prenait. Au bout de quinze jours, ce roué Vénitien avait reconnu qu'elle n'avait point encore les passions mondaines qui mènent à la corruption, et il n'épargnait rien pour les faire éclore [...]. Elle éprouvait pour lui une amitié vraie, une sainte reconnaissance; et lui, heureux et inquiet de cet abandon d'une âme pure, commençait à s'effrayer du sentiment qu'il inspirerait. (Consuelo I, 147-148)

(Happily Consuelo had no need of a protector....Secure in her innocence, she avoided the advances of Zustiniani and kept him at a distance, precisely by caring nothing about [his advances]. At the end of a fortnight this Venetian rake acknowledged that she had none of those worldly passions which lead to corruption, even though he spared no pains to arouse them...[Consuelo] felt a genuine regard [for the count], a sacred gratitude, while he, happy and yet alarmed by her pure-hearted abandon, began to grow alarmed by the sentiment he would inspire.)

It is Zustiniani who offers Consuelo her first professional contract, who arranges her debuts in the salons, and at the opera house in Venice. Moreover, he supplies Consuelo with all of the accoutrements for her engagements, arranging her wardrobe, hairdressing, and jewellery. One sees a marked change in his behaviour, as rake turns protector, during the time of his professional relationship with Consuelo.

Beyond classes, Consuelo does not associate with any of the other young women at the Mendicanti church school. Instead, she maintains her childhood alliance with another masculine figure, Anzoleto. Their relationship consists of their daily roaming the streets of Venice gathering fish and shellfish for themselves, and for Consuelo's ailing mother. Together, they make crafts to sell, and each studies music. Although Anzoleto is also a gifted singer, he is not willing

to pursue his studies with the same diligence and seriousness as Consuelo. As previously mentioned, Anzoleto had great need of Consuelo's optimism and courage. She, in turn, would not accept her own contract with the San Samuel opera company until Anzoleto is also signed on. Anzoleto makes his debut and Consuelo criticizes his performance when he requests this. Also, she offers to rehearse with him in order to improve his vocal capacities:

Elle soupira et garda un instant le silence, puis elle lui dit en l'embrassant: 'Celles que tu ne sais pas, il faut les apprendre. Si tu avais voulu étudier sérieusement pendant les répétitions...Te l'ai-je dit, mais ce n'est pas le moment de faire des reproches, c'est le moment au contraire de tout réparer. Voyons, prenons seulement deux heures par jour, et tu verras que nous triompherons vite de ce qui t'arrête.' (Consuelo I, 159)

(She sighed and remained silent for a moment, then she said, embracing him, 'Those [parts] which you do not know you must learn. If only you had been willing to study between the rehearsals...as I recommended. But this isn't the time to reproach you, on the contrary, it is time to repair everything. Come, let us take just two hours a day, and you will see how soon we shall triumph over the obstacles which oppose your success.')

However, Anzoleto, caught up by the fact that his public will discern his progress and not his perfection, is unwilling to expend the effort for his art. Consuelo's attempts to maintain this particular alliance with the masculine prove fruitless. Anzoleto grows jealous of his betrothed's success, persists in his intrigues and gossip, and ultimately betrays Consuelo while trying to shore up his own position as male lead in Zustiniani's opera company.

Consuelo is much more fortunate in her friendship with Joseph Haydn. Confronted with the untimely reappearance of Anzoletto at Riesenbergr, and the Rudolstadt's proposal of marriage (the acceptance of which would mean abandoning her art), Consuelo flees the castle. Meanwhile, Joseph has come to Riesenbergr to request an introduction to Porpora via Consuelo. The two meet in the woods near the Castle of the Giants, and travel to Vienna together disguised as wandering Italian musicians, Beppo and Bertoni. Many discussions about their art ensue; their relationship is based upon mutual respect, and a love of music. Upon hearing Consuelo sing, Joseph is enraptured:

‘Mon Dieu, mon Dieu!...je n'avais jamais entendu chanter; je ne savais pas ce que c'est que le chant! Y a-t-il donc d'autres voix humaines semblables à celle-ci? Pourrai-je jamais entendre quelque chose de comparable à ce qui m'est révélé aujourd'hui? O musique! ô génie de l'art! que tu m'embrasses, et que tu m'épouvantes!’ (*Consuelo* II, 35)

(‘Oh heavens...I never heard singing before. I did not even know what singing was. Are there any other human voices like this? Will I ever hear anything like what has been revealed to me today? Oh music, oh spirit of the art, how you set me aflame, how you astound me!’)

He is prepared to give up all thoughts of musical composition and, instead, become a singer. However, perceptive as always, Consuelo urges Haydn to forget about the mere presentation of music by instrument and voice, and to concentrate on his genius as a composer:

‘Mais ne songe pas aux coulisses; ta place est ailleurs, et ton bâton de commandement est ta plume. Tu ne dois pas obéir, mais imposer. Quand on peut être l'âme de l'oeuvre, comment songe-t-on à se

ranger parmi les machines? Allons, maestro en herbe, n'étudiez plus le trille et la cadence avec votre gosier. Sachez où il faut les placer, et non comment il faut les faire. Ceci regarde votre très humble servante et subordonnée, qui vous retient le premier rôle de femme que vous voudrez bien écrire pour un mezzo-soprano.' (Consuelo II: 50)

('But think no longer about the stage; your place is elsewhere, and your director's baton is your pen. You must not obey, but command. When you can become the animating soul, why rank yourself amongst the [mere] machinery? Come then, you budding maestro, stop studying trills and cadences with your voice. Study where to place them in your compositions, not how to perform them. All this is the concern of your very humble servant and subordinate, who asks of you the post of prima donna in the first mezzo-soprano part that you agree to write.')

Together, Consuelo and Joseph narrowly escape being pressed into service by Frederick's henchmen, use their musical expertise to rescue a church festival (under threat of cancellation by a temperamental director and soloist), and deliver a baby. In Vienna, the two serve as confidants for each other in both their personal and professional experiences. Joseph's wish is finally granted; with Consuelo's careful engineering, Porpora agrees to teach the young maestro composition.

Consuelo's experience of stage four of "the heroine's journey," that of "the road of trials, meeting dragons and ogres," had begun in Venice, and continues in each of the novel's successive episodes (Murdock, 5). Consuelo is a heroine whose optimism often blinds her to the malicious tendencies in others. One of the most glaring examples of this is Consuelo's betrayal by Anzoletto. Porpora awakens Consuelo to Anzoletto's seamier side and comments on her denial:

'Je veux donner la mort à ta passion funeste, et par la vérité je veux te rendre à la vie,' répondit-il [...] je sais que je suis rude, Consuelo. Je ne sais pas être autrement, et c'est à cause de cela que j'ai retardé, tant que je l'ai pu, le coup que je vais te porter. J'ai espéré que tu ouvrirais les yeux, que tu comprendrais ce qui se passe autour de toi. Mais au lieu de t'éclairer par l'expérience, tu te lances en aveugle au milieu des abîmes. Je ne veux pas t'y laisser tomber! moi!' (Consuelo I, 166)

([what I'm going to show you] may be the death of your fatal passion; through the truth let me restore you to life. I know that I am rough, Consuelo, I cannot be otherwise. I have put off the blow I am about to deliver as long as I could. I had hoped you would open your eyes and understand what was going on around you. But instead of being wiser for your experience, you throw yourself blindly into the abyss. Well, I will not let you fall, not I!')

Upon seeing Anzoleto in a compromising position with Corilla, Consuelo is devastated. Left without illusion about her betrothed, Consuelo departs that very night for Riesenbergr.

Circumstances here provide further opportunity to learn discrimination. Consuelo is viewed by all other members of the family, with the exception of Albert and Count Christian, as an adventuress. Her heroic efforts in the rescue of Albert from his catalepsy are viewed with suspicion. Her own recovery from her underground experience, supervised by a solicitous Albert, arouses further suspicions. It is a shock to the family when Consuelo refuses the proposal; her motive in leaving to practise her art is incomprehensible to all but Albert. Consuelo shows increasing wisdom in her decision; the family would always consider the marriage merely opportunistic.

During the road adventure with Haydn, Consuelo reveals her increasing capacity to read character. She correctly sizes up the dangerous situation involving Mayer (the officer in Frederick's service), and discerns the honourable nature of Baron Trenck, while assessing Count Hoditz as a fop. In Vienna, Consuelo refuses to pander to hypochondriac performers, or to Austrian court figures. To the empress herself, she is truthful about her friendship with Haydn, and will not falsify the relationship just to satisfy Maria-Theresa's "matrimonomania". Consuelo refuses to reveal Corilla's secret about the illegitimate child, even when Corilla is held up as an example of the upright, respectable widow. It is the canon who finally confronts Corilla with the truth about her own actions, and threatens to tell the empress about the baby, should Corilla attempt to block Consuelo's future efforts at musical success. Consuelo's discretion and sense of timing are rewarded; Corilla henceforth defers to Consuelo in the matter of lead roles. And, thus, steering a careful course of honesty and modesty amid the treachery of the musical-political worlds (first in Venice, then in Vienna), Consuelo attains "the boon of success," and emerges as prima donna of each city (Murdock, 5).

However, Consuelo's success is marred by concern about having renounced her betrothal to pursue her career. Her dilemma is marked by the division of her loyalty between Porpora, representing her career, and Albert, representing future prospects of marriage and a family:

Que pouvait-elle donc annoncer à Albert? que
pouvait-elle lui promettre et lui affirmer de nouveau?
Si elle était venue se réfugier à Vienne plutôt
qu'ailleurs, c'est qu'elle y était sous la protection de la
seule autorité légitime qu'elle eut à reconnaître dans
sa vie. Le Porpora était son bienfaiteur, son père, son

appui et son maître [...] Près de lui, elle ne se sentait plus orpheline. (Consuelo II, 180)

What could she say then to Albert? What new promise or claim could she make? If she had come to take refuge in Vienna rather than elsewhere, it was because she was there under the safeguard of the only legitimate protection that she'd ever known in her life. Porpora was her benefactor, her father, her support, and her master...Near him, she no longer felt herself an orphan.)

The dilemma is succinctly outlined to Joseph in Vienna: "'J'ai par le monde un époux adoptif dont je ne puis être la femme sans tuer mon père adoptif; et réciproquement, si je remplis mes devoirs de fille, je tue mon époux'" (I am betrothed to one whose wife I cannot be without killing my adoptive father; and if I fulfil my duties as a daughter, I fail in those of a wife') (Consuelo II, 193). Joseph suggests that Porpora might find happiness in going to live at Riesenbergr with Consuelo and Albert. Consuelo reveals that she knows Porpora and his motives all too well for this solution to work:

'Mais tu ne connais pas le Porpora; c'est de gloire et non de bien-être et de sécurité qu'il est avide. Il est dans la misère, et il ne s'en aperçoit pas; il en souffre sans savoir d'où lui vient son mal. D'ailleurs rêvant toujours des triomphes et de l'admiration des hommes, il ne saurait descendre à accepter leur pitié. Sois sûr que sa détresse est, en grande partie, l'ouvrage de son incurie et de son orgueil.' (Consuelo II, 193)

('But you do not know Porpora; it is glory, not happiness and security that he's after. He's destitute and doesn't know it, he suffers, and yet doesn't know the source of his pain. Besides, always dreaming of triumph and admiration, he would never stoop to accept pity. Be assured that his distress is mainly the result of his own negligence and pride'.)

Because Porpora's own professional success is largely due to his association with his successful protégé, Consuelo, he determines to destroy the relationship between Albert and Consuelo. He tampers with their correspondence, accepts an engagement at the Berlin opera (without consulting Consuelo), and these two measures constitute the "betrayal by the fathers". This betrayal is noted by Perera in the refusal of the patriarchy to disturb the status quo to rescue Inanna (174). Murdock also recounts the myth of Iphigenia, who was sacrificed by her father so his armed forces would receive a favourable wind to sail to Troy (75-77). In the novel, Porpora's machinations hasten Albert's demise; it is this trial, despite "the boon of success," which propels Consuelo into "spiritual aridity," and the disintegration of her secondary ego consciousness (Murdock, 5).

A return to her profession in Berlin only sees an increase in Consuelo's sense of "spiritual aridity" and "death". Separation from the father is effected when Porpora is refused entrance to Prussia and Consuelo goes on to the capital alone. The repression of all Prussia by the paranoid Frederick stifles Consuelo's ability to perform; she finds the German audiences unresponsive and phlegmatic. Consuelo visits the astrologer-psychic, Cagliostro. She had hoped for news of Porpora; instead she is shown the presumed-dead Albert undergoing some enigmatic initiation ceremony. Frederick, who interests himself in every affair within his realm, reports the reasons for Consuelo's collapse onstage the night following the visit to Cagliostro:

'Mais s'il faut que je vous dise tout, je pense un peu qu'elle a eu peur après coup, et que sa force morale n'est pas sortie de cette épreuve aussi saine qu'elle y est entrée. Depuis ce temps, elle a été sujette à des accès de mélancolie noire, qui sont toujours une

preuve de faiblesse ou de désordre dans nos facultés.
Je suis sûr qu'elle a l'esprit frappé, bien qu'elle le nie.'
(Consuelo III, 28)

('But if it's necessary to tell you all, it's my belief she was afraid after the fact, and that her moral fortitude was not the same when she emerged from this experience as it was when she began it. Since then she has been subject to bouts of black melancholy which indicate some upset or weakness in her faculties. I'm certain that she suffers from a broken spirit, for all that she denies this.')

Beyond the bizarre reappearance of Albert in the vision fostered by Cagliostro, Consuelo senses his presence in a crown of white roses which mysteriously appears in her apartments. There are strange sensations of his presence at the opera, and outside the door of the library in Frederick's palace. Consuelo herself attests to her condition of spiritual aridity in conversation with Frederick's sister, the Princess Amelie. Despotism, despondence over Albert's death, and the failure to progress in her art all contribute to her alienated condition:

'Mais depuis ce temps je restai impressionnable, sujette aux vapeurs, malade d'esprit et profondément triste. Je ne ressentis pas plus vivement que je ne l'avais fait jusque là la perte de mon ami; mais le remords, que son généreux pardon avait assoupi en moi, vint me tourmenter continuellement. En exerçant sans entraves ma profession d'artiste, j'arrivai très vite à me blaser sur les enivrements frivoles du succès; et puis, dans ce pays où il me semble que l'esprit des hommes est sombre comme le climat [...]. Dans ce pays où je me sens assombrie et refroidie moi-même, je reconnus bientôt que je ne ferais pas les progrès que j'avais rêvés.' (Consuelo III, 87)

('But since that time I remained impressionable, subject to fits of the vapours, soul-sick, and profoundly sad. I wasn't more strongly affected by the

death of my friend, than I had been, but the remorse which his generous pardon had stilled in me came to haunt me continually. In practising my art unimpeded, I quickly grew indifferent to the frivolous elation of success; and then in this country where it seems to me that the spirit of the people is gloomy like the weather...In this country where I feel myself grow cold and sombre, I soon knew that I would not make the progress I had dreamed of.)

Consuelo's heaviness of spirit is definitely not improved by the cat and mouse games to which she is subjected by the suspicious Frederick. He banishes her to his prison at Spandaw where her position becomes even more lonely and difficult.

As we have seen in the introductory chapter, the individuation process is not a sequence in which each stage is fully complete before the next is experienced. Such is the case with Consuelo's descent, as the young singer's "road of trials" continues into the phase of descent which began with Albert's death. Shades of Inanna's descent to Ereshkigal are recalled when Consuelo is stripped of all worldly goods associated with her success. Prior to her transport, Frederick's men had removed Consuelo's money, possessions and jewellery from her apartments. Retaining only her mother's crucifix, she is confined to a cell; she is allowed neither light nor writing materials. Despite the stringent conditions of her incarceration, Consuelo manages to befriend Gottlieb, idiot-savant son of Spandaw's governor. Periods of illness and delirium occur in which Consuelo is convinced she hears Albert's violin. Constant trial of her innocence is made as she is badgered for evidence of treason by Frederick's spies. Eventually, her escape from prison is arranged. A masked stranger, with whom Consuelo falls in love, removes her to an unknown realm in the south, and

beyond the jurisdiction of the "world-parents," or "collective consciousness," represented by the courts of Frederick and Maria-Theresa.

Consuelo's rescue by the masked stranger is reminiscent of the removal of Psyche to Eros's isolated palace. The elegant, sumptuous surroundings of the Grail Castle's pavilion are used to test Consuelo further. A series of warning notes have been placed all around her apartments. The first is attached to a robe left for Consuelo: "Ceci est la robe sans tache des néophytes. Si ton âme est souillée, cette noble parure de l'innocence sera pour toi la tunique dévorante de Déjanire." ("This is the pure robe of the neophyte. If your soul is blemished, this noble finery of innocence will do to you what the devouring tunic of Deianeira did to Hercules") (*Consuelo* III, 240). Consuelo dons the robe without incident. Next, she approaches a mirror over a marble vanity, and discovers another warning: "Si ton âme est aussi pure que mon cristal, tu t'y verras éternellement jeune et belle; mais si le vice a flétri ton coeur, crains de trouver en moi un reflet sévère de ta laideur morale." ("If your soul is as clear as my crystal [surface] you will appear eternally young and beautiful; but if vice has blackened your heart, you'll find in me a severe reflection of your moral ugliness") (*Consuelo* III, 240). Consuelo has no fear of looking at herself with honest self-appraisal. In a drawer she finds three more cautions; the first is on a pot of rouge. "Mode et mensonge! Le fard ne rend point aux joues la fraîcheur de l'innocence, et n'efface pas les ravages du désordre." ("Fashion and lies! Cheek colour cannot recreate a fresh, innocent face, and it does not eliminate the ravages of spiritual chaos") (*Consuelo* III, 240). The second warning appears on a perfume bottle. "Une âme sans foi, une bouche indiscrete sont comme des flacons ouverts, dont la précieuse essence s'est répandue où corromptue" ("A faithless soul, a wagging tongue are like open

bottles whose precious essence is scattered or corrupted") (Consuelo III, 240).

The third cryptic comment is attached to a bundle of hair ribbons. "A un front pur, les bandelettes sacrées; à une tête chargée d'infamie le cordon, supplice des esclaves" ("for an innocent brow, sacred ribbons, for a vile mind, the bonds of a slave") (Consuelo III, 240). A final note of warning has been placed on the window draperies; it is a scenario, incidentally, which Eliot will recall after Dorothea's "dark night of the soul" in Middlemarch:

'Si la pensée du mal est dans ton coeur, tu n'es pas digne de contempler le divin spectacle de la nature. Si la vertu habite dans ton âme, regarde et bénis le Dieu qui t'ouvre l'entrée du paradis terrestre.' Elle se hâta d'ouvrir la fenêtre pour voir si l'aspect de cette contrée répondait aux orgueilleuses promesses de l'inscription. C'était un paradis terrestre. (Consuelo III, 241)

('If there are evil thoughts in your heart, you are not worthy to contemplate the divine spectacle of nature. If virtue resides in your soul, look and bless God for opening the way to an earthly paradise...' [Consuelo] quickly opened the window to see if the view of the countryside matched the proud claims of the inscription. It was [indeed] an earthly paradise.)

Evidently, Consuelo's stay at the pavilion is marked by a series of spiritual tests in preparation for some larger initiation to come. Once again, the myth of *Psyche* is recalled. Consuelo is held in isolation, on the grounds of a large chateau, and, Eros-like, the masked figure visits her in secret. His identity remains unknown; only the false name of Liverani is provided. The irresistibility of their mutual attraction indicates an anima-animus projection: each seeks the requisite "otherness" in the partner. The relationship between myth and novel becomes

even more apparent. Naginski notes that aside from references to Orpheus and Eurydice

Psyche's story is also very present as Sand alludes to the myth several times in her narration. First of all, there is the allusion to Psyche's curiosity regarding the identity of her lover. Consuelo is physically attracted to Liverani...in [his] person the erotic makes its entrance into Consuelo's life for the first time. Although he pursues her with letters, declarations of love, and illicit visits, he maintains his masked identity. But one evening Consuelo encounters him in the garden and watches, mesmerized, as he begins to remove his mask...Consuelo, like the curious Psyche, no longer had the courage to close her eyes. (208)

Also, I would add that Liverani, like Amor, visits only at night (suggesting an alternative identity by day), and that he, too, returns to an Aphrodite figure when his relationship with Consuelo is discovered. Consuelo requests permission to admit her own participation in the affair to the prince of the nearby castle. The myth of Inanna is again recalled when, blindfolded, hungry, and disoriented, Consuelo is led to an underground meeting, and, at the end of a labyrinth of passageways, she is confronted by seven judges of the Invisibles. It is at this point that, in the name of love, a Psyche-like Consuelo offers to prove herself worthy by undergoing the stringent preparation and initiation into the secret sect of the Invisibles.

Consuelo will be prepared for her initiation by more seclusion at the pavilion, by reading and meditation on the books in the library there, and by examination of conscience with a father-confessor. Consuelo's first visit with her father-confessor involves a discussion about duty versus love; the question is one of loyalty to the memory of a dead husband (with whom Consuelo was joined

out of pity) versus the erotic love she avows for the masked Liverani. At the conclusion of this discussion, Consuelo learns that her father-confessor is, in fact, a mother-confessor.

Thus, Consuelo meets the transpersonal mother figure, the next phase of "the heroine's journey" in which "initiation and descent to the Goddess" occur (Murdock, 5). It had been to Aphrodite that Psyche had turned for assignment of each of her tasks. In this case, Consuelo turns to the resurrected figure of Wanda Rudolstadt (Albert's mother, mistakenly buried in a fit of catalepsy, and now a high priestess of the Invisibles) for preparation and guidance for her final initiation. Sand's description of Wanda associates the matriarch with "Niobe," Demeter, and a sorrowing "Mary... at the foot of the cross;" thus her goddess-like qualities are expressed in both pagan and Christian terms (Naginski, 210):

Consuelo vit une tête de femme vieillie et souffrante...mais d'une grande beauté de ligne incomparable, et d'une expression sublime de bonté, de tristesse, et de force. Ces trois habitudes de l'âme, si diverses, et si rarement réunies dans un même être, se peignaient dans le vaste front, dans le sourire maternel et le profond regard de l'inconnue...son visage annonç[ait] une grande puissance d'organisation primitive; mais les ravages de la douleur n'étaient que trop visibles. (*Consuelo* III, 322)

(Consuelo saw the face of an old and suffering woman...but one whose incomparable features showed great beauty and the most sublime expression of goodness, sadness, and strength. These three soul qualities, so diverse, and so rarely united in one being, were imprinted on the stranger's large brow, in her maternal smile, and in her profound gaze...Her face revealed an impressive constitution but the ravages of pain were all too visible.) (Naginski, 213)

Wanda tells Consuelo her life story, of the acrimony which grew from a marriage of duty rather than from one of love, and of her death and premature burial.

Albert's life story is then told, of his growing up, and of how both son and mother suffered the same fate in their catalepsy. Albert is still very much alive, but now Consuelo must choose between loyalty to the vows made to Wanda's son, and the love of the masked stranger, Liverani.

Preparations completed, the time has arrived for Consuelo's final stage of initiation into the Invisibles. Two robes are presented for her selection. In recognition of the new life toward which she journeys, Consuelo (like Dorothea in the later Middlemarch) eschews the widow's costume, and dons the lighter robe. She is hooded, and led to a boat at the river's edge. She is reminded that like her escape from Spandaw "C'est aussi un jour de délivrance" (This is also a day of deliverance) (Consuelo III, 368). Eliot will recall a similar scene when Maggie Tulliver journeys downriver, and when Romola escapes from Florence. These two, like Consuelo and numerous other mythological characters, journey over water and undergo initiation into a new dimension of life. The ultimate test for Consuelo will be a passage through the vaults beneath the Grail Castle. Consuelo is given her Psyche-lamp, and, like Eurydice and Lot's wife, cautioned not to look back in her passage through the catacombs. She passes through a series of cells and oubliettes used to incarcerate political and religious prisoners and their families. Her trip of horrors ends in a cavern housing various implements of torture. Consuelo examines a huge iron bell, and is horrified to discover the white hairs of the implement's last victim on the spikes within. Naginski explains the difference between Emily's experience in The Mysteries of Udolpho and Consuelo's:

In spite of its initial Gothic tonality, the scene transcends its initial model. Emily was transfixed with horror when she surmised that the tools of torture might be meant for her. Consuelo, on the contrary, experiences abjection because she identifies with all those outside of herself who have suffered at the torturer's hands. (198)

Consuelo is horrified by the magnitude of all the human suffering and death at the hands of political and religious forces. Her realization is as near-fatal to her as Psyche's exposure to Persephone's ointment had been. The ego-consciousness is overwhelmed, and Consuelo, Christ-like, identifies with, and assumes the suffering of, all humanity. The transpersonal and collective becomes personal:

Tout à coup, Consuelo ne vit plus rien et cessa de souffrir. Sans être avertie par aucun sentiment de douleur physique car son âme et son corps n'existaient plus que dans le corps et l'âme de l'humanité violente et mutilée, elle tomba droite et raide sur le pavé. (*Consuelo* III, 389)

(All at once, Consuelo saw nothing more and ceased to suffer. Without warning, feeling no sensation of physical pain because her own body and soul ceased to exist separately from the violated and mutilated body and soul of humanity, she collapsed stiff and straight on the flagstones.) (Naginski, 198)

What the heroine brings back from the underworld, Persephone's ointment, or Kore's six pomegranate seeds, is the consciousness of death, particularly of the differentiated, or ego self. The experience is a terrifying illustration of "history incarnate," as the Chthonian mother teaches sorrow and similarity. Consuelo's ego consciousness is so altered by her experience that any earthly-ego concerns are no longer relevant:

'Que me parlez-vous de liberté, que me parlez-vous d'amour et de bonheur? [...]. Ne venez-vous pas de me faire traverser des épreuves qui doivent laisser sur le front une éternelle pâleur, et dans l'âme une invincible austérité? Quel être insensible et lâche me croyez-vous, si vous me jugez encore capable de rêver et de chercher des satisfactions personnelles après ce que j'ai vu, après ce que j'ai compris, après ce que je sais.' (Consuelo III, 396)

('How can you speak to me of freedom, how can you speak of love and of happiness? Haven't you just made me undergo trials that will leave an eternal pallor on my brow, and a terrible anguish in my soul? What kind of an insensitive and cowardly being do you think I am, if you still judge me capable of dreaming and seeking personal satisfactions after what I have seen, after what I have understood, after what I know.') (Naginski, 198)

Subsequently, Consuelo chooses the austerity of duty over love, Albert, instead of Liverani. She is soon to discover that Albert and Liverani are one and the same man.

Murdock's next phase, "yearning to reconnect with the feminine," is something which occurs for Consuelo in terms of remembering her mother (Murdock, 5). As previously discussed, Sand's depiction of the mother figure is, in one sense, unique for its time. Instead of association with the confines of society and its roles, Consuelo's remembrance of the mother is associated with the artistic and individual freedom of the road. The transpersonal and collective are personally and historically incarnated:

'Et puis ce chemin, c'est le passage de l'humanité, c'est la route de l'univers [...] le ciel ne finit pas devant [le vagabond-artiste]; et tant que la vue peut s'étendre, le chemin est une terre de liberté...sa poésie, son rêve, sa passion ce sera toujours le grand chemin. O ma mère! ma mère! [...]. Que ne peux-tu

me reprendre sur tes fortes épaules et me porter la-bas, là-bas où vole l'hirondelle vers les collines bleues, où le souvenir du passé et le regret du bonheur perdu ne peuvent suivre l'artiste aux pieds légers.' (*Consuelo* I, 394)

('And the road, it is the path for all humankind, a universal highway...the sky is limitless for the [wandering artist] and as far as the eye can see, the road is a land of liberty...[the wandering artist's] poetry, dream, [and] passion will always be the great road. O my mother, my mother, I wish you could take me up on your strong shoulders and carry me away, over there where the swallow flies toward the blue hills, where the memory of the past and the yearning for lost happiness cannot follow the swift-footed artist.') (Naginski, 200)

Isabelle Naginski discusses Sand's unusual depiction of the mother:

The nostalgic desire for return to the maternal body is no longer associated with the traditional desire for enclosure. Sand subverts the standard associations to equate the mother with strength and an ideal landscape of art and liberation. Significantly, *Consuelo* will end up, as did her mother before her, on the road. (200)

The one item that accompanies *Consuelo* through every vicissitude of fortune is her mother's crucifix. It serves as a constant reminder of all that *Consuelo* has lost in her unusual mother, and as a talisman for her spiritual reconnection with the transpersonal mother.

"Healing the mother-daughter split", Murdock's eighth phase in the series of ten, begins with Wanda's preparation of *Consuelo* for final initiation (5). Albert's mother had noted *Consuelo*'s need for maternal advice and guidance in their discussions about love versus prideful duty in choosing a husband:

'Une mère t'a manqué, lorsque tu as prononcé, avec un enthousiasme plus fanatique qu'humain, le serment d'appartenir à un homme que tu aimais d'une manière incomplète. Une mère t'est donnée aujourd'hui pour t'assister et t'éclairer dans tes nouvelles résolutions à l'heure du divorce ou de la sanction définitive de cet étrange hymenée. Cette mère, c'est moi, Consuelo, moi qui ne suis pas un homme, mais une femme.' (*Consuelo* III, 321)

('You were missing a mother when you vowed, with a fervor more fanatical than human, a solemn oath to belong to a man whom you loved in an incomplete way. Today a mother is restored to you, to help you to shed light on your new resolutions in this hour of need. Will you decide on divorce or on the definitive sanction of this strange marriage? This mother is I, Consuelo, [I], who am not a man, but a woman.')
(Naginski, 212-213)

This unmasking of the Great Mother is one of the novel's finest moments. It is that dramatic moment of confrontation with the transpersonal parent who does not censure, but who encourages confrontation with the shadow, and the allowing of subconscious content to surface in full comprehension of motive.

Naginski cites Beatrice Didier in noting that "Consuelo's itinerary is a pilgrimage toward the Mother. Her trip to Bohemia retraces her mother's Bohemian vagrant footsteps" (215). Moreover, both Naginski and Didier insist upon associating Consuelo's quest for the missing mother with Albert. Naginski determines that Sand's "fantasme de l'homme-mère" (phantasm of the man-mother) is associated with the fact that "Albert and Wanda are, for Consuelo, very much interchangeable" (215). I would partially agree with this assessment, since both Albert and Wanda participate in Consuelo's initiation. However, I cannot agree with the idea that their roles in the process are "interchangeable". We recall that the original Psyche and Eros myth, upon which the relationship

among Wanda, Albert and Consuelo is based, saw the simultaneous education of two "children," son and prospective daughter-in-law. Archetypally speaking, these contrary "children," primary and secondary consciousness, are drawn into integration by the Aphrodite force which Neumann calls "centroversion" -- the organism's irresistible drive toward psychic wholeness.

What the primary consciousness must acquire is logos, the skills of discrimination, proportion and sense of timing associated with secondary ego consciousness. Consuelo's travel and professional experiences illustrate this testing process. On the other hand, the ego needs to reach inward to primary archetypal consciousness to develop the "erotic" quality of mature, loving connectedness. To do this, Eros had assumed a shape-shifting, hermetic aspect and became an ant, a reed, an eagle and a tower which supported the soul in its trials. Similarly, Albert becomes an anonymous wraith which appears at the Berlin Opera, then, at Frederick's court. He ultimately assumes the identity of Liverani, the masked stranger who rescues Consuelo from Spandaw and brings her to the pavilion at the Grail Castle. Both mythmakers, Apuleius and Sand, depict the two-way integration process which culminates in the formation of the ego-Self axis, or a "sympathy" (eros) which is "informed" (logos). The transpersonal mother represents the creative potential inherent in original, undifferentiated, energy. Her setting of Psyche's tasks is a stroke of genius: in making these practically impossible to perform, she creates an irresistible motive for both Eros's and Psyche's participation. While Psyche works through the assigned tasks to reclaim her husband, Eros is inexorably drawn by love to help his wife accomplish these. Sand's novel reinforces the hovering aspect of Wanda-Aphrodite who has overseen Consuelo's progress and Albert's

participation in this. Descent to the depths of the Grail Castle (to archetypal consciousness or to an experience of what Cellier terms "l'univers concentrationnaire") (135) is then made. In her final test, Psyche-Consuelo is literally followed by Albert-Eros who rescues her when all seems lost in her encounter with the imago Dei. Perhaps it is this persistent hovering quality which accounts for Didier's and Naginski's determination that Albert and Wanda are one and the same for Consuelo. However, Wanda-Aphrodite's actions, at once solicitous and challenging, encourage the formulation of an integrated consciousness in both her children. The myth's internal dynamic is reinforced in the actual re-marriage of Albert and Consuelo. Wanda presides over this ceremony of integration, one in which three "Masters of the Invisibles" now participate.

Murdock's last phase, "integration of the masculine and feminine," occurs when the ego and the unconscious act as a complete unit (5). The feminine unconscious provides inspiration and wisdom, while the masculine ego consciousness puts the inspiration into play in the everyday world. Joseph Campbell describes the dilemma which faces the heroine as she emerges from her experiences, and must make the return to society:

How teach again...what has been taught correctly and incorrectly learned a thousand thousand times, throughout the millenniums of mankind's prudent folly? The first problem of the returning hero[ine] is to accept as real, after an experience of the soul-satisfying vision of fulfillment, the passing joys and sorrows, banalities and noisy obscenities of life. Why re-enter such a world? Why attempt to make plausible, or even interesting, to men and women consumed with passion, the experience of transcendental bliss? As dreams that were momentous by night may seem

simply silly in the light of day, so the poet and prophet can discover themselves playing the idiot before a jury of sober eyes. (1949, 218)

Consuelo returns to her career on the stage; from this position, the Invisibles determine that she can best carry on her anonymous work. Albert does return to Riesenberg, where he is arrested as an impostor, and thrown into prison. Ultimately, "banalities, and noisy obscenities" force the collapse of the Invisibles; the times and conditions of the European Enlightenment are ill-suited to re-instate the liberty, equality, and fraternity of a reborn Christianity. As Campbell further notes, "The easy thing is to commit the whole community to the devil and retire again into the heavenly-rock dwelling, close the door, and make it fast" (1949, 218). This is precisely what Consuelo and Albert must do. Retiring from the stage, Consuelo rescues Albert, and the two retreat with their children to a life of wandering in the mountains near Riesenwald. From visitors twenty years later, we learn that Albert has never fully recovered his capacity to function in this world; he has become instead a wilderness prophet.

'Dans les choses qui nous avaient toujours semblé mortes ou condamnées, [Albert] retrouva les éléments de la vie, et, des ténèbres de la Fable même, il fit jaillir les éclairs de la vérité. Il expliqua les mythes antiques; il établit [...] tous les liens, tous les points de contact des religions entre elles [...] Il reconstitua à nos yeux l'unité de la vie dans l'humanité, et l'unité du dogme dans la religion; et de tous les matériaux épars dans le monde ancien et nouveau, il forma les bases de son monde futur.' (*Consuelo* III, 461)

('In those things that had always seemed dead or doomed to us, [Albert] rediscovered the elements of life, and from the darkness of fable itself, he caused flashes of truth to emerge. He explained the ancient myths; he illustrated all the links, all the connections

among the various religions....He re-established for us the unity of life in all humanity and the unity of dogma in religion, and from all the scattered sources from the ancient and modern worlds, he formed the basis of his future world.') (Naginski, 211)

Consuelo also seems to have lost her world voice. She never returns to her operatic career, but instead (appropriate to her having achieved master status), now composes music. Her apotheosis has been fully effected and the novel closes with an appropriate hymn in her honour, "La Bonne Déesse de la Pauvreté" (The Benificent Goddess of Poverty).

Set in the mid-decades of the eighteenth century, Consuelo incorporates the music, historical figures, and events of its time. These features, along with the inclusion of literary conventions from the pre-Romantic era, those of the Gothic and picaresque, lend a verisimilitude to the novel's structure. While historical assessment focuses on the eighteenth century's Reason and Enlightenment, an equal strain involving secret societies and symbolic initiations was strongly present. Thus, the French Romantics, Sand, Balzac, Hugo, Nerval and Gautier, were employing historical precedent. However, they expanded upon the Bildungsroman by incorporating their fascination with the abstract, the invisible, the spiritual, and the mythic. The death-rebirth theme which typifies the novel of initiation is most particularly apparent in Sand's Consuelo. An epic of psycho-spiritual evolution, Consuelo would prove to be a seminal work in its century.

I would argue that, far from becoming an obsolete genre with the passing of the Romantic era, the novel of initiation would continue into the Victorian era. The Romantic series of settings (an element of the picaresque) essentially gives way to a single setting. The action, played out across the vast distances of a continent is tightened down to a single, and limited locale. Consuelo's formal

initiation into the secret sect of the Invisibles anticipates Maggie's, Romola's and Dorothea's individuation, a process leading to informed sympathy, the credo of an equally anonymous society of invisibles. Via identification with their protagonists, Sand and Eliot encourage a similar initiation process in their readers, the fruits of which are individuation, the dual vision of perceiving a reflection of the numinous in the mundane.

Chapter Two

A Country Quest: George Eliot's The Mill On The Floss

'Go on!...write once more, and give us something as much better than this, as this, if finished, would be better (in moral tone) than Consuelo. For Consuelo is the only thing to compare with it.'

(Sara Hennell in Gordon Haight: 1968, 335)

Sara Hennell's acerbic comparison of The Mill On The Floss (1860) to Consuelo is somewhat surprising. Initial consideration reveals a great deal of difference between the two novels. Consuelo's settings, the courts and opera houses of eighteenth-century European capitals, the depths of Gothic castles, and the picturesque forests of the Boehmerwald seem quite removed from the small-town commercial concerns of St. Ogg's. The adventures of a wandering prima donna must be vastly different from those of a miller's daughter trapped in provincial society. Sara Hennell's comments must, then, be associated with the remaining element of characterization, especially of the respective heroines.

In George Sand and the Victorians (1977), Patricia Thomson discusses a number of similarities between Sand's Consuelo and Eliot's Maggie Tulliver (160-170). To begin with, both heroines are described as awkward "ugly-duckling" children. Zustiniani, drawn by Consuelo's magnificent voice, cannot reconcile such a great gift with such a lack of beauty; "'Elle! ce sale enfant? cette noire et maigre sauterelle? Impossible!'" (Her! that sooty child? that black, emaciated grasshopper? Impossible!) (Consuelo I, 51). Equally, Maggie is a "rough, dark, overgrown puppy" with unruly black hair and brown skin (The Mill On The Floss, 117). Both heroines are associated with gypsies; Consuelo's early childhood had

consisted of sharing the wandering minstrel's existence with her mother, while Maggie runs away to join the gypsies, where she feels certain to be admired rather than castigated. In maturity, both heroines blossom and are celebrated for their beauty; however they still retain an exotic otherness in their appearance and behaviour. Consuelo and Maggie exhibit a passionate, ardent spirit which places them in sharp contrast to all others around them.

Thomson notes that Maggie's childhood years are reminiscent of Mary Ann Evans's, particularly in the heroine's relationship to her brother, in the experience of "frustrations...yearnings...and [an] avid desire for knowledge" (160). However, another model for Maggie's adolescence appears to have been, according to Thomson, Sand's teenage conversion experience at a Parisian convent rather than Eliot's own young womanhood. Upon consideration of the two models for adolescence, I do not find such a great difference between Eliot's "strait-laced...sententious, severe, [and] disapproving [attitude towards] anything not consistent with millennial holiness" (160) and Sand's attempts at mortification of the flesh:

'I literally burned like Saint Theresa, I no longer slept or ate, I walked without perceiving my body's movements, I condemned myself to worthless austerities....All in all I was living in a trance, my body was numb, it no longer existed....I had become well-behaved, obedient, and industrious'.

(Story of My Life, 707)

While the religious context and the mode of expression might differ, the extremism of the two young women is apparent. Later, Eliot would employ both

aspiration to sainthood and puritanical negation as the psychological polarities vital to her heroines' individuation.

For Sand, for Eliot herself (Letters I, 278) and for Maggie Tulliver, Thomas à Kempis's Imitation of Christ offers renunciation as a means of consolation. However, ultimately, denial of self for collective religious values marks only one phase (an intermediate one) in the psycho-spiritual development of the heroine. In their application of the principles of the Imitatio both the young Sand and Maggie err on the side of enthusiasm. While Sand's father-confessor and Sister Alicia remind her that there is much "pride...in her excessive renunciation of self", Eliot, as narrator, comments on Maggie's efforts: "From what you know of her, you will not be surprised that she threw some exaggeration and wilfulness, some pride and impetuosity, even into her self-renunciation" (The Mill on the Floss, 386). Both the young Sand and Maggie are prescribed further reading and experience as an antidote to their unrealistic zeal. While Sand takes up Rousseau and Chateaubriand, Thomson notes (164) how Eliot's Philip Wakem challenges Maggie's stupefaction:

'You will not always be shut up in your present lot; why should you starve your mind in that way? It is narrow asceticism--I don't like to see you persisting in it, Maggie. Poetry and art and knowledge are sacred and pure....Joy and peace are not resignation; and it is stupefaction to remain in ignorance--to shut up all the avenues by which the life of your fellow-men might become known to you.'

(Mill on the Floss, 402 and 407)

Philip's encouragement for Maggie to enjoy "poetry...art and knowledge" sets her on the path to individuation; this ultimately leads to her discovery of the difference

between the "orthodox" and "psychological" Imitatio which Edinger discusses. As he notes, this renunciatory phase "build[s] up the Christian virtues" (56); it is a vital experience which prepares the heroine "to cling to the good" in the ultimate moment of individuation (56). Otherwise, in her confrontation with the duality of the imago Dei, the heroine's ego consciousness might be permanently, instead of temporarily, overwhelmed by the contents of the collective archetypal realm. Deflation in depth, not ego destruction, is the point here. A renewed secondary consciousness is essential if the heroine is to bring back the results of a personal individuation to those who might benefit from hearing of her experience. In this fashion, the heroine's psycho-spiritual development effects a change of consciousness in those around her; this dynamic explains the evolutionary progression of a society. Thus, the experiences of the Sand-Eliot heroines illustrate "history incarnate". Thus, it is essential to note that their development parallels Edinger's evolution of the western God-image from its first phase ("animism") to its final stage ("individuation").

One Sandian aspect, "the treat[ment] of the passion of love...as a strange overmastering force which...captivates and enthralls the soul" is, not only misunderstood, but denigrated, by nineteenth-century British critics of Eliot and the Brontës (Thomson, 165). In essence, what this "passion" illustrates is the overwhelming of ego consciousness and assimilation of a major archetype, which has arisen from the collective aspect of primary consciousness. The much-discussed unsuitability of Stephen Guest as a lover for Maggie (and Anzoleto for Consuelo) is best understood in the light of an anima-animus projection, an experience as essential to the heroine's individuation as the primal relationship between Psyche and Eros had been. Jung reminds us that such

projections are experienced as "fascinating...surrounded by an atmosphere of sensitivity, touch reserve, secretiveness, painful intimacy and absoluteness" (Collected Works 9-2, 28). A more appropriate description of the Maggie Tulliver-Stephen Guest affair could hardly be imagined. And finally, the triangular nature of the love affairs depicted in Consuelo (Albert, Consuelo and Anzoletto) and in The Mill on the Floss (Philip, Maggie and Stephen) illustrates yet another essential phase of "the heroine's journey" (Thomson, 167). Without the assimilation of both projected shadow aspects (Pearson's and Pope's "light" as well as "dark man") the heroine cannot achieve integrated consciousness. Indeed, it is in the sequence of such initiations, those which mark the stages of the quest for individuation, that the greatest similarity between Sand's Consuelo and Eliot's Maggie Tulliver lies.

As we have seen, Isabelle Naginski traces a development from the Gothic The Mysteries of Udolpho (1794) to Sand's Romantic novel of initiation, Consuelo (191). Instead of illustrating static strength of character, Sand employs Gothic conventions to foster a psycho-spiritual initiation of the heroine. As well as formal initiation into the Invisibles, Consuelo is also developed psychologically through a sequence of picaresque adventures. Eliot's Victorian version of "the heroine's journey" makes several changes to the Romantic quest. The most obvious is a reformulation of setting as Gothic elements disappear. In The Mill On The Floss, the series of settings we find in Consuelo is reduced to the single setting of St. Ogg's. As a result, the novel's social and psychological focus is intensified. Whereas travel on the road had provided spiritual ease and ultimate serenity in Consuelo, the Victorian quest's setting takes on a more restrictive quality. Seldom does the protagonist venture beyond limited geographical or

societal confines. Nevertheless, this containment serves to foster a pattern of psycho-spiritual development in the heroine. Thus, Maggie's vicissitudes prove no less initiatory than the far-flung and diverse experiences of Consuelo.

In Egoism and Self-Discovery in the Victorian Novel (1974), John Halperin discusses the initiatory experience undergone by the Eliot heroine. He determines that

The moral process in her novels is from experience to vision to sympathy or...from egoism through despair to objectivity. This process usually leads the protagonist from self-absorption through self-examination and thence to self-knowledge and greater understanding both of [her]self and of those among whom [s]he lives. (125)

Also, William H. Marshall notes that George Eliot's works exemplify the nineteenth-century novel's "pattern of conversion...[in which], deprived of an image of divine power as the basis of morality, [humanity could]...achieve [its] highest moral state in the fulfillment of 'duty'" (23-24). "George Eliot," Marshall continues, "was here considering duty largely as a cohesive force in a community, though in any case its reality derives from the fact that it is grounded in the individual" (458). While much critical discussion of Eliot's characterization assumes that she negates the value of the ego, Alan Perlis's A Return to the Primal Self: Identity in the Fiction of George Eliot (1989) corrects this perspective:

All too often...the ego itself has been seen as the source of wickedness in many of Eliot's characters, when in fact the real issue seems to be how the ego is cultivated rather than what it is. The ego is, after all, an individual's unique identity, and in and of itself it is amoral. If someone is consumed by egoistic

preoccupations, [s]he may be creating disastrous situations and consequences both for [her]self and for people associated with h[er]; but if [s]he is consistent with h[er] primal nature, [s]he can create a feeling of fulfillment that derives from the sense of having achieved unity with h[er] own past. This results not from denial of the ego but, quite the contrary, from its own completeness. (2-3)

In a similar fashion, we have seen how ego differentiation and development are essential in the first phases of individuation. The ego's later encounter with, and subsequent subordination to, the transpersonal Self (repository of "history incarnate") marks fulfillment of "the heroine's journey". Thus, the "moral process," "pattern of conversion" and "consisten[cy] with [the] primal self" which Halperin, Marshall and Perlis discern in the Eliot protagonist coincide with the forging of integrated consciousness, an informed sympathy which acts as a "cohesive force in a community".

While family dynamics do not play a central role in Consuelo's individuation, they do constitute a central factor in the heroine's development in The Mill On The Floss. In fact, Maggie's family relationships, both nuclear and extended, constitute the medium in which the heroine is formulated, tested and tried. What Maggie experiences is best described in Paula Marantz Cohen's The Daughter's Dilemma: Family Process and the Nineteenth-Century Domestic Novel (1991). Cohen's study addresses issues which are central to our discussion of the heroine's individuation:

What can be learned from novels about how families operate can also provide us with a better understanding of individual identity as a product of family experience. What are the boundaries and limits of the self. How do our feelings and desires

(conscious and unconscious) come about? What is it that defines us as masculine or feminine? How is the self redefined as the family experiences changes? (5)

Cohen introduces the term "closure" as a governing dynamic in both the nineteenth-century nuclear family and the domestic novel. Maggie Tulliver's conflicts arise from the clash which inevitably occurs when the individual's tendency to centroverson and individuation encounters the family's drive to maintain homeostasis and closure.

Cohen's discussion (115-134) introduces the concept of homeostasis, the family's internal "thermostat" or regulator, an innate drive to maintain a relationship of defined roles within the family system despite disruptions. The establishment of such roles begins with the marriage which inaugurates the family dynamic. Mr Tulliver, it seems, had selected his wife for her promise of compliance: he "picked her from her sisters o' the purpose 'cause she was a bit weak...a pleasant sort o' soft woman" (The Mill On The Floss, 68). However, incompatibility between the two becomes apparent in Eliot's ironic depiction of the nineteenth century's doctrine of "separate spheres". As Cohen notes (118-119), what Mr. Tulliver speaks of figuratively, Mrs. Tulliver literalizes. Discussion of Tom's education or impending litigation elicits comments on laundry and linens storage. "He had the marital habit of not listening very closely" (The Mill On The Floss, 58), and she, the exasperating "facility of saying things which drove him in the opposite direction to the one she desired" (The Mill On The Floss, 134). When children are born, they become the regulating element by which homeostasis is maintained in an incompatible system.

The family maintains homeostasis and closure by a dynamic of triangulation. Each of the children carries on the parental diversity and is thus

representative of the two emotionally immiscible blood lines that the nuclear family brings together. In this, cross-gender and cross-generational bonding occurs, mother with son, or father with daughter; in The Mill On The Floss, Tom is viewed as a Dodson and aligned with Mrs. Tulliver, while Maggie and her father are both decidedly Tullivers. The struggle to maintain homeostasis within the nuclear family makes it especially difficult for the heroine to individuate. She is constantly drawn back to, and dominated by, what memory creates as an idyllic past (in actuality, a past of imbalance punctuated by the odd episode of intimacy and happiness). As the offspring of such a family get older, they continually seek to reproduce the original cross-gender, cross-generational bonding in adult life, usually unsuccessfully. Such is the case in The Mill On The Floss. When Tom assumes the position of head of the household with Mr Tulliver's death, Maggie's attempts to reproduce the father-daughter bond in her adult relationship with Tom cause her much distress. Of particular interest to our discussion, these nuclear family dynamics of homeostasis and closure inaugurate the first two stages in "the heroine's journey," those of "separation from the feminine," and "identification with the masculine" (Murdock, 5).

It is clear from the novel's opening that Maggie Tulliver is decidedly at odds with all feminine influences around her. In failing to pass Dodson muster, she is the bane of her mother's existence. While her father perceives his daughter as possessing "'cuteness,'" Mrs. Tulliver is

'sure the child's half a idiot i' some things...for if I send her up-stairs to fetch anything she forgets what she's gone for, an' perhaps 'ull sit down on the floor i' the sunshine an' plait her hair an' sing to herself like a

Bedlam creatur'...[she has] brown skin as makes her look like a mulatter'. (60)

In an effort to impress her sisters with Maggie's domesticity, Mrs. Tulliver sets her daughter to work on a counterpane. Maggie resists: "'It's foolish work...tearing things to pieces to sew 'em together again. And I don't want to do anything for my aunt Glegg--I don't like her'" (61). Mrs. Tulliver is pained by the contrast between Maggie and the compliant, picture-perfect Lucy:

Mrs. Tulliver had to look on with a silent pang while Lucy's blond curls were adjusted. It was quite unaccountable that Mrs. Deane, the thinnest and sallowest of all the Miss Dodsons, should have had this child who might have been taken for Mrs. Tulliver's any day. And Maggie always looked twice as dark as usual when she was by the side of Lucy. (116)

There has been so much talk of Maggie's unruly locks that she impetuously cuts them off during a visit with the aunts and uncles. Upon her appearance at the dinner table, she is subjected to "a chorus of reproach and derision" from her Dodson aunts:

'Fie, for shame!' said aunt Glegg, in her loudest, severest tone of reproof. 'Little gells as cut their own hair should be whipped and fed on bread and water--not come and sit down with their aunts and uncles'...'She's more like a gypsy nor ever,' said aunt Pullet, in a pitying tone, 'it's very bad luck, sister, as the gell should be so brown...I doubt it'll stand in her way i' life, to be so brown.' (125)

A later visit to the Deanes sees Maggie's enthrallment with art and music result in her further chastisement for un-Lucy-like behaviour:

Maggie, becoming fascinated, as usual, by a print of Ulysses and Nausicaa...presently let fall her cake and in an unlucky movement, crushed it beneath her foot--a source of much agitation to aunt Pullet and conscious disgrace to Maggie....But when the magic music ceased she jumped up and running towards Tom, put her arm round his neck....He had his glass of cowslip wine in his hand...she jerked him so as to make him spill half of it...his resentment was sanctioned...by general disapprobation of Maggie's behaviour. 'Why don't you sit still, Maggie?' her mother said peevishly. 'Little gells mustn't come to see me if they behave in that way,' said aunt Pullet...Poor Maggie sat down again, with the music all chased out of her soul....(154-155)

Maggie's confrontation of the Dodsons on the occasion of the Tullivers' bankruptcy results in more blame and recrimination, despite the essential truth of her words:

'Why do you come, then,' she burst out, 'talking, and interfering with us and scolding us, if you don't mean to do anything to help my poor mother--your own sister-- if you've no feeling for her when she's in trouble, and won't part with anything, though you would never miss it, to save her from pain.' (296)

Her aunt Pullet's response is to attack Maggie through her mother: "'You haven't seen the end o' your trouble wi' that child, Bessy...she's beyond everything for boldness and unthankfulness. It's dreadful. I might ha' let alone paying for her schooling, for she's worse nor ever'" (297). Mrs. Glegg joins the offensive:

'It's no more than what I've allays said.... Other folks may be surprised, but I'm not. I've said over and over again--years ago I've said--Mark my words; that child 'ull come to no good: there isn't a bit of our family in her. And as for her having so much schooling, I never

thought well o' that. I'd my reasons when I said I
wouldn't pay anything towards it.' (297)

In both her nuclear and extended families, Maggie is cast in the role of scapegoat: "'Folks 'ull think it's a judgment on me as I've got such a child--they'll think I've done summat wicked'" (78). As Patricia Meyer Spacks notes in The Female Imagination (1975), "The first stage of Maggie's education in womanhood involves her rejection--by virtue of character rather than of decision--of the role models available to her" (40). Exuberant instead of passive, willful and not docile, outspoken and truthful rather than obsequious, she represents the repressed collective unconscious (the shadow) of the females of this provincial family. In her early years, each of Maggie's ego inflations is met with a resounding deflation from her feminine relatives. Thus, the first stage of "the heroine's journey," that of "separation from the feminine," is illustrated in The Mill On The Floss.

Contemporaneous with "separation from the feminine," Eliot illustrates the second phase of Maggie's individuation, "identification with the masculine and the gathering of allies" (Murdock, 5). The Mill On The Floss depicts most vividly the complementary nature of the father-daughter relationship. To Mrs. Tulliver's complaints about Maggie's untidiness and forgetfulness, Mr. Tulliver responds with "'Pooh, nonsense...she's a straight black-eyed wench as anybody need wish to see. I don't know i' what she's behind other folks's children; an' she can read almost as well as the parson'" (60). When aunt Pullet charges that Maggie's excessively thick hair contributes to an unhealthy appearance and brown skin, her father dismisses the idea with

'No, no...the child's healthy enough--there's nothing
ails her. There's red wheat as well as white, for that
matter, and some like the dark grain best. But it 'ud

be as well if Bessy 'ud have the child's hair cut, so as it 'ud lie smooth.' (118)

The seed is planted, and Maggie later appears at the dinner table minus most of her dark hair. Amid the chorus of criticism and ridicule which follows, Maggie "got up from her chair, [and] ran to her father, hid her face on his shoulder and burst out into loud sobbing" (125). Mr. Tulliver is the only member of the family to console her: "'Come, come, my wench...never mind. You was i' the right to cut it off if it plagued you. Give over crying: father'll take your part'" (125). Punished by Tom for letting his rabbits die, Maggie escapes to her attic. When her absence becomes apparent, her father suspects that Tom is responsible for Maggie's disappearance; "'You go and fetch her down, Tom.... And be good to her, do you hear? Else I'll let you know better'" (90). In the midst of all the other family members who would make Maggie a scapegoat, her father provides the only reliable support and consolation she knows.

However, Mr. Tulliver is very much aware of his daughter's difference and liability. This he ascribes to the vagaries of genetics: "'But, you see, when a man's got brains himself, there's no knowing where they'll run to; an' a pleasant sort o' soft woman may go on breeding you stupid lads and 'cute wenches, till it's like as if the world was turned topsy-turvy'" (68-69). Paula Cohen comments on Mr. Tulliver's beliefs about heredity:

What this speech both obscures through its biological terminology and brings into relief once we begin to focus on the inadequacy of the stereotypical husband-wife relationship is the sense in which the 'crossin' of breeds' (at least as regards the daughter) can be understood as the structural remedy for conventional marriage. Indeed the daughter's identity is developed so as to serve the father as a far more perfect

complement than his wife ever could. While the relationship of Maggie's parents is founded on physical and conventional characteristics that have long ceased to convey a mutual attraction, the relationship of Maggie and her father reflects a profound structural complementarity that endures. This 'fit' of daughter to father makes comprehensible why Tulliver is Maggie's most ardent defender and admirer, why he 'craves' her presence in his illness, and why she remains always 'the delight of his eyes,' despite her numerous failings in the eyes of others.
(119)

However, the role of Maggie as a father's daughter involves more than just its domestic aspect. The occasion of Mr. Riley's visit to discuss Tom's schooling sees Mr. Tulliver playing out both his domestic and business roles. Maggie's role as regulating daughter is to complement both aspects of her father. As Paula Cohen argues:

In accordance with her father's dual identity...Maggie's complementary relationship to her father cannot involve a simple balancing of his character through opposing characteristics (a balancing doomed to failure, as Tulliver and his wife demonstrate in their interaction). It must involve instead a harmonizing of the two sides of her father's nature in relation to domestic space and outer world. As her father's mediator, Maggie must therefore reflect the contradictions of her father's dual nature, transforming these contradictions into their complementary female form. By being a child as well as a female, she offers her father the physical evidence of complementing his strength with her weakness (improving upon her mother's subordinate status by being, as it were, doubly helpless in relation to him). At the same time, Maggie also complements his intellectual energy with imaginative energy--with a feminine [a]cuteness.
(Cohen, 120)

Mediator in both the domestic and public spheres, the father's daughter has the advantage of both areas, provided that societal conditions allow women professional and public expression. St. Ogg's does not. Mr. Wakem illustrates this with his comment that "'We don't ask what a woman does--we ask whom she belongs to'" (542-543). Ironically, Maggie intuitively understands her present and future situation in her outlining of the witch's dilemma from Defoe's History of the Devil. Cohen discusses what is essentially a double-bind situation:

In order to survive, Maggie must, like the woman in the water, be both the good woman (confined to a domestic space and a subordinate role) and the witch (the emotional and imaginative complement of her father, whose elaborate defensive schemes and virulent animosities reflect the intensity and potential destructiveness of his external interests). And she can manage to occupy both roles so long as she relates solely to her father. As she suggests herself in her solution for the woman in the picture, 'God' the metaphorical father figure, is the site of all solace, the place where all contradiction gets reconciled. Maggie's father...does serve this magical function of resolving conflict and contradiction for his daughter during her early life. (121)

Thus, the oscillation evident in Maggie's behaviour is partly attributable to her mediating role as a father's daughter. However, the other important element in this discussion is the formulation of the ego-Self axis; E. F. Edinger's explanation of this process (in Ego and Archetype) mirrors Maggie's childhood experience to a remarkable degree:

psychic growth involves a series of inflated or heroic acts. These provoke rejection and are followed by alienation, repentance, restitution and renewed

inflation. This psychic process repeats itself again and again in the early phases of psychological development, each cycle producing an increment of consciousness.... Once the ego has reached a certain level of development, it does not have to continue this repetitious cycle.... The cycle is then replaced by a more or less conscious dialogue between ego and Self. (42)

As Maggie matures, efforts at further "identification with the masculine" see her attempting to extend the father-daughter dynamic to her brother.

Maggie's relationship with her brother, Tom, is complicated by the cross-generational bonding which we have seen in the Tulliver family. As Maggie has bonded with her father, equally Mrs. Tulliver takes great pride in affirming Tom's heredity as a Dodson. In many ways he reflects this, particularly in his lack of compassion and his propensity to be judgmental. His own shadow is denied in the invariable inflation of his ego every time Maggie's shortcomings become apparent. On his return from school he learns that his rabbits, entrusted to Maggie's care, have all died: "'You forgot to feed 'em then...And I don't love you, Maggie. You shan't go fishing with me to-morrow...You're a naughty girl...I'm sorry I bought you the fish-line. I don't love you'" (88). Confronted by Maggie's insistence that she would forgive and still love him, Tom's responds, "'Yes, you're a silly. But I never do forget things, I don't'" (88). Tom was "particularly clear and positive on one point, namely that he would punish everybody who deserved it: why he wouldn't have minded being punished himself if he deserved it, but then, he never did deserve it" (91). On a fishing expedition, an incident with a jam puff illustrates that Maggie's relationship to her brother involves the same double-bind situation as with her father. Despite Tom's having done the cutting, ordering Maggie to make a blind choice as to her half, and refusing her offer of the larger

bit, he finishes first, and then accuses his sister of greed. It seems that, no matter what the interaction with Tom, Maggie cannot escape castigation. The narrator comments on the deceptiveness of the "cream and roses" Dodson physiognomy:

He was one of those lads that grow everywhere in England, and, at twelve or thirteen years of age, look as much alike as goslings--a lad with light brown hair, cheeks of cream and roses, full lips, indeterminate nose and eye-brows--a physiognomy in which it seems impossible to discern anything but the generic character of boyhood; as different as possible from poor Maggie's phiz, which Nature seemed to have moulded and coloured with the most decided intention. But that same Nature has the deep cunning which hides itself under the appearance of openness, so that simple people think they can see through her quite well, and all the while she is secretly preparing refutation of their confident prophecies. Under these average boyish physiognomies that she seems to turn off by the gross, she conceals some of her most rigid inflexible purposes, some of her most unmodifiable characters, and the dark-eyed, demonstrative rebellious girl may after all turn out to be a passive being compared with this pink and white bit of masculinity with the indeterminate features. (84-85)

Ultimately the "rigid, inflexible," and "unmodifiable" would govern the brother-sister relationship, and Maggie's attempts to bond with her brother would prove, until the flood, increasingly futile.

In The Mill On The Floss, the heroine's attempts at "identification with the masculine and the gathering of allies" are inseparable from Maureen Murdock's third archetypal stage, that of the "road of trials" (5). A visit to Mr. Stelling's school reveals that Maggie finds no quarter for the "cuteness" which had marked her

relationship to her father. She offers to help Tom with his studies: "'You help me, you silly little thing...I should like to see you doing one of my lessons! Why, I learn Latin too! Girls never learn such things. They're too silly'" (214). The Reverend Mr. Stelling reinforces the idea that girls are unsuited to learning: "'They can pick up a little of everything, I daresay...They've a great deal of superficial cleverness but they couldn't go far into anything. They're quick and shallow'" (220-221).

Upon the reversal of Mr. Tulliver's financial fortunes, Maggie unsuccessfully confronts the Dodson relatives, and Tom, asserting his new-found authority in the face of his father's illness, once again reminds her of her shortcomings:

'But it's always the same, Maggie.... You're always setting yourself up above me and every one else. And I've wanted to tell you about it several times. You ought not to have spoken as you did to my uncles and aunts--you should leave it to me to take care of my mother and you, and not put yourself forward. You think you know better than any one, but you're almost always wrong. I can judge better than you can.' (319)

Maggie attempts to assuage the sense of loss brought on by the Tulliver misfortune and the absence of her father's active support by immersing herself in books. A new grim reality begins to assert itself:

In books there were people who were always agreeable and tender, and delighted to do things that made one happy, and who did not show their kindness by finding fault. The world outside the books was not a happy one...it seemed to be a world where people behaved the best to those they did not pretend to love and that did not belong to them. And if life had no love in it, what else was there for Maggie? Nothing but poverty and the companionship of her mother's narrow griefs--perhaps of her father's heart-cutting dependence. (319-320)

She, then, attempts to gain some of the "real learning and wisdom, such as great men knew" (379). Using Tom's old school books she

began to nibble at this thick-rinded fruit of the tree of knowledge, filling her vacant hours with Latin, geometry, and the forms of the syllogism, and feeling a gleam of triumph now and then that her understanding was quite equal to these peculiarly masculine studies. (380)

Without support, Maggie's enthusiasm soon wanes "as if she had set out towards the Promised Land alone, and found it a thirsty, trackless uncertain journey" (380). However, a gift from Bob Jakin to replace the loss of Maggie's books in the bankruptcy sale does offer a resolution to the disparity between Maggie's inner and outer worlds.

Her reading in The Christian Year, the Bible, and most importantly, the Imitation of Christ sees Maggie attempt to subvert her impetuosity and spirit. Her self-imposed repression is not entirely successful:

her own life was still a drama for her, in which she demanded of herself that her part should be played with intensity...it came to pass that she often lost the spirit of humility by being excessive in the outward act; she often strove after too high a flight and came down with her poor little half-fledged wings dabbled in the mud. (396)

Inflation is promptly met with deflation by her brother Tom when Maggie tries to help to reduce the family's debt:

she not only determined to work at plain sewing, that she might contribute something towards the fund in the tin box, but she went in the first instance in her zeal of self-mortification to ask for it at a linen-shop in St. Ogg's, instead of getting it in a more quiet and indirect way, and could see nothing but what was entirely wrong and unkind, nay, persecuting, in Tom's reproof of her for this unnecessary act. (386)

Cohen notes that Maggie's "road of trials" with Tom arises out of "the difference between male and female identity formation in the family":

the daughter mediates the father, complementing the two aspects of his identity, inside and outside. The son, on the other hand, imitates the father and expects to be mediated in turn. Once the father has dropped out of the dynamic, the brother-sister relationship becomes one in which the brother continually expects to be mediated by the sister, and the sister continually attempts to mediate the brother. (Cohen, 129)

Maggie's trials with her brother continue because, as Paula Cohen argues:

As the products of this model of family interaction, Tom and Maggie are fated to be 'dispositions...not in sympathy' (406).... Maggie, formed to mediate her father, appears to Tom to be perpetually in oscillation between 'extremes'--a nature lacking in 'consistency' and 'utterly untrustworthy.' Tom, for his part, formed to imitate his father adopts the outline of his father in assuming the conventional forms of his authority but cannot become the man himself. Hence, Tom appears to Maggie as a two-dimensional justice figure...The residue of the family dynamic that included Maggie, Tom, and their father now gets expressed through that sense of superiority Maggie feels toward Tom and the more intense scapegoating to which Tom is driven in his attempt to place his conventional authority above the emotional superiority

that his sister carries as the legacy of her early
complementary relationship with her father.

(Cohen, 129)

However, Philip Wakem, later remembering the "unsatisfied intelligence and unsatisfied beseeching affection" he had seen in Maggie's eyes at Stelling's school, encourages Maggie to visit him regularly in the Red Deeps. In their discussions about art, music and literature, Maggie is challenged on her present course of "stupefaction".

Eliot's ending to the chapter "The Cloven Tree," in which Tom confronts Philip about his clandestine meetings with Maggie, is enigmatic:

And yet--how was it that she was now and then
conscious of a certain dim background of relief in the
forced separation from Philip? Surely it was only
because the sense of a deliverance from concealment
was welcome at any cost? (451)

Why should Maggie feel "relief" that a relationship which had opened up her small world is now cut off? It is within the parameters of the woman's quest that Maggie's acceptance of her brother's action is best explained. Pearson and Pope's "light man and dark man" are now recalled. The dualism inherent in the concept necessitates a discussion at this point of Stephen's, as well as Philip's role in Maggie's individuation:

In traditional mythology, the only alternative to the
seducer is the male rescuer. The seducer is usually
portrayed as the dark man [Stephen] and associated
with Dionysian qualities of sexuality...He is juxtaposed
against the light man [Philip] who is associated with
Apollonian values of spiritual order and who is the
agent for conventional morality...the situation is not as
simple as the preceding paradigm suggests. The
villainous seducer and the would-be husband turn out

not to be opposites, because both threaten the [female] hero's autonomy. (160-161)

The two seemingly opposing forces reflect the "culture's dualistic assumptions...and [may also be] symbols of the hero's own sense of being divided into two irreconcilable selves--one sexual and one spiritual" (Pearson and Pope, 161). Maggie does discern the spiritual quality of Philip's friendship. As Showalter suggests, "Philip...has enough empathy to penetrate Maggie's mournful resignation, but he also has a 'peevish susceptibility' compounded of 'nervous irritation' and the 'heart-bitterness produced by the sense of his deformity'" (Showalter, 127). Moreover, there is a decided note of coercion in his insisting that Maggie define her feelings and pledge herself to him (434-438). While Maggie has gratitude for the intellectual and artistic stimulus which Philip provides, she, nevertheless, feels the one-sidedness of pity, rather than the fullness of love for him. Thus, there is "a certain dim background of relief" for Maggie "in the forced separation from Philip" (451).

The next two stages in "the heroine's journey," "finding the boon of success," and the experiencing of "spiritual aridity," mark Maggie's adolescence (Murdock, 5). The constant inflation-deflation dynamic from childhood continues into young womanhood, and reveals Maggie's ongoing difficulty with ego development:

Although the ego begins in a state of inflation due to identification with the Self, this condition cannot persist. Encounters with reality frustrate inflated expectations and bring about an estrangement between the ego and Self. This estrangement is symbolized by such images as a fall, an exile, an unhealing wound, a perpetual torture. Obviously,

when such images come into play, not only has the ego been chastened, it has been injured. This injury can best be understood as damage to the ego-Self axis. (Edinger, 37)

Inflation sees Maggie attempt to break away from her brother's dominance: "'I can't live in dependence--I can't live with my brother--though he is very good to me. He would like to provide for me--but that would be intolerable to me'" (527-528). Deflation occurs as soon as Maggie gains experience of the world beyond St. Ogg's. Her teaching position in a nearby town is disappointing. Thus, Maggie's successive attempts at individuation continue to be viewed as oscillation; in the aftermath of her father's illness, in self-abnegation, she does find some measure of acceptance from the family's female role models. However, her attempts at self-education by reading have been met with derogatory remarks and frustration. Her friendship with Philip has been resoundingly denounced. Finally, her version of Thomas à Kempis's Imitation of Christ (in which she mistakes repression for acceptance) has left her unhappy and unfulfilled. When Maggie returns to St. Ogg's to visit her cousin, Lucy, she has come from "a third rate schoolroom with all its jarring sounds and petty round of tasks" (494). She admits to her continuing unhappiness:

'I don't enjoy [other people's] happiness as you do--else I should be more contented. I do feel for them when they are in trouble--I don't think I could ever bear to make any one unhappy--and yet, I often hate myself, because I get angry sometimes at the sight of happy people. I think I get worse as I get older--more selfish. That seems dreadful.' (481)

Although this series of inflations and deflations had marked the growth of Maggie's ego-Self axis, she now experiences aridity and alienation. Patricia Meyer Spacks explains that

The problem of feeling, for such a woman as Maggie, intimately relates to that of vocation. What a woman can do in life may affect what she can be...Maggie does not long for a career. Her natural vocation is to love. To be allowed to love, to help, to have the object of her affections care for her....She understands loving as of comparable importance to the masculine commitment to action...loving is, for her, equivalent to Tom's desperate industry. (42)

However, it seems even in this that Maggie is thwarted: "I begin to think there can never come much happiness to me from loving: I have always had much pain mingled with it. I wish I could make myself a world outside it, as men do" (528). Philip reminds Maggie once again that she is not really resigned and accepting, but, rather, practising stupefaction:

'Now, you are returning to your old thought in a new form, Maggie--the thought I used to combat....You want to find out a mode of renunciation that will be an escape from pain. I tell you again, there is no such escape possible except by perverting or mutilating one's nature.' (528)

Maggie, fascinated by Stephen Guest, also feels the danger that music, social activity, and a life of ease hold for her repressed nature. She recalls Philip's warning about self-mortification from their earlier conversations in the Red Deeps: "You used to say I should feel the effect of my starved life, as you called it, and I do. I am too eager in my enjoyment of music and all luxuries, now they are come

to me" (529). Her opiate of self-abnegation includes a possible marriage with Philip; it is a prospect which reveals Maggie's resignation, rather than joy: "Yes, Lucy, I would choose to marry him. I think it would be the best and highest lot for me--to make his life happy. He loved me first. No one else could be quite what he is to me" (557). However, Maggie remains locked in a dilemma. Marriage to Philip means the loss of her brother. Equally, the longer the fascination for Stephen continues, the greater the danger of hurting Lucy. Pearson and Pope's mythic "dark and light man" is recalled as Maggie, in Spacks' view:

feels challenged to use her self and her life fully against the temptation to settle for the partial: for solitary reading and public domesticity, for the suppression of feeling in virtuous action, for only taking care of (Philip) or only being taken care of (by Stephen). Maggie yearns to discover some way to combine opposites whose opposition she finds intolerable. Most painful is the clash between 'feeling' and 'the ties that had given meaning to duty'.
(Spacks, 43)

This dilemma encountered by the ego finally carries Maggie to the brink.

Maureen Murdock's sixth stage, "initiation and descent to the Goddess," occurs next (5). Maggie's fascination for Stephen Guest (in actuality, a fascination for her own hitherto unconscious erotic dimension) increases with every one of their meetings. Music constitutes an essential part of the seduction, which, we are informed, occurs at an anima-animus level:

But it was of no use: she soon threw her work down, and all her intentions were lost in the vague state of emotion produced by the inspiring duet--emotion that seemed to make her at once strong and weak, strong for all enjoyment, weak for all resistance. When the

strain passed into the minor she half started from her seat with the sudden thrill of that change. Poor Maggie! She looked very beautiful when her soul was being played on in this way by the inexorable power of sound. (532)

When Stephen pursues Maggie to her aunt Moss's, his attempts to win her over to precipitous action focus on the "natural" force of erotic love:

'It is unnatural--it is horrible. Maggie, if you loved me as I love you, we should throw everything else to the winds for the sake of belonging to each other. We should break all these mistaken ties that were made in blindness--and determine to marry each other...We can't help the pain it will give. It is come upon us without our seeking: it is natural--it has taken hold of me in spite of every effort I have made to resist it.'

(569)

At this point, Maggie struggles with her repressed shadow self (which Stephen mirrors), the part of her psyche which identifies with "natural" desires. In his presence she argues for "duty" and "sympathy" for others:

'Many things are difficult and dark to me--but I see one thing quite clearly--that I must not, cannot seek my own happiness by sacrificing others. Love is natural--but surely pity and faithfulness and memory are natural too. And they would live in me still, and punish me if I didn't obey them. I should be haunted by the suffering I had caused.'

(571)

However, Maggie's understanding of "duty" and "sympathy" remains uninformed. In Stephen's absence, the inflated ego re-asserts itself:

But under this torpor there was a fierce battle of emotions, such as Maggie in all her life of struggle had

never known or foreboded: it seemed to her as if all the worst evil in her had lain in ambush till now and had suddenly started up full-armed with hideous, overpowering strength. There were moments in which a cruel selfishness of existence seemed to be getting possession of her: why should not Lucy--why not Philip suffer...all that her nature craved was brought within her reach, why was she to forego it, that another might have it--another who perhaps needed it less? (582)

Maggie's last refuge is an awareness that, somewhere within herself, there is too much of the past to be denied in a future with Stephen:

Where, then, would be all the memories of early striving, all the deep pity for another's pain which had been nurtured in her through years of affection and hardship, all the divine presentiment of something higher than mere personal enjoyment which had made the sacredness of life? She might as well hope to enjoy walking by maiming her feet, as hope to enjoy an existence in which she set out by maiming the faith and sympathy that were the best organs of her soul.
(582)

Maggie's oscillation continues until the morning when Stephen capitalizes on Philip's absence, and takes Maggie on the river himself.

Eliot depicts Maggie's descent to the unconscious (the underworld) in language which mirrors a loss of all ego-consciousness, time and space:

And they went. Maggie felt that she was being led down the garden among the roses, being helped with firm tender care into the boat, having the cushion and cloak arranged for her feet, and her parasol opened for her (which she had forgotten)--all by this stronger presence that seemed to bear her along without any act of her own will, like the added self which comes with the sudden exalting influence of a strong tonic--

and she felt nothing else. Memory was excluded.
(588-589)

Carried along by "the breath of the young, unwearied day" and "the delicious rhythmic dip of the oars, Maggie and Stephen exchange "subdued, languid exclamation[s] of love" and the "sweet solitude of a twofold consciousness that was mingled into one" (589). They are caught up solely in an all-encompassing present: "thought did not belong to that enchanted haze in which they were enveloped--it belonged to the past and future that lay outside the haze" (589). Maggie rationalizes and "yearn[s]...after the belief that the tide [is] doing it all--that she might glide along with the swift, silent stream and not struggle any more" (590). Eliot comments on her heroine's loss of awareness: "Maggie was hardly conscious of having said or done anything decisive. All yielding is attended with a less vivid consciousness than resistance--it is the partial sleep of thought--it is the submergence of our own personality by another" (592). Neumann explains Maggie's struggle and surrender in archetypal terms. Her attraction to Stephen

corresponds to a bivalent [unconscious] content composed of positive and negative elements. The antithetical structure of such a content makes conscious orientation impossible and eventually leads to fascination. Consciousness keeps on returning to this content, or to the person who embodies it or carries its projection, and is unable to get away from it.... Consciousness gives way, regresses, and primitive mechanisms take its place...reactions resulting from fascination are dangerous; they amount to an invasion by the unconscious. (327)

Maggie is fascinated and seduced by immersing herself in Stephen's joy. She accedes to his rationalization that circumstances beyond their control have

brought them together, that the dictates of society at St. Ogg's make marriage and a future together inevitable:

Such things, uttered in low broken tones by the one voice that has first stirred the fibre of young passion, have only a feeble effect--on experienced minds at a distance from them. To poor Maggie they were very near: they were like nectar held close to thirsty lips: there was, there must be, then, a life for mortals here below which was not hard and chill--in which affection would no longer be self-sacrifice. Stephen's passionate words made the vision of such a life more fully present to her than it had ever been before; and the vision for the time excluded all realities. (594)

The night is spent on a Dutch vessel which will carry Stephen and Maggie back to Mudport.

Neumann's predicted "invasion by the unconscious" occurs next. A pre-dawn dream serves to recall Maggie to herself:

She was in a boat on the wide water with Stephen, and in the gathering darkness something like a star appeared, that grew and grew till they saw it was the Virgin seated in St. Ogg's boat, and it came nearer and nearer until they saw the Virgin was Lucy and the boatman was Philip--no, not Philip, but her brother, who rowed past without looking at her; and she rose to stretch out her arms and call to him, and their own boat turned over with the movement and they began to sink. (596)

The dream vision stirs Maggie's longing for atonement with Philip, her brother, and Lucy; all of these are associated here with the founding myth of St. Ogg's. In the dim past, the legendary boatman had recognized and responded to the heart's desire of the Virgin with her child. Likewise, Maggie now recognizes that

she too is connected to the heart's desire of others beyond herself; she thus becomes part of the incarnate history (and myth) which constitute the archetypal Self. A strengthening of the ego-Self axis, "the gateway or path of communication between the conscious personality and the archetypal psyche," is effected (Edinger, 38). The bivalent values of fascination associated with Stephen are subsumed as Maggie moves past her shadow self to union with the imago Dei, the transpersonal Self. In Ego and Archetype, Edinger describes the experience as "the breakthrough," and determines that "the encounter generally occurs in the wilderness, or in a fugitive state":

At a certain point in psychological development, usually after an intense alienation experience, the ego-Self axis suddenly breaks into conscious view... The ego becomes aware, experientially, of a transpersonal center to which it is subordinate Whenever [wo]man consciously encounters a divine agency [in this case, Maggie's dream] which assists, commands or directs, we can understand it as an encounter of the ego with the Self. (69-70)

In the next phase of her dream, history becomes personal and reinforces Maggie's moment of clarity; she sinks and becomes "a child again in the parlour at evening twilight [with] Tom [who] was not really angry" (596). Maggie's surrender in Gethsemane is effected; what lies ahead is more renunciation of an inflated ego self in "the thorns... forever pressing on [the] brow," and the being "bowed beneath [the] cross with a sense of rest" (597).

The next phase of "the heroine's journey" encompasses an "urgent yearning to reconnect with the feminine" followed by a "healing of the mother-daughter split" (Murdock, 5). Maureen Murdock notes that "The preserver of life

is one aspect of the positive feminine whether embodied in a woman or a man.... The positive feminine sees similarities between all beings and exhibits compassion and mercy" (125). Such is the nature of Maggie's argument against marriage with Stephen. Despite his pleas to marry him, in accordance with the "natural" law of love, a newly-integrated Maggie reminds him of obligations beyond those of satisfying the inflated ego:

'if we judged in that way, there would be a warrant for all treachery and cruelty--we should justify breaking the most sacred ties that can ever be formed on earth. If the past is not to bind us, where can duty lie? We should have no law but the inclination of the moment.'
(601-602)

She identifies with the suffering of Philip and Lucy: "'I see--I feel their trouble now: it is as if it were branded on my mind. I have suffered and had no one to pity me--and now I have made others suffer...I cannot take a good for myself that has been wrung out of their misery'" (605). Maggie returns to St. Ogg's to find that Tom, more identified than ever with the collective consciousness, would have hoped to deal with Maggie's death rather than her disgrace. Essentially, his chastisement of his sister is the denial and projection of his own shadow: "'You have disgraced us all...You have been a curse to your best friends. You have been base--deceitful...I wash my hands of you for ever. You don't belong to me'" (612). But Mrs. Tulliver has heard the vicious denial in Tom's words, and "the poor frightened mother's love leaped out now, stronger than all dread... 'My child! I'll go with you. You've got a mother'" (614). "An unexpected line of conduct in aunt Glegg" sees her attacking Tom on Maggie's behalf and offering her niece shelter and "good advice" provided Maggie is "humble" (629-631). The "yearning

to reconnect with the feminine" and "the healing of the mother-daughter split" are thus resolved. Maggie and her mother subsequently take up residence with the Jakins family.

Maureen Murdock discusses the "pregnancy" of reconnection with the feminine. Archetypally, in dreams, or in myth, there may be an "immaculate conception" of a new state of consciousness. Decidedly different from the usual biological process of birth, individuation is heralded by the birth of a child who appears out of, or is often associated with, the left or heart side of the body (110-111). Similarly, Edinger notes that:

When a woman (or the anima in a man's psychology) encounters the Self it is often expressed as celestial impregnating power. Danae while imprisoned by her father is impregnated by Zeus through a golden shower and conceives Perseus. Similarly, the annunciation to Mary is commonly depicted with impregnating rays from heaven.... A more psychological version of the same image [and the one perhaps most appropriate to the Eliot heroines] is used by Bernini in his sculpture, The Ecstasy of St. Theresa. (70)

A few days after Maggie arrives to stay at the Jakins' home, the inevitable association is made:

'You see, we've got a little 'un Miss, an' I wanted you to look at it, an' take it in your arms, if you'd be so good. For we made free to name it after you, an' it 'ud be better for your takin' a bit o' notice on it.' Maggie could not speak, but she put out her arms to receive the tiny baby.... Maggie's heart had swelled at this action and speech of Bob's. (616)

In these images, healing the mother-daughter split becomes a self-healing, a birth of the transpersonal, and a subsequent acknowledgement of the ego's subordinate relationship to the imago Dei, or transpersonal Self. Cast away in phase one of "the heroine's journey," the feminine is now re-integrated into the totality of the psyche.

"Healing the wounded masculine" (5), Murdock's ninth phase, as we have seen in Sand, introduces "l'homme-mère," or "the man with heart". In The Mill on the Floss, Dr. Kenn plays this role. The tenets of original Christianity, the liberty, equality and fraternity of Sand's Invisibles, are recalled in his words to Maggie:

'Your prompting to go to your nearest friends--to remain where all the ties of your life have been formed--is a true prompting, to which the Church in its original constitution and discipline responds--opening its arms to the penitent--watching over its children to the last--never abandoning them until they are hopelessly reprobate. And the Church ought to represent the feeling of the community, so that every parish should be a family knit together by Christian brotherhood under a spiritual father.' (624-625)

He affirms Maggie's courage, her "inner man with heart", but he also reminds her of present "counteracting circumstances" in St. Ogg's:

'But the ideas of discipline and Christian fraternity are entirely relaxed--they can hardly be said to exist in the public mind...and if I were not supported by the firm faith that the Church must ultimately recover the full force of that constitution which is alone fitted to human needs, I should often lose heart at observing the want of fellowship and sense of mutual responsibility among my own flock. At present everything seems tending towards the relaxation of ties--towards the substitution

of wayward choice for the adherence to obligation
 which has its roots in the past. Your conscience and
 your heart have given you the true light on this point'.
 (625)

Dr Kenn, then, informs Maggie of Stephen's letter absolving her of responsibility for the elopement. However, it is unlikely that St. Ogg's will vindicate Maggie, given the nature of "the world's wife" (619). Expedient solutions like Maggie's taking a situation at a distance, or ultimate marriage with Stephen are considered "least evil", but:

On the other hand, [Dr. Kenn] entered with all the comprehension of a man who had known spiritual conflict and lived through years of devoted service to his fellow-men, into that state of Maggie's heart and conscience which made this consent to the marriage a desecration to her: her conscience must not be tampered with: the principle on which she had acted was a safer guide than any balancing of consequences. (627)

Both professionally and personally, the novel's "man with heart" attempts to "aid and countenance" Maggie's "inner man with heart" with "the [limited] influence [which his] position gives [him]" (627).

The conclusion of Maggie's quest illustrates the final phase of Murdock's "heroine's journey," in an "integration of [Maggie's] masculine and feminine" aspects of the psyche (5). Maggie continues in St. Ogg's despite Dr. Kenn's having to withdraw his support from her cause. His attempts to protect Maggie have resulted in more gossip and slander, and have become "a source of discord between himself and his parishioners" (646). Despite the town's censure,

Maggie's individuation experience does have a salutary effect on more lives than her own. Philip explains how his own quest has been affected:

'I will not tell you what I went through in that interval. But even in its utmost agony--even in those terrible throes that love must suffer before it can be disembodied of selfish desire--my love for you sufficed to withhold me from suicide...I could not bear to forsake the world in which you still lived and might need me...no anguish I have had to bear on your account has been too heavy a price to pay for the new life into which I have entered in loving you....The new life I have found in caring for your joy and sorrow more than for what is directly my own, has transformed the spirit of rebellious murmuring into that willing endurance which is the birth of strong sympathy. I think nothing but such complete and intense love could have initiated me into that enlarged life which grows and grows by appropriating the life of others; for before, I was always dragged back from it by ever-present painful self-consciousness. I even think sometimes that this gift of transferred life which has come to me in loving you, may be a new power to me.'

(634)

Similarly, on her last visit, Lucy is incapable of elaborating upon, but nevertheless recognizes, some moral significance in Maggie's actions: "'you have had more to bear than I have--and you gave him up.... You did what it must have been very hard to do...Maggie...you are better than I am'" (642-643). A last temptation appears in the form of a letter from Stephen; it is a "passionate cry of reproach, an appeal against her useless sacrifice of him--of herself" (646). His correspondence resurrects Maggie's dilemma which lies between the ego's solution of a "future, in which hard endurance and effort were to be exchanged for easy delicious leaning on another's loving strength," and the connection with the

transpersonal Self which would see her "feel again what she had felt when Lucy stood by her, when Philip's letter had stirred all the fibres that bound her to the calmer past" (648). She burns Stephen's letter, and the flood immediately appears as if in answer to Maggie's prayer to "live to bless and comfort" (649). Once again, Maggie journeys downriver. However, this time there is a strong, organic connection with the elements, and with the personal and archetypal past:

In the first moments Maggie felt nothing, thought of nothing, but that she had suddenly passed away from that life which she had been dreading: it was the transition of death, without its agony--and she was alone in the darkness with God. The whole thing had been so rapid--so dreamlike--that the threads of ordinary associations were broken...what unbelief in each other can exist...when all the artificial vesture of our life is gone, and we are all one with each other in primitive mortal needs...and left only the deep, underlying, unshakeable memories of early union.
(650-652)

Maggie's experience reflects what Edinger determines is "modern [wo]man's urgent...need to re-establish meaningful contact with the primitive layer of the psyche" (100). This time Maggie's trip is powerful and purposeful; her mother and brother are in danger of drowning at the mill. Maggie is driven by her now-conscious need to incorporate what Edinger calls:

the primitive mode of experience that sees life as an organic whole.... The images of the primitive and the child serve a healing function because they symbolize our birthright to wholeness.... It is through the child or primitive in ourselves that we make connection with the Self and heal the state of alienation. In order to relate to the mentality of the child and primitive consciously, rather than unconsciously and inflatedly,

we must learn how to incorporate primitive categories of experience into our world view without denying or damaging our conscious, scientific categories of space, time and causality. (Edinger, 100)

In Vocation and Desire (1989), Dorothea Barrett describes Maggie's return to the renewed uroboric condition: "As Tom and Maggie stand face to face by the mill stream, they present a dramatic tableau; they seem to stand as opposites or conflicting aspects of the same entity" (70). Tom undergoes transformation:

the meaning of what had happened rushed upon his mind. It came with so overpowering a force--such an entirely new revelation to his spirit, of the depths of life, that had lain beyond his vision which he had fancied so keen and clear...Tom [was] pale with a certain awe and humiliation...he guessed a story of almost miraculous divinely-protected effort. (654)

Far beyond the simple "erotic" or "incestuous" explanation offered by some critics, it is apparent that, in these moments, Tom also recognizes a transpersonal, archetypal significance to his relationship with Maggie. Finally, Patricia Meyer Spacks notes that mere "suppression...cannot fully use Maggie's capacities;" the novel's resolution takes into account Maggie's conscious integration of her masculine and feminine aspects:

[George Eliot] interested in psychic as well as moral demands, in the heart's need as well as its obligations...allows Maggie her ambiguous fulfillment at last. In rescuing Tom, his sister unites 'masculine' action with 'feminine' feeling, her 'strongest feeling' now identical with her firmest ties, her desire to help others merged with her acceptance of Tom's superior strength, the need for independent action coinciding with the desire for relationship. The final visual image of her describes 'eyes of intense life looking out from

a weary, beaten face'. Intensity of life is Maggie's most important achievement. Seeing his sister as if for the first time Tom has a revelation 'of the depths in life'.... Maggie, who has penetrated to those depths and survived them, is 'weary, beaten,' but vividly alive; and, finally, fulfilled. (45)

In retrospect, images of Maggie's progression play upon the reader's psyche. Her history is that of humankind. From a young primitive, absorbed with driving nails into her fetish-doll, she emerges a "young lioness" (296). An inexorable inflation-deflation marks the "witchery" (480) of individuation from a "tall dark-eyed nymph" (484) to the "dark lady" whose passion will not allow her to "submit to be guided" (503). Maggie, as nature goddess, is attuned to the river, comes to possess "a jet crown," and has a "kinship with grand Scotch firs" (393). She is, by turns, a "wounded war-goddess quivering with rage and humiliation," (561) or benevolence itself, looking down from a "full, lustrous face...like...a divinity well-pleased to be worshipped" (425-426). "Loving and large-souled," (635) Maggie becomes "Bob's directing Madonna" (378). And ultimately, to her brother, doubting Thomas, "Magsie," the Magdalene, brings "new revelation" of "overpowering force" from the "depths of life" (654).

Chapter Three

A Renaissance Quest: Romola

As, in the oldest Hebrew rites and pagan superstitions, men traced the promise of a coming Messiah,--as the deliverers and kings of the Old Testament, and even the demigods of heathendom, became accepted types of the person of Christ,--so the Eve of the Mosaic history, the Astarte of the Assyrians...the Isis nursing Horus of the Egyptians, the Demeter and the Aphrodite of the Greeks, the Scythian Freya have been considered...as types of a divine maternity, foreshadowing the Virgin-mother of Christ...these scattered, dim...ideas...were afterwards gathered into the pure, dignified, tender image of the Madonna...[She represents] the coming moral regeneration, and complete and harmonious development of the whole human race, by the establishment, on a higher basis, of the perpetual iteration of that beautiful image of THE WOMAN.... There, where others saw only pictures and statues, I have seen this great hope standing like a spirit beside the visible form...I have beheld an acknowledgment of a higher as well as a gentler power than that of the strong hand and the might that makes right.... (Jameson, xix)

Novelistic depiction of Anna Jameson's "woman" is a difficult undertaking. A force, rather than simply a character, she encompasses all historical aspects and attributes of goddesses past. A hovering presence in artistic representations of the Madonna, "the woman" equally represents hope and consolation for the future. For our discussion, it is essential to remember that George Sand's Consuelo (1842-43) was published, and had enjoyed an extensive British readership for almost ten years prior to Anna Jameson's Legends of the Madonna

(1852). Consuelo is the nineteenth century's first larger-than-life female protagonist whose epic-historic evolution and psycho-spiritual individuation embody both pagan and Christian archetypes. Through her travel and professional experiences, and her two descent-ascent experiences, Consuelo encompasses Inanna-Astarte, Persephone, Orpheus, Christ and Psyche. Her emergence as the Madonna occurs in her identification with suffering humanity in the catacombs of the Grail Castle. By the novel's conclusion, Consuelo initiates her own personal myth; she is "la bonne deesse," incorporating the freedom and strength associated with her own mother, and the transpersonal wisdom of the Great Mother as depicted in Wanda Rudolstadt, Sibyl of the Invisibles. Consuelo's ultimate role is, as her name suggests, that of consolation. She provides this not only for her own family but also, finally, in her role of an "Invisible" Madonna, for the family of humanity itself.

Similarly, Eliot depicts the individuation and initiation of Maggie Tulliver in early nineteenth-century St. Ogg's. Through what are often painful experiences, Maggie learns the discrimination, sense of proportion, and timeliness of action associated with the psyche's evolution. Like that of Consuelo, Maggie's descent into the underworld sees her identification with the suffering of those close to her. Her return to St. Ogg's and the rescue on the river resurrect images of the town's founding myth with its Madonna. The historical evolution of the Madonna also constitutes a central theme in Eliot's Romola. This time, the heroine's quest is set in Renaissance Florence, a microcosmic environment which Eliot considered central to the development of the modern Western tradition. Because Sand and Eliot produced historical novels which incorporated prominent philosophies of their times, our discussion will first consider the tendency to ascribe the two novelists'

voices to the influence of their male literary and philosophical contemporaries. An examination of the critical response to George Eliot's mythmaking in Romola follows. Finally, "the heroine's journey" in Romola will be outlined; it bears a strong resemblance to the historic process out of which both Sand's Consuelo and Anna Jameson's "woman" evolve.

All too frequently, literary criticism of Sand or Eliot presents these novelists' works as allegories of particular nineteenth-century psycho-sociological systems. As Sand's Consuelo has been largely seen to be indebted to Leroux, Eliot's Romola has been frequently explored in terms of a positivist allegory. Thus, the two women's literary efforts are viewed as mimetic reflections of the works of their male contemporaries. Isabelle Naginski notes that, contrary to previous critical thought:

[Sand] was not a vessel, a receptacle for the logos surrounding her, but an authentic autonomous voice...engaged in a constant dialogue with the voices of her age. She shared many traits with her literary contemporaries, but she also articulated brilliantly many of her differences with Flaubert, Balzac, and others...she was also conscious of her anomalous situation--as the only woman writer who could dare to place herself on an equal footing with her male colleagues. (13-14)

In a similar fashion, Dorothea Barrett lists the critical assessments that have linked Eliot's Romola to the positivist movement:

Leslie Stephen criticized Romola for being too modern, for being, in fact, a product of positivist thought....U. C. Knoepfelmacher noted positivist elements in Romola....William Meyers clarified the idea by observing that Romola was an attempt to

embody human destiny in Positivist terms.... J. B. Bullen explored the structure of Romola, suggesting that the entire novel is a positivist allegory...and Felicia Bonaparte traced the correspondences and differences between Comte's theories and Romola.
(75)

Such criticism fails to take into account the eclectic nature of either Sand's or Eliot's creative vision.

In George Eliot's Romola, some intellectual debt to Comte can be acknowledged, his tripartite view of history for example. However, Eliot was not "wholeheartedly behind the positivist movement" (Barrett, 76). In an 1867 letter to Maria Congreve (whose husband was the leader of the British positivist movement), Eliot wrote "my gratitude increases continually for the illumination Comte has contributed to my life" (Letters IV, 333). However, Mathilde Blind reports a conversation with Eliot which reveals the novelist's criticism of the movement: "I cannot submit my intellect or my soul to the guidance of Comte" (213). Dorothea Barrett notes that "it would have been virtually impossible for any female intellectual, much less one whose life work was a series of novels on the possibilities of women's lives, to have accepted Comte's view of women's potentialities" (76). Comte determines that woman's "relative inferiority is incontestable," that she is "unfit for the requisite continuousness and intensity of mental labour," and that her "intrinsic weakness of ...reason or...her more lively moral and physical sensibility...are hostile to scientific abstraction and concentration" (Comte V2, 136). Gordon Haight sums up the extent to which he feels Eliot was influenced by Comte and Positivism:

The extent of George Eliot's concern with Positivism has been greatly exaggerated. Most of her references

to it occur in her letters to Mrs. Congreve, which must be read in the light of the strong emotional involvement between them. To her feelings the Religion of Humanity appealed strongly; but she could never bring her reason to unqualified acceptance of it...She told Benjamin Jowett that she 'was never a Comtist'...Congreve himself wrote in 1880 that 'she is not nor ever has been more than by her acceptance of the general idea of Humanity a Positivist.' W. M. Simon, who has made the most thorough study of the subject, finds in all her works only a handful of brief passages that will bear any sort of Positivist interpretation....(Haight, 301-302)

We return to this chapter's opening quotation. In Vocation and Desire (1989), drawing upon Wiesenfarth, Dorothea Barrett notes that:

The amount of references to Jameson in George Eliot's notebook as she wrote Romola suggest that Jameson's idea of the madonna, and not just Comte's idea of the human madonna which must replace the saintly as an object of worship, was in George Eliot's mind as she wrote. (91)

However, Barrett fails to include the portion of Jameson's work that illustrates the historical legacy inherent in the madonna. No doubt, this causes her to determine that "The unqualified optimism of Jameson's image probably struck George Eliot as naïve" (91). However, Jameson's "woman" and Romola are the implicit products of historical tradition. As Perera reminds us, historically, this feminine force is associated with "awakening life and setting it to rest...energies that cannot be contained or made certain or secure...[with] consciousness of transition...creativity and change...[and with] human consciousness that is flexible...never certain for long" (144). Thus, Sand's, Jameson's and Comte's version of the heroine might well have influenced the creation of Eliot's Romola;

this most obviously mythic of all Eliot's heroines suggests that she has been drawn from a lengthy historical perspective, one which incorporates all of the contraries inherent in the western tradition's development of the feminine.

Romola, the fourth and central novel of the Eliot canon, did not enjoy the enthusiastic reception of her previous works. Prior to Romola's publication, Eliot had indicated to her friend, Sara Hennell, that this novel was an effort at artistic expansion. She realized that this work was not going to be as popular as her earlier efforts (Bonaparte, 1-2). However, she was intent upon reserving the artistic "freedom to write out one's varying unfolding self," and not to be "a machine always grinding out the same material" (Letters IV, 49). To the end of her career, Eliot was to maintain that Romola's "every sentence ha[d] been written with [her] best blood" (Letters VI, 335-336). In The Triptych and the Cross (1979), Felicia Bonaparte comments upon the novel's reception: "Never...did Eliot disappoint us as utterly as she did in Romola, a book that contemporary reviewers greeted, as George Henry Lewes reports, 'with a universal howl of discontent'" (1). Critics questioned the weight of the setting, with its deluge of information about fifteenth-century Florence. Since the issues depicted in Romola seemed to be those of the nineteenth century, what was Eliot's purpose in choosing such a remote setting? Eliot's heroine, it was felt, was too idealized; Romola left even her creator feeling deficient. Gordon Haight illustrates this point:

When Sara [Hennell] described Romola as 'pure idealism...you have painted a goddess, and not a woman,' Marian replied: 'You are right in saying that Romola is ideal--I feel it acutely in the reproof my own soul is constantly getting from the image it has made.'
(1968, 361)

In The Novels of George Eliot (1959), Jerome Thale discusses Eliot's depiction of the novel's heroine:

The trouble with the character of Romola...is not that she is too good--though she is. The trouble is that everything about her--pride, noble sentiments, humility, self-will--is seen only from a lofty moral plane. She is judged only by the highest standards; the author is not satisfied to let her off as a human being. If Romola errs, we must feel that it is a great tragedy, or that she is nobly erring. The novel concentrates on those aspects of her story which can be noble or tragic or edifying, so that we see her only in terms of large qualities--Renaissance paganism, humility or self-sacrifice. She is too epical--and the epical simply will not do in a realistic novel. (81-82)

"Indeed not," as Felicia Bonaparte notes: "But it will do very nicely in an epic...an epic is precisely what Eliot wrote...it was Robert Browning, himself aspiring to epic vision, who understood what Eliot had done. Romola, Browning declared, is 'the noblest and most heroic prose poem'" (1979, 13-14). This "aspiring to epic vision" was the nineteenth century's attempt, as Marshall, Wiesenfarth, Naginski and Bonaparte remind us, to re-embody mythic archetypes, and to establish a secular certainty in the midst of pervasive religious doubt. Bonaparte explains the historic development of the nineteenth century's symbolic novel:

the particular and the individual were the great discoveries of empiricism, the eternal and the transcendent [of medieval allegory] were its great loss. And it is in just such a loss that symbolism is born. It is just when religion--the world of the eternal and transcendent--no longer commands faith, as in the skepticism of an empirical age it no longer did, that it becomes mythology, the property not of the priest but of the poet. Thus, allegory, which can speak

only in the voice of certainty, is replaced by mythology, whose very genesis is doubt....(1979, 15)

Similarly, W. H. Marshall reminds us of the archetypal nature of the nineteenth-century novel:

Those who have insisted upon judging the major Victorian novel in terms of its 'realism,' those who have deplored the use of contrived effects and coincidence...have never fully realized the degree to which in its intellectual role the novel at this time ceased to be mimetic. On the whole, in its casting of human experience the major Victorian novel is essentially *mythic* and therefore should not be judged by the standards useful in approaching its rationalistic predecessor or its naturalistic successor. (78)

Marshall further argues that:

The novel offered indefinite opportunity for the embodiment of individual experiences through which the Self and a new basis for certitude were to be discovered...experience assumed necessary significance but only as the stuff of mythic development...But the experience, to be useful in meeting the intellectual demands of the age, must be ordered rather than merely recorded. (78-79)

Thus, Marshall's "mythic development" and "order[ing]" of experience implies the epic with its quest motif, the same "complex and extensive mythological structure" which Bonaparte discerns in "all of Eliot's books" (1979, 16). And it is in Romola, the Renaissance epic of "Woman as History" (Barrett, 75) that "the heroine's journey," the historical evolution of Jameson's "the woman," is clearly unfolded.

The time is April 9, 1492. Lorenzo de' Medici, the great Renaissance humanist, the Christian Magnifico of Florence, has just died. David Carroll notes that "for George Eliot, the end of the precarious synthesis he symbolised is the pivotal moment of the Florentine Renaissance and by extension of European civilisation" (170). Bardo, the blind scholar and father of Romola, fears that "a new epoch has come for Florence--a dark one. Lorenzo has left behind him an inheritance that is but like the alchemist's laboratory when the wisdom of the alchemist is gone" (63). The city's culture is a curious mixture of the scientific and the superstitious, philosophy and art, the pagan and the Christian. And each of the elements in this alchemical mixture vies for precedence (Carroll, 170). Against the background of this historical moment Eliot depicts the evolution of all these strands of European civilization in the individuation process of "the woman," Romola Bardi.

Prior to our examination of "the heroine's journey" in Romola, a consideration of James. D. Benson's "Romola and the Individuation Process" (1978) is essential. Benson sums up the heroine's experiences:

She projects her own shadow on Tito but withdraws it under Savonarola's guidance. She projects her animus on Savonarola, but ultimately, when she breaks with him, withdraws it. She is overcome by a negative inflation in 'Drifting away,' which paradoxically is also an expression of the archetype of the self. This goal has been prepared for throughout the many chapters of the novel that chronicle Romola's conflicts of duty. The working of her conscience shows the polarities of the individuation process--the conflicting opposites and their resolution --in their clearest light. (56)

Essentially, "the heroine's journey" in Romola does follow Benson's pattern. However, I would disagree with his belief that the relationship between Tito and Romola is solely a matter of shadow projection. I would argue that her relationship to Tito is, rather, a case of animus projection. After all, Romola's assimilation of complementary pagan philosophies is every bit as vital to the novel's plot of historical development as her encompassing of monotheism's phases. Moreover, Romola's history possesses a collective as well as a personal aspect; as Jung reminds us, anima-animus projections incorporate both aspects of the unconscious. Arising from the collective aspect, the content of such projections gradually emerges in the personal shadow. The original "fascination" with which Romola and Tito are mutually smitten and their association of each other with god and goddess archetypes reveals a projection which is first collective, then personal. The narrator depicts the increasing disenchantment of both Romola and Tito as they project this shadow content onto each other and their marriage subsequently disintegrates.

The first stage in the individuation of woman, that of "separation from the feminine," is more aptly expressed in Romola as a conspicuous absence of the mother figure (Murdock, 5). "The Blind Scholar and his Daughter" begins with a genealogical presentation of the Bardi in which masculine aspects only are presented. The family fortunes, involving civic warfare, trade monopolies, bankruptcy, "all the vicissitudes and contrasts of dignity and disgrace, of wealth and poverty," are described (39). However, the remaining descendant of the Bardi, who has "inherited the old family pride and energy, the old love of pre-eminence, the old desire to leave a lasting track of his footsteps on the fast-whirling earth," now attempts this under the auspices of his scholarship, rather

than through military or commercial ventures (39). The reader's first introduction to Romola is to a disembodied voice from the end of a long room filled with dim, miscellaneous fragments of antiquity:

Here and there, on separate stands...were placed a beautiful feminine torso; a headless statue, with an uplifted muscular arm wielding a bladeless sword; rounded, dimpled, infantine limbs severed from the trunk, inviting the lips to kiss the cold marble...antique bronze lamps and small vessels in dark pottery. The colour of these objects was chiefly pale or sombre... The marble [was] livid with long burial. (40-41)

The abruptness with which the seventeen or eighteen year old Romola appears to the reader, "the only spot of bright colour in the room," as well as the grandeur of her bearing and her face, which might "inspire love...or unwilling admiration...mixed with dread," is reminiscent of Athena, springing fully-formed from her father's head (41). Romola's mother remains anonymous, except for one derogatory remark made about her by Bardo. In this, he compliments Romola by denigrating the feminine in general. She is valued for her "man's nobility of soul...which has never fretted [him] with petty desires as [her] mother had...[she has been kept] aloof from the debasing influence of [her] own sex, with their sparrow-like frivolity and their enslaving superstition..." (47). Certainly, no mention is made of the influence of her mother's lineage in Romola's physiognomy. Father and daughter are described as having "the same refinement of brow and nostril...the same firm mouth and powerful chin, which gave an expression of proud tenacity and latent impetuosity" (41). Romola, like Maggie Tulliver, is a father's daughter. As we have seen in Cohen's examination of cross-generational bonding in The Mill on the Floss, the daughter's

complementary relationship to her father "must involve a harmonizing of the two sides of her father's nature in relation to domestic space and the outer world" (120). In this case, Bardo's blindness renders him totally dependent upon Romola as a domestic care-giver; scholastically, she serves as his amanuensis. It is this dependence upon his daughter which not only illustrates "separation from the feminine" but also practically guarantees her "identification with the masculine," the second stage of "the heroine's journey" (Murdock, 5).

Since Eliot's Florentine microcosm depicts the evolution of the western tradition, the wearing thin of the stoicism, in which both father and daughter are immersed, is historic as well as personal. Romola's resentment is suppressed, but nevertheless discernible: "a fine ear would have detected in her clear voice and distinct utterance, a faint suggestion of weariness struggling with habitual patience" (42). There is little stoical resignation and acceptance in Bardo's regret for the present times. He remains locked in a shadowy past:

'what [good] is that grosser, narrower light by which men behold merely the petty scene around them, compared with that far-stretching, lasting light which spreads over centuries of thought, and over the life of nations.... For me, Romola, even when I could see, it was with the great dead that I lived; while the living often seemed to me mere spectres--shadows dispossessed of true feeling and intelligence'. (43)

Reminiscent of Mr. Tulliver and his perennial castigation of lawyers and the changing times, Bardo proudly inflates his own role in, and rails against the deleterious effects of printing on, pure scholarship (43).

He aggrandizes his own academic capacities, and misogynistically demeans the efforts of his daughter to support him in his endeavours:

'...that great work...which would have been the vintage of my life, was cut off by the failure of my sight and my want of a fitting coadjutor. For the sustained zeal and unconquerable patience demanded from those who would tread the unbeaten paths of knowledge are still less reconcilable with the wandering, vagrant propensity of the feminine mind than with the feeble powers of the feminine body.' (44)

The degenerated legacy of classical stoicism, as practised by the Bardi family, provides little consolation. The narrator's description of this fact recalls Edinger's theory of the evolution of the western God-image; the third phase of "hierarchical polytheism," associated with classical philosophy, has now become as obsolete as the superstition and "animism" marking the first developmental stage (1996, xvi-xxii). The narrator notes that "Bardo's lip-born maxims [of stoicism] were as powerless over the passion which had been moving him, as if they had been written on parchment and hung around his neck in a sealed bag" (49).

If Romola's father illustrates the inefficacy of the current Florentine stoicism, then Tito Melema assuredly embodies a degenerate form of epicureanism. His actions throughout the novel are hedonistic: Tito's philosophy is "denial of any sort of Divine Providence or Fate...the worst of [his] pains and troubles [is] fear...the worst of all fears [is] the fear of the gods, the fear of arbitrary divine interference with our lives, and the fear of death and the life after death with its possible punishments and sufferings" (Armstrong, 132).

Melema, whose name ironically means "precious gift," is recommended as an amanuensis by Nello, the barber. When Tito appears in Bardo's library, "Romola's astonishment could hardly have been greater if the stranger had worn a panther-skin and carried a thyrsus" (50). Tito is Dionysus, Pearson and Pope's "light and dark man" who introduces Romola's next phase of individuation. This phase is one in which she assimilates, both personally and collectively, the stoic and epicurean polarities of classical philosophy. The moment of their meeting depicts the "fascination" associated with anima-animus projections: "Tito's bright face showed its rich-tinted beauty...[and] seemed like a wreath of spring, dropped suddenly in Romola's young but wintry life, which had inherited nothing but memories--memories of a dead mother, of a lost brother, of a blind father's happier time" (51).

However, neither Romola nor Bardo is aware of Tito's dark, secretive side; to keep the truth hidden, he must, indeed, act "in denial of any sort of Divine Providence or Fate". As a little boy, he had been rescued from a life in the streets, reared tenderly, and educated by Baldassarre. On a voyage to Greece, their galley had been taken by a Turkish vessel, and father and son had been separated. Having arrived in Florence, Tito does not even make the effort to determine if his adoptive father has survived. He should use his stepfather's rings for ransom purposes. Instead, he sells them and keeps the money for himself. Tito, denying his father and his history, refuses to honour his obligations, and thus incurs his nemesis of terror:

But our deeds are like children that are born to us;
they live and act apart from our own will. Nay,
children may be strangled, but deeds never: they have
an indestructible life both in and out of our

consciousness; and that dreadful vitality of deeds was pressing hard on Tito for the first time. (141)

Tito spends the rest of his life trying to escape the consequences of his hedonistic actions. At first, Romola sees only the sunny, exterior aspects of this Dionysian man who pays court to her and to her father. Historic preludes to Christianity, both Bardo's and Tito's pagan philosophies clash with Savonarola's attempts to establish a Christian Florence. Romola is first introduced to Savonarola and Christianity via her brother, Dino, who, in much the same fashion as Tito, has abandoned his own family to become a Christian hermit. He returns to Florence to deliver a warning to his sister. The next phase of Romola's "identification with the masculine," her introduction to monotheism, occurs when she visits Fra Luca, her dying brother, at the chapter house of San Marco (Murdock, 5).

The relationship of Bardo and Romola, blind father and loyal daughter, is Oedipus and Antigone replayed. The Antigone of myth had returned to Thebes, and had opposed Creon and his Theban law to secure honourable burial for her brother, Polynices. Similarly, Romola re-enacts the role of a dissenting Antigone in going to visit Dino. Fra Luca tries to awaken his sister to the reasons for relinquishing their classical legacy to Christianity:

'I have never repented fleeing from the stifling poison-breath of sin that was hot and thick around me, and threatened to steal over my senses like besotting wine. My father could not hear the voice that called me night and day; he knew nothing of the demon-tempters that tried to drag me back from following it. My father has lived amidst human sin and misery without believing in them: he has been like one busy picking shining stones in a mine, while there was a world dying of plague above him.' (135)

Ironically enough, Romola's brother has escaped paganism only to practise his own brand of isolationism in a lone, fanatic form of Christianity:

'I must forsake the world: I must have no affection, no hope, wedding me to that which passeth away....God had not chosen me, as he chose Saint Dominic and Saint Francis, to wrestle with evil in the Church and in the world. He called upon me to flee: I took the sacred vows and I fled--fled to lands where danger and scorn and want bore me continually, like angels, to repose on the bosom of God.' (136)

However, Dino's wilderness visions illustrate a dangerous denial of consciousness:

'And through all the years since first the Divine voice called me, while I was yet in the world, I have been taught and guided by visions. For in the painful linking together of our waking thoughts we can never be sure that we have not mingled our own error with the light we have prayed for; but in visions and dreams we are passive, and our souls are as an instrument in the Divine hand.' (137)

His blind adherence to visions illustrates the danger involved when the archetypes of the collective aspect of primary consciousness permanently overwhelm the ego. Assuming that such untried visions constitute true knowledge will also prove the Frate's eventual undoing. Associated with old testament prophets, Savonarola is associated with "tribal monotheism," Edinger's fourth stage in the evolution of the western God-image (1996, xix-xxx). The hierarchy associated with Edinger's previous polytheistic phase of development remains. Implicit threat is the means by which Savonarola secures compliance; he commands Romola to "'Kneel...bend thy pride before it is bent for thee by a

yoke of iron" (137). As we shall soon observe, both aspects of "universal monotheism" (logos and eros) will be embodied in Romola. Meanwhile, Carroll notes Dino's denial of the shadow (his roots in the polytheism of the classics). Although Dino had refused to help Bardo consciously in creating a unifying vision for his disoriented memorabilia, the synthesis does occur unconsciously, in his warning dream (1992, 181). "In Dino's typological Christian vision, the fragments turn into demonic bronze and marble figures which taunt Romola as a warning against her pagan lover" (Carroll, 1992, 182). Devoid of eros (the connection factor of the God-son) the logos of Dino's Christian vision remains fractured, unconscious and, therefore, undecipherable and uncommunicated. Her brother's admonition about the faceless "Great Tempter" has no meaning for Romola; instead, Fra Luca has reappeared like some "awful apparition from an invisible world" (139). Because he knew the story of Tito's betrayal of Baldassare, Dino might have communicated Romola's danger to her. However,

The prevision that Fra Luca's words had imparted to Romola had been such as comes from the shadowy region where human souls seek wisdom apart from the human sympathies which are the very life and substance of our wisdom; the revelation that might have come from the simple questions of filial and brotherly affection had been carried into irrevocable silence. (141)

She leaves San Marco with her brother's crucifix "in remembrance of the heavenly warning" (140). Tito, in turn, buries Fra Luca's crucifix in the classical painted triptych he presents to Romola as a betrothal gift. As Carroll notes, both Tito and Dino represent

father-son relationships which are both a process of development and a break between generations...as the Renaissance synthesis fragments, it is the violent disruption that is emphasized....The forces released into Florence in this way...are each seeking their own fulfilment through an ecstasy of sensual[ity] or through the spiritual ekstasis of asceticism....Tito and Dino are deflected from their quests by the heroine, whom they wish to rescue from their opposites and then appropriate to their own world views. Having learned how to avoid appropriation by their fathers, these male-engendered characters now seek to appropriate Romola, the soul of Florence. (176-177)

Piero di Cosimo's triptych sketch, the central image of the novel, also illustrates the historical progression of the imago Dei. In this, three masks, a morose stoic, a laughing Bacchus and a sorrowing Magdalene, are held in the lap of a child. Piero intuits the elements which vie for power in Florence, and which are ultimately subsumed in the infant. As Jungian analysis reminds us, the child archetype is associated with the process of individuation (Edinger's sixth phase in the evolution of the imago Dei). The psyche's "pregnancy" produces integrated consciousness. Piero's sketch illustrates the past, present and future of both Florence and the West; it also suggests the personal historical progression of the heroine.

Romola's "road of trials," the development of ego consciousness, is depicted in the novel as her (as well as her city's) attempts to encompass diverse pagan and Christian traditions (Murdock, 5). The grandeur with which Eliot has endowed her heroine reiterates her capacities to assimilate, synthesize, and ultimately to prevail. Tito recognizes this:

he felt himself strangely in subjection to Romola with that simplicity of hers: he felt for the first time, without defining it to himself, that loving awe in the presence of noble womanhood, which is perhaps something like the worship paid of old to a great nature-goddess, who was not all-knowing, but whose life and power were something deeper and more primordial than knowledge...he had an intimate sense that Romola was something very much above him. (82-83)

Sensing of the Christian that "there is some truth in what moves them [Savonarola and Dino]; some truth of which I know nothing," Romola recognizes her task of syncretism:

Strange, bewildering transition from those pale images of sorrow and death to this bright youthfulness, as of a sun-god who knew nothing of night! What thoughts could reconcile that worn anguish in her brother's face--that straining after something invisible--with this satisfied strength and beauty, and make it intelligible that they belonged to the same world? Or was there never any reconciling of them, but only a blind worship of clashing deities, first in mad joy and then in wailing? Romola for the first time felt this questioning need like a sudden uneasy dizziness and want of something to grasp. (156-157)

Romola's godfather, Bernardo, reads the real nature of Tito and delays their marriage. He sums up the heroine's naïveté despite all her classical education:

'Thy father has thought of shutting woman's folly out of thee by cramming thee with Greek and Latin; but thou hast been as ready to believe in the first pair of bright eyes and the first soft words that have come within reach of thee, as if thou couldst say nothing by heart but Paternosters, like other Christian men's daughters.' (168)

Moreover, he assesses Tito's disloyal, selfish nature, to which Romola is still quite blind: "It seems to me that he is one of the *demoni*, who are of no particular country, child....His mind is a little too nimble to be weighted with all the stuff we men carry about in our hearts" (168). Bernardo's assessment proves correct; Tito increasingly abandons father and daughter to further his own advancement in Florence.

The gathering disillusionment which marks the early days of a mismatched marriage is a Sandian theme, and one which will be discussed more fully in the upcoming Middlemarch chapter. However, as we have seen, the initial fascination of anima-animus projections fades as the actual, rather than the projected, nature of the other becomes apparent. Archetypal content from the collective aspect of primary consciousness gradually emerges as shadow content in the personal aspect. As Romola considers Tito's behaviour, aspects of her own shadow manifest themselves:

It was not Tito's fault, Romola had continually assured herself. He was still all gentleness to her, and to her father also. But it was in the nature of things--she saw it clearly now--it was in the nature of things that no one but herself could go on month after month, and year after year, fulfilling patiently all her father's monotonous exacting demands. Even she, whose sympathy with her father had made all the passion and religion of her young years, had not always been patient, had been inwardly very rebellious. (211)

Caught between the demands of the daughter and wife personae, Romola employs a series of ego-defences to deny the intuitions arising from primary consciousness:

The breath of sadness that still cleaved to her lot while she saw her father month after month sink from elation into new disappointment as Tito gave him less and less of his time, and made bland excuses for not continuing his own share of the joint work--that sadness was no fault of Tito's...but rather of their inevitable destiny. If he stayed less and less with her, why, that was because they could hardly ever be alone...Tito was really kinder than she was, better tempered, less proud and resentful; he had no angry retorts, he met all complaints with perfect sweetness; he only escaped as quietly as he could from things that were unpleasant. (211-212)

Her denial is next replaced by suspicion, which she, then, rationalizes away using the dictates of a collective patrilent ego consciousness. Ultimately, she engages in self-blame, internalizing the deficiencies her father had previously ascribed to her:

But all the while inwardly her imagination was busy trying to see how Tito could be as good as she had thought he was, and yet find it impossible to sacrifice those pleasures of society which were necessarily more vivid to a bright creature like him than to the common run of men....It was clear that their natures differed widely; but perhaps it was no more than the inherent difference between man and woman....If there were any other difference she tried to persuade herself that the inferiority was on her side. (212)

Moving from stoic resignation, she assigns the blame for her failing marriage to her father:

If she had felt a new heartache in the solitary hours with her father through the last months of his life, it had been by no inexcusable fault of her husband's; and now--it was a hope that would make its presence felt even in the first moments when her father's place

was empty--there was no longer any importunate claim to divide her from Tito; their young lives would flow in one current, and their true marriage would begin. (212)

She anticipates her diligent formulation of the Bardi collection of antiquities in order to assuage the guilt she feels at wishing for her father's death:

But the sense of something like guilt towards her father in a hope that grew out of his death, gave all the more force to the anxiety with which she dwelt on the means of fulfilling his supreme wish. That piety towards his memory was all the atonement she could make now for a thought that seemed akin to joy at his loss. (212-213)

Like the family philosophy which wears progressively thinner, Romola is running out of ego defences which might serve to "satisfy at once her love and pride" (212).

However, Bardo's death does not improve Romola's marriage, and intimacy further deteriorates as Tito's past comes to light. His stepfather, Baldassare, appears in Florence, one of a group of prisoners. Baldassare recognizes his son in the piazza and clutches at him. Immediately, Tito publicly dismisses the incident as the act of "some madman, surely" (191). Fearing retribution, Tito takes to wearing a coat of chain mail under his doublet. When Romola questions him about the armour, the fear and secrecy which it symbolizes creates a barrier between husband and wife:

Tito, instead of meeting Romola's glance, closed his eyes and rubbed his hands over his face and hair. He felt he was behaving unlike himself, but he would make amends to-morrow. The terrible resurrection of secret fears, which, if Romola had known them, would

have alienated her from him for ever, caused him to feel an alienation already begun between them-- caused him to feel a certain repulsion towards a woman from whose mind he was in danger. (216)

During a visit to Piero di Cosimo, Romola discovers the artist's painting of the moment when Baldassarre had assailed his son. Tito's expression of terror leads Romola to connect the incident with his recent decision to wear the protective armour. She attempts to dismiss the link, but is not successful:

'It means nothing...It was a mere coincidence. Shall I ask Tito about it?' Her mind said at last. 'No: I will not question him about anything he did not tell me spontaneously. It is an offence against the trust I owe him'. Her heart said, 'I dare not ask him.' There was a terrible flaw in the trust: she was afraid of any hasty movement, as men are who hold something precious and want to believe that it is not broken. (224)

Romola's illusions about Tito are shattered when she learns of his dispersal of the Bardi collection to Milan and France. He tries to smooth over Romola's outrage at his disloyalty. She reminds him of obligation, and her words now reveal that she has denied Tito's real nature for some time:

'You talk of substantial good, Tito! Are faithfulness, and love, and sweet grateful memories, no good? Is it no good that we should keep our silent promises on which others build because they believe in our love and truth? Is it no good that a just life should be justly honoured? Or, is it good that we should harden our hearts against all the wants and hopes of those who have depended on us? What good can belong to men who have such souls? To talk cleverly, perhaps, and find soft couches for themselves, and live and die with their base selves as their best companions.' (248)

Tito locks Romola in the room: "it was absolutely necessary first that she should be reduced to passiveness" (250). He, then, shames her into silence to prevent her going to her godfather, Bernardo, for help: "'You would hardly wish, if you were quite yourself, to make known to any third person what passes between us in private'" (250). The faceless "Great Tempter" now has a face; Tito threatens Romola with the collective consciousness's response to her betrayal of him:

'And I beg you to consider, before you take any step or utter any word on the subject, what will be the consequences of your placing yourself in opposition to me, and trying to exhibit your husband in the odious light which your own distempered feelings cast over him. What object will you serve by injuring me with Messer Bernardo? The event is irrevocable, the library is sold, and you are my wife.' (253)

Later, when Tito's absence offers opportunity, Romola attempts to escape from Florence and from her marriage. It is ironic that Romola disguises herself as a nun for her flight to Venice, where she will "go....to the most learned woman in the world, Cassandra Fedele...and ask her how an instructed woman could support herself in a lonely life there" (281). Romola's "identification with the masculine" is not yet completed. While the heroine has, in her marriage and in her thoughts, assimilated both stoic and epicurean aspects, her philosophy has always been tempered with affection:

The grand severity of the stoical philosophy in which her father had taken care to instruct her, was familiar enough to her ears and lips, and its lofty spirit had raised certain echoes within her; but she had never used it, never needed it as a rule of life. She had endured and forborne because she loved: maxims which told her to feel less, and not to cling close lest the onward course of great Nature should jar her, had

been as powerless on her tenderness as they had been on her father's yearning for just fame. She had appropriated no theories: she had simply felt strong in the strength of affection, and life without that energy came to her as an entirely new problem....Her mind had never yet bowed to any obligation apart from personal love and reverence; she had no keen sense of any other human relations. (280)

Romola has been primed by her experiences, especially by those with Savonarola at the deathbed of her brother, to explore the Judaeo Christian doctrine next:

And yet she was conscious of something deeper than that coincidence of words which made the parting contact with her dying brother live anew in her mind, and gave a new sisterhood to the wasted face. If there were much more of such experience as his in the world, she would like to understand it--would even like to learn the thoughts of men who sank in ecstasy before the pictured agonies of martyrdom. There seemed to be something more than madness in that supreme fellowship with suffering. The springs were all dried up around her; she wondered what other waters there were at which men drank and found strength in the desert. (283)

Savonarola's command that Romola return to Florence imposes a further series of trials on the heroine; her next phase of development sees a tribal monotheism subsume her classical heritage. The nun's disguise is an entirely appropriate one for a pagan converting to Christianity; Romola next assumes the role of a daughter of the Frate and his church.

Savonarola meets Romola outside the city gates at a time when secular issues had been complicating his role as Frate. Lately, the visionary monk tends more and more toward the political in his preaching:

Impelled partly by the spiritual necessity that was laid upon him to guide the people, and partly by the prompting of public men who could get no measures carried without his aid, he was rapidly passing in his daily sermons from the general to the special--from telling his hearers that they must postpone their private passions and interests to the public good, to telling them precisely what sort of government they must have in order to promote that good--from 'Choose whatever is best for all' to 'Choose the Great Council,' and 'the Great Council is the will of God.'

(274)

His certainty of God's will for Florentine politics extends into the personal lives of its citizens, and he commands rather than counsels. As Diane Sadoff notes, "Savonarola waylays [Romola] outside the city gates and so replaces her dead father as the figure of law in her life" (138):

'You are fleeing from Florence in disguise. I have a command from God to stop you. You are not permitted to flee....It was declared to me who you were: it is declared to me that you are seeking to escape from the lot God has laid upon you....I have a command to call you back. My daughter, you must return to your place.' (310)

In his admonition, Savonarola touches a chord within Romola about her marriage vows, and about the promise to Bardo to keep his collection intact: "'Of what wrongs will you complain, when you yourself are breaking the simplest law that lies at the foundation of the trust which binds man to man--faithfulness to the

spoken word?" (312). Savonarola's words instigate Romola's confrontation with her shadow self: "she was too much shaken by the suggestion in the Frate's words of a possible affinity between her own conduct and Tito's" (312). He chides Romola for her limited loyalties, and argues for extension of her affection to the Florentine community. Having exchanged one "father" for another, Romola still remains the "daughter". She is exhorted to "conform," to "renounce," to "bear," and to "come back to [her] place" in what is a veritable barrage of "subduing influences". Romola is arrested by Savonarola's commanding tone: "She knew the voice; it had vibrated through her more than once before...She sat shaken by awe" (309). Rather than appeals to logic or persuasion, it is Savonarola's charismatic strength which draws Romola inexorably towards Christianity:

While Savonarola spoke with growing intensity...his face alight as from an inward flame, Romola felt herself surrounded and possessed by the flow of his passionate faith. The chill doubts all melted away; she was subdued by the sense of something unspeakably great to which she was being called by a strong being who roused a new strength within herself. (316)

However, when he turns her over to Fra Sylvestro, who is to become her confessor, "She felt a sudden alarm lest her new strength in renunciation should vanish if the immediate personal influence of Savonarola vanished" (317). She finally looks up at Fra Sylvestro and wavers: "...his face had the vacillating expression of a mind unable to concentrate itself strongly in the channel of one great emotion or belief....Such an expression is not the stamp of insincerity; it is the stamp simply of a shallow soul" (319).

At this point in her individuation, Romola is experiencing what Neumann calls "fascination". As Benson notes:

Savonarola does much more than bring Romola face to face with her shadow. Romola already has an impulse to integrate the contents of the unconscious, which is why she removed the crucifix from the triptych and brought it with her; and since Savonarola explicitly takes Dino's vision as his authority for intervening, he becomes a mediator of the unconscious. In this way Savonarola becomes an animus figure for her, an archetype with both positive and negative aspects. (60)

Romola believes that Savonarola preaches the doctrine of Christianity and, as well, leads his flock by providing an example of Christian eros. However, as the Frate is increasingly caught up in the political reformulation of Florence, his concerns lie more and more with the secular, rather than with the spiritual. During this phase of her development, Romola practises the renunciation associated with the orthodox version of the Imitatio. As Maggie had found Thomas à Kempis to help her through her difficulties, so Romola clings to the ideals which her animus has projected onto Savonarola.

Romola, then, undergoes the fourth stage of the "heroine's journey," and experiences "the boon of success" in her charity work with the citizens of Florence (Murdock, 5). As "Madonna-Antigone," she works tirelessly to alleviate the famine and plague which are the result of her city's isolated political position. However, Romola experiences a sense of division in this Christian phase of her individuation. At times, she must rigorously subvert her classical philosophical training to participate in community worship:

If she came away from her confessor Fra Sylvestro, or from some contact with the disciples of Savonarola

amongst whom she worshipped, with a sickening sense that these people were miserably narrow, and with an almost impetuous reaction towards her old contempt for their superstition--she found herself recovering a firm footing in her works of womanly sympathy. (336)

Meanwhile, her relationship with Tito only "gathered a more perceptible wideness from her attempts to bridge it by submission" so Romola compensates, transferring her affection to her community:

Florence had had need of her, and the more her own sorrow pressed upon her, the more gladness she felt in the memories stretching through the two long years, of hours and moments in which she had lightened the burden of life to others. All that ardour of her nature which could no longer spend itself in the woman's tenderness for her father and husband, had transformed itself into an enthusiasm of sympathy with the general life. (336)

For now, she has exchanged her "dead [pagan] wisdom" to learn that "Florence [is] the home of [her] soul as well as [her] birthplace" (314-315).

Romola's former reliance upon the intellectual now defers to the Frate's charisma; her "enthusiasm was continually stirred to fresh vigour by the influence of Savonarola" (336). "She had submitted her mind to his" and had thus "found an immediate satisfaction for the moral needs which all the previous culture and experience of her life had left hungering" (337). While she "recoils in disgust," and finds it "wearisome" when Savonarola's "visions and allegories" are mouthed by others, she listens patiently "to all dogmas and prophecies" when they come "in the vehicle of [Savonarola's] ardent faith and believing utterance" (336-337). Again, it is the Frate's voice which awakens "in her mind a reason for living, apart

from the personal enjoyment and affection; but it was a reason that seemed to need feeding with greater forces than she possessed within herself" (337). The narrator suggests that there may be danger in such implicit trust. Perceiving "Savonarola's nature as greater than her own," Romola relinquishes herself to the content of her unconscious projection:

Romola's trust in Savonarola was something like a rope suspended securely by her path, making her step elastic while she grasped it; if it were suddenly removed, no firmness of the ground she trod could save her from staggering, or perhaps from falling.
(337)

However, as David Carroll notes,

[Romola's] religious conversion from one clashing deity to the other is not simply a metamorphosis from one kind of ecstasy to another, from the image of Ariadne to the image of the crucifix. There is growth as one form of rapture is subsumed in the other, as self-interest turns to the general good...Her education cannot proceed by simply rebelling against one deity in its own terms and then embracing its opposite: instead of oscillation there must be dialectical progression. (88)

Felicia Bonaparte determines that Romola passes through three phases of religion in the novel. In working with the city's downtrodden, she acquires a "religion of sympathy" which evolves out of her original "religion of affection" (194). Romola's final phase, "a religion of humanity" emerges when, as Piero di Cosimo's "Madonna-Antigone," she fully incorporates the classical and Christian aspects of her evolution to date. This synthesis begins in earnest for Romola in the next stage of "the heroine's journey," that of a growing "spiritual aridity"

(Murdock, 5). The phase corresponds with a gradual deterioration of ego defenses like repression and denial.

As Romola's powers of discrimination develop, she increasingly views Tito in terms of Pearson and Pope's "dark man...the male seducer associated with Dionysian qualities of sexuality" who fosters the heroine's descent (161). Her wholehearted participation in Savonarola's purification of Florence has done little to improve her marriage. Tito, Bacchus to her Ariadne, eventually becomes an active, rather than a passive agent in the growing predominance of his dark side. Now a triple agent, he ingratiates himself with all three parties seeking dominance in Florence:

He managed his affairs so cleverly, that all results, he considered, must turn to his advantage. Whichever party came uppermost, he was secure of favour and money...his acute mind, discerning the equal hollowness of all parties, took the only rational course in making them subservient to his own interest. (349)

Tito's involvement in a plot to ensnare Savonarola comes to light. Romola forces Tito's hand by threatening to warn the monk. She, then, confronts Tito in the presence of his duplicitous colleagues to make sure the Frate is saved. Tito is furious, and Romola is torn between trusting her own perceptions, and accepting Tito's smooth explanation. Their marriage disintegrates further:

Romola's touch or glance no longer stirred any fibre of tenderness in her husband....[Tito] felt himself becoming strangely hard towards this wife whose presence had once been the strongest influence he had known....Romola had an energy of her own which thwarted his, and no man, who is not exceptionally feeble, will endure being thwarted. (359)

He warns her that her intervention in Florentine politics might well have dangerous implications for her godfather Bernardo, leader of the Medicean party. For the time being, Tito has mastered his wife: "He had alarmed her affection and her conscience by the shadowy image of consequences; he had arrested her intellect by hanging before it the idea of a hopeless complexity in affairs which defied moral judgment" (361). However, Tito's nemesis continues to unfold. His foster-father, Baldassarre, is one of the sick and destitute for whom Romola cares. He informs her of Tito's hidden mistress and family. As coincidence would have it, Romola encounters the mistress, Tessa, at a festival. On another occasion, she returns the son, Lillo, who is lost in the street, to Tessa's home. There she is shown a lock of Tito's hair, and Tessa reveals that her "husband" wears a curious coat of chain mail for protection. Romola returns home to consider the course of her married life, especially the events since Savonarola brought her back to Florence after her first attempt to leave. Her dilemma consists of a conflict between her secondary and primary consciousness, "between the demands of an outward law...and the demands of inner moral facts" (406). She reminds herself that "the light abandonment of ties, whether inherited or voluntary, because they ceased to be pleasant, was the uprooting of social and personal virtue" (406). Despite the fact that she

had striven hard to fulfil the bond, she had still seen all the conditions which made the fulfilment possible gradually forsaking her. The one effect of her marriage-tie seemed to be the stifling predominance over her of a nature that she despised. All her efforts at union had only made its impossibility more palpable, and the relations had become for her simply a degrading servitude. (406)

At this point, like Savonarola in his conflict with the papacy, Romola faces the problem of determining where the "sacredness of obedience ended, and where the sacredness of rebellion began" (406). Increased consciousness is apparent in the heroine's decision not to slip away in secret, but, rather, to talk to Tito and inform him of her choice to live separately from him. The spiritual aridity which her brother Dino had foreseen in her marriage has come to pass, and now, her "soul must dare to act on its own warrant, not only without external law to appeal to, but in the face of a law which is not unarmed with Divine lightnings--lightnings that may yet fail if the warrant has been false" (406-407).

Romola's spiritual aridity deepens when the Frate crosses that irrevocable line between spirituality and politics. Although personally above reproach, Romola's grandfather has been imprisoned because of his association with the Medicean party, which, like the other two contending factions, seeks to dominate the city's government. Since Savonarola had previously instituted the right to appeal to the Grand Council in the face of the death penalty, Romola goes to see the Frate to plead for Bernardo's life. However, on this particular issue, Savonarola declares his neutrality. Romola reminds him of his Christian obligations in the face of his growing political expedience:

'You used to preach more earnestly than all else, that there should be no place given to hatred and bloodshed because of these party strifes, so that private ill-will should not find its opportunities in public acts....If it belonged to you to urge that men condemned for offences against the State should have the right to appeal to the Great Council....if you count it a glory to have won that right for them, can it less belong to you to declare yourself against the right being denied to almost the first men who need it?

Surely that touches the Christian life [more] closely.'
(423)

She also reminds him that he "used not to stand aloof," that he "used not to shrink from protesting" (426). He brushes aside Bernardo's integrity in a false, duplicitous response: "'The cause of freedom, which is the cause of God's kingdom upon earth, is often most injured by the enemies who carry within them the power of certain human virtues. The wickedest man is often not the most insurmountable obstacle to the triumph of good'" (426). Savonarola now assumes the same dismissive manner towards Romola's perceptions as her father and Tito had often done. He calls her "daughter" and informs Romola that she should be grateful that her soul has been spared the perplexity that currently dogs his:

Under any other circumstances, Romola would have been sensitive to the [daughter] appeal at the beginning of Savonarola's speech; but at this moment she was so utterly in antagonism with him, that what he called perplexity seemed to her sophistry and doubleness; and as he went on, his words only fed that flame of indignation, which now again, more fully than ever before, lit up the memory of all his mistakes, and made her trust in him seem to have been a purblind delusion. (427)

Realizing her misplaced trust, Romola defies the brand of Christianity which Savonarola has now come to represent:

'Do you, then, know so well what will further the coming of God's kingdom, father, that you will dare to despise the plea of mercy--of justice--of faithfulness to your own teaching?...Take care, father, lest your enemies have some reason when they say, that in

your visions of what will further God's kingdom you
see only what will strengthen your own party.' (427)

Romola's horror at Savonarola's blind egotism is validated: the Frate informs her that "'The cause of [his] party is'" one and the same with "'the cause of God's kingdom'" (427). In this moment, Romola moves beyond the dogma, and the hierarchical order imposed by the politics of monotheism and asserts that "'God's kingdom is something wider--else, let me stand outside it with the beings that I love'" (427). And "stand outside it" she will. Savonarola too has demonstrated the breaking of that most fundamental law, the sacredness of one's word. With the death of all ties of affection, and of the ego's capacities to accommodate such contraries in both family and community, Romola undergoes "initiation and descent to the Goddess" (Murdock, 5).

After a final visit with her condemned godfather, Romola once again departs Florence, and, eight days later, finds herself on the shores of the Mediterranean. Here she experiences a complete deflation of ego in the descent to the transpersonal Self within. Her descent has a long tradition. In the loss of old ego-identities, she recalls Inanna, who relinquishes her regalia in the stages of her journey to the underworld.

Again she wore the grey religious dress; and this time, in her heart-sickness, she did not care that it was a disguise. A new rebellion had risen within her, a new despair. Why should she care about wearing one badge more than another, or about being called by her own name? She despaired of finding any consistent duty belonging to that name.... She has lost her crown. (433-434)

Maureen Murdock reminds us that "When a woman makes her descent she may feel stripped bare, dismembered, or devoured by rage. She experiences a loss of identity, a falling away of the perimeters of a known role, and the fear that accompanies loss" (90). Romola examines her betrayals by the fathers (the patriarchy); the first is the disintegration of her marriage:

The bonds of all strong affection were snapped. In her marriage, the highest bond of all, she had ceased to see the mystic union which is its own guarantee of indissolubleness, had ceased even to see the obligation of a voluntary pledge: had she not proved that the things to which she had pledged herself were impossible? (434)

The next is her blind devotion to Savonarola, whose final words to her with their "ring of egoism," have devastated her trust: "With the sinking of high human trust, the dignity of life sinks too; we cease to believe in our own better self, since that also is part of the common nature which is degraded in our thought; and all the finer impulses of the soul are dulled" (435). Neumann's return to the original uroboric condition is discernible in the collapse of Romola's ego:

She had done enough; she had striven after the impossible, and was weary of this stifling crowded life. She longed for that repose in mere sensation which she had sometimes dreamed of in the sultry afternoons of her early girlhood, when she fancied herself floating naiad-like in the waters. The clear waves seemed to invite her: she wished she could lie down to sleep on them and pass from sleep into death. (435)

She commandeers a boat from a fisherman, and commits her destiny to the waves. However, escape to "the dream of her girlhood" is marred by "memories

[which] hung upon her like the weight of broken wings that could never be lifted" (437). What Romola seeks in her descent is the Goddess, presented here in terms of her current unavailability: "Romola felt orphaned in those wide spaces of sea and sky...[yet experienced] memories of human sympathy which even in its pains leaves a thirst that the Great Mother has no milk to still" (437). As Maureen Murdock describes the descent as a retrieval of buried, disembodied relatives and "bones in the mud--white, beautiful, porcelain bones" (92-93), so Eliot depicts Romola as "in the grave...touching the hands of the beloved dead beside her, and trying to wake them." (437). Like Consuelo, whose initiation into the Invisibles commenced with a journey by boat, in which she was hooded for transport to the Grail Castle, Romola "dr[aws] the cowl over her head...and cover[s] her face; "like Consuelo, she too is "gliding into death...and the grave" (436).

The eighth phase of the woman's quest, that of "urgent yearning to reconnect with the feminine" (Murdock, 5) occurs with Romola's awakening on the morning after her night sea voyage. Her first moments of consciousness reveal a return to a timeless, blissful uroboric state:

The delicious sun-rays fell on Romola and thrilled her gently like a caress. She lay motionless, hardly watching the scene; rather, feeling simply the presence of peace and beauty. While we are still in our youth there can always come, in our early waking, moments when mere passive existence is itself a Lethe, when the exquisiteness of subtle indefinite sensation creates a bliss which is without memory and without desire. (477)

There is rebirth, a connection with the transpersonal Self; she becomes aware of the boat which "instead of bringing her to death...had been the gently lulling cradle of a new life" (477). As if in recognition of the archetypal significance of her transition, Romola next hears a child's "piercing cry" (478). Assuming that the mother was nearby, she pauses, waiting for the wailing to cease. However, "it went on, and drew Romola so irresistibly...that she jumped on to the beach and walked many paces" until she determines the direction in which she must go to console the child (478). Thus, Romola's "urgent yearning to reconnect with the feminine" occurs. She discovers the child in a hut, trying to arouse his mother and family who have died from the plague. Taking the infant into her arms, she sets off for a collection of cottages to find food and care for him. There Romola finds more evidence of the plague in the fields of unharvested crops, and in the village's unburied victims. The scene is a reprise of her city's recent agony. Only now, she plays "daughter" to no one, and her actions arise directly from informed sympathy, rather than from command. In drawing water from the well for a young woman too ill to move, Romola is observed "by astonished eyes":

Romola certainly presented a sight which, at that moment and in that place, could hardly have been seen without some pausing and palpitation. With her gaze fixed intently on the distant slope, the long lines of her thick grey garment giving a gliding character to her rapid walk, her hair rolling backward and illuminated on the left side by the sun-rays, the little olive baby on her right arm now looking out with jet-black eyes, she might well startle that youth of fifteen, accustomed to swing the censer in the presence of a Madonna less fair and marvellous than this. (480)

Reconnection with the feminine thus made, Murdock's eighth phase, "the healing of the mother-daughter split" is effected within Romola (5). When she requests milk from the village padre for herself and the child, she coincidentally finds that "the Great Mother has [indeed]...milk to still...[her] pains" (437).

The ninth phase of "the heroine's journey" is "healing the wounded masculine" (Murdock, 5), and Romola first effects this in her resurrection of village society. She finds the village priest who has fled his responsibilities in the face of the plague. There is something decidedly Christlike in this Madonna; "Come down...Do not fear. Fear rather to deny food to the hungry when they ask you" (482). She then reminds him of his duties. Her use of the address "father" reveals her evolution beyond the role of subservient "daughter":

'And now tell me, father, how this pestilence came, and why you let your people die without the sacraments, and lie unburied...You will fear no longer, father...you will come down with me, and we will see who is living, and we will look for the dead to bury them.' (483)

The moment of incarnation has arrived: "The suspicion that Romola was a supernatural form was dissipated, but their minds were filled instead with the more effective sense that she was a human being whom God had sent over the sea to command them" (484). There is a distinct difference between the sympathy she had felt when in service to Savonarola's Florence, and in this village where she is intuitive and becomes fully conscious of her duty and "place":

from the moment after her waking when the cry had drawn her, she had not even reflected, as she used to do in Florence, that she was glad to live because she could lighten sorrow--she had simply lived, with so

energetic an impulse to share the life around her, to answer the call of need and do the work which cried aloud to be done, that the reasons for living, enduring, never took the form of argument. The experience was like a new baptism to Romola. (485)

The Christ archetype of the individuated being emerges; Romola has experienced her own passion, death and resurrection. Like Consuelo before her, who had become "la bonne deesse," a new myth of "the woman" springs up around Romola:

Many legends were afterwards told in that valley about the blessed Lady who came over the sea, but they were legends by which all who heard might know that in times gone by a woman had done beautiful loving deeds there, rescuing those who were ready to perish.
(484)

Ultimately, "her work in this green valley was done, and the emotions that were disengaged from the people immediately around her rushed back into the old deep channels of use and affection" (485). Romola returns to Florence, and learns there of the betrayal and arrest of Savonarola, and of the death of Tito, strangled by the father he had denied. Her first concern is to find the other family now bereft of Tito's support, and assume her position as head of a new household.

Murdock's tenth and final phase, "integration of the masculine and feminine" (5), becomes apparent in the new informed sympathy, revealed in Romola's practice of charity. There is now anonymity and "a more noble sensitiveness...[she] shrink[s] from assuming an attitude of generosity in the eyes of others by publishing Tessa's relation to Tito, along with her own desire to find her" (490). In the marked absence of any demanding father, she now extends

sympathy and charity out of self-knowledge, and the wisdom of her own experience:

She never told herself that it was heroism or exalted charity in her to seek these beings; she needed something that she was bound specially to care for; she yearned to clasp the children and to make them love her. This at least would be some sweet result, for others as well as herself, from all her past sorrow.
(490)

Masculine-feminine integration finds Romola now truly "in her place" as founder of a new family, and translator of history for the next generation. Piero di Cosimo's triptych, the novel's governing image of both historical and personal evolution, is thus animated. Romola reminds Lillo of his heritage:

[of his grandfather, the stoic, who] had the greatness that belongs to integrity [and] chose poverty and obscurity rather than falsehood. [and of Savonarola, who, depicted as sorrowing Magdalene] had the greatness which belongs to a life spent in struggling against powerful wrong, and in trying to raise men to the highest deeds they are capable of. (503)

Like those of his father, Lillo's ambitions are for notoriety, and having "a good deal of pleasure"; Tito and the bacchic mask of Piero's sketch are recalled in Romola's admonition to her adoptive son:

Because he tried to slip away from everything that was unpleasant, and cared for nothing else so much as his own safety, he came at last to commit some of the basest deeds--such as make men infamous. He denied his father, and left him to misery; he betrayed every trust that was reposed to him, that he might

keep himself safe and get rich and prosperous. Yet calamity overtook him. (504)

The child in the triptych is the "divine conception" of those who, like Romola-Ariadne, hold the thread to emerge from the labyrinth of personal individuation, as well as of history in its collective aspect. Like Consuelo and Maggie, Romola joins the ranks of invisibles who "stand...like a spirit," and represent "the coming moral regeneration" of all who hear their stories.

Chapter Four

A Town Quest: George Eliot's Middlemarch

Don Quixote was the last hero of the Middle Ages. He rode out to encounter giants, but instead of giants, his environment produced windmills...this story takes place about the time that a mechanistic interpretation of the world came in, so that the environment was no longer spiritually responsive to the hero. The hero is today running up against a hard world that is in no way responsive to his spiritual need. (Campbell 1988, 159)

'Seest thou not yon cavalier who cometh toward us on a dapple-grey steed, and weareth a golden helmet?' 'What I see,' answered Sancho, 'is nothing but a man on a grey ass like my own, who carries something shiny on his head.' 'Just so,' answered Don Quixote: 'and that resplendent object is the helmet of Mambrino.' (Epigraph, Middlemarch Ch.2)

Vision constitutes a major theme in George Eliot's Middlemarch (1871-72). Whether the point of view is myopic, microscopic, or telescopic, seeing lucidly through the "dim and clogging medium" of the present proves essential (403). Pre-Reform Bill Middlemarch (1828-31) is a microcosm in which reform (medical, historical, political, agricultural, and cultural) reinforces the importance of the present as a mediating channel between past and future. In Romola, Eliot had depicted Florence in the flux of changing myths; classical and Christian elements are incorporated into a turbulent Renaissance present. In Middlemarch, the "home epic" reveals how a legacy of myths, spanning the sixteenth to the early nineteenth centuries, is absorbed into a pre-Reform Bill English community. Against this larger framework, the novel's major characters demonstrate the

importance of personal and collective history in developing an integrated moral vision. Eliot's characterization is a play between polarities; she dramatizes the ironic discrepancy between belief and conduct, the anticipated and the actual. In the face of such circumstances, Dorothea Brooke engages in a quest that involves a correction of vision from the myopic to the informed and sympathetic. Although the high seriousness associated with Eliot's earlier heroines undergoes a leavening process in Middlemarch, ironically enough, St. Theresa is a valid prototype for Dorothea. While her historical milieu does not promote projects like the founding of seventeen convents, Dorothea's quest for individuation does constitute an exploration of her own "Interior Castle." While irony had not been a device widely used by the Romantic Sand, in Middlemarch, Eliot employs it extensively while continuing to demonstrate her "retentive" memory of the Frenchwoman's novels. One particularly Sandian theme, the loss of illusion when "the door-sill of marriage [is] once crossed," reappears as a central issue in the evolution of several Middlemarch characters (161). The view from a window, a test of the heroine's perception, occurs both in Consuelo's pavilion at the Grail Castle, and in Dorothea's boudoir at Lowick. Gothic imagery, used to depict the heroine's increasing claustrophobia and deflation, marks both Consuelo's and Dorothea's individuation process, particularly in their respective experiences with engagement and marriage. Literal or ironic, saintly or quixotic, initiation into a "company of invisibles," who live "faithfully a hidden life," and upon whom "the growing good of the world...partly depend[s]", occurs for both (682).

In George Sand and the Victorians, Patricia Thomson explores the Sand-Eliot theme of the "marriage of incompatibility" (172-177). In terms of the connection I suggest in my title, "Two Georges and the Dragon," this concept

might be more appropriately termed "the marriage of projections". As Thomson notes, this is not the "study of the gradual wearing-away of the freshness of love by the exigencies of domesticity and finance and family cares and social pressures, but of the loss of illusion in the early days of marriage" (171).

Archetypally speaking, what we have here is a study of anima-animus projection, the incomplete ego's idealization of another and the seeking to appropriate that "otherness" for one's own psychic wholeness. Gareth Hill explains the dynamics associated with anima-animus projections and how these incorporate the shadow aspect of the psyche:

Because...the soul image [anima-animus] is a personification of the unrealized potentialities of the Self, it lies psychologically very close to the shadow, which is a complex made up of all the disowned or split-off, unacceptable aspects of one's own ego image.... The very vulnerable person, with relatively weak ego development, will be overly dependent on the sense of completion that flows from having a partner who closely fits the projected soul image. When the ego feels deeply threatened by the eruption of its shadow complex...when the person is overwhelmed by an unconscious feeling of inferiority...it is as if the animus or anima soul image hooks up with the shadow and the fault is projected into the partner. This may manifest itself in the form of a dark mood of smoldering dissatisfaction with the partner.... Or the person critically attacks the partner, acting as if he or she is an expert on how the partner should be. (181-182)

As Jung reminds us, "the anima/animus relationship [may, ultimately end in] animosity" (Collected Works 9-2, 16).

The Lydgate-Vincy marriage provides a classic example of such endings in "animosity". Rosamond Vincy, "the flower of Mrs. Lemon's school" (78), determines that marriage to Tertius Lydgate will guarantee her upward social mobility. Equally, despite a sound formal education, the good doctor is blinded by his "spots of commonness" which "lay in the complexion of his prejudices, which in spite of noble intention and sympathy, were half of them such as found in ordinary men of the world: that distinction of mind which belonged to his intellectual ardour, did not penetrate his feelings and judgment about furniture, or women...."(123). "The door-sill of marriage once crossed, "their mutual projected idealizations dissipate; the social power Rosamond sought through Lydgate proves as precarious as the ownership of their household furnishings. While Rosamond secretly and systematically attempts to consolidate her own position, "Lydgate [mistakenly] rel[ies]...on the psychological difference between...goose and gander, especially on the innate submissiveness of the goose as beautifully corresponding to the strength of the gander" (292-293). Implicit here is the lack of an appropriate "sauce" for both. Each partner's insistence on the reality of their own projections precludes that positive marital balance of mutual support and sympathy. While the cross-purposes of Mr. and Mrs. Tulliver's actions had provided a measure of wistful humour to The Mill on the Floss, the Lydgate marriage is, until Dorothea's intervention, a rather grim study of opposing wills. As Jung reminds us, "when the animus and anima meet, the animus draws his sword of power, and the anima ejects her poison of illusion and seduction" (Collected Works 9-2, 15). A "creeping paralysis" marks the disintegration of the marriage as actual conditions replace projected ones. Ultimately, Rosamond becomes Lydgate's "basil plant," and he, who seeks mastery, is "mastered".

Ultimately, Rosamond becomes Lydgate's "basil plant," and he, who seeks mastery, is "mastered".

Casaubon, like Lydgate, gives small consideration to Dorothea's selfhood; in fact, he views women as having little soul or existence apart from their role as completing aspect of the male. Casaubon's use of the clerical, almost imperial, "we" and "our" is patronizing and grating: "the great charm of your sex is its capability of an ardent self-sacrificing affection, and herein we see its fitness to round and complete the existence of our own" (41). What the cleric seeks is an appreciative, non-critical amanuensis who will help him to formulate, from all the fragments of his past scholarship, one definitive great study, "The Key to All Mythologies". Equally, Dorothea is certain that "the really delightful marriage must be that where your husband was a sort of father, and could teach you even Hebrew, if you wished it" (10). Thus, for the heroine, marriage becomes a substitute for formal education where the husband, as teacher, dominates and the wife assumes the role of passive scholar. Dorothea's education had been "comparable to the nibblings and judgments of a discursive mouse (24)...a toy-box history of the world adapted to young ladies" (70) and she mistakenly assumes that Casaubon can provide a "unifying vision" for her own educational miscellanies and inadequacies. Their marriage illustrates yet another case of anima-animus projection, a relationship whose end is "animosity".

A similar anima-animus dynamic is apparent in Sand's depiction of the Rudolstadt marriage. Prior to Consuelo's final initiation, Wanda of Rudolstadt tells the neophyte of her family history. Like Dorothea, Wanda, a young woman of twenty, chooses her future husband on the merits of his seemingly wise, calm demeanor. Casaubon's and the Count's physical frailty also induces maternalistic

Countess
any.

pity in both young women. While Dorothea marries Casaubon to save his eyesight, and to lend her youth and physical strength to his studies, Wanda selects the Count because he is "faible en apparence" (Consuelo III, 326). Dorothea assumes that by marriage, she can gain an education and participate in the publishing of Casaubon's "Key to All Mythologies", and Wanda is equally certain that her husband can be drawn from his perfunctory Catholicism back to the Protestant religion. Within a short time, disillusionment sets in; Count Christian and Casaubon reveal the same unbending obstinacy, the naïveté of both women becomes painfully apparent, and the marriages devolve into misery from which the only release is death. Wanda and Dorothea marry husbands who could have been their fathers and there is an appropriate irony in this. Separation from the father, release from the original uroboric phase, is essential for full ego differentiation. For both Wanda and Dorothea, this constitutes the first half of their "heroine's journey".

The window, with its simultaneous view outward to nature, and inward to the soul, is an image which is vital to both Consuelo and Middlemarch. As we have seen, after her rescue from prison, Consuelo is brought to a pavilion on the grounds of the Grail Castle. Here she is prepared for initiation into the Invisibles. A series of messages cautions the neophyte to consider her current spiritual condition prior to an imminent major initiation. The last and most important of these is a warning against opening the drapes and looking out of her boudoir window. Pure thought and a virtuous soul are essential if one is to look through the window, to recognize an earthly paradise, and to feel gratitude for the divine spectacle of nature beheld. Similarly, the bow-window in Dorothea's boudoir at Lowick is central to both the plot and thematic structure of Middlemarch.

Ultimately, through this window to both nature and the soul, Dorothea feels "the largeness of the world...[and becomes] part of that involuntary, palpitating life" (644). Reva Stump's study, Movement and Vision in George Eliot's Novels (1959), examines Dorothea's psycho-spiritual evolution via this window motif, and, as we shall see, her discernment of a series of stages in Dorothea's progression is congruent with this study's cyclic "heroine's journey".

One final aspect of Consuelo which also appears in Middlemarch is the use of Gothic imagery. Isabelle Naginski's discussion of Sand's innovative use of the Gothic is recalled. Sand had demonstrated, by specific reference in Consuelo to Anne Radcliffe's The Mysteries of Udolpho, that she was well aware of the precedent. However, rather than use the convention merely to demonstrate the eighteenth century's static psyche, Sand uses it to illustrate her heroine's psychological and historic growth. At Riesenbergr, Berlin, and the Castle of the Grail, the key stages of Consuelo's personal individuation are depicted in Gothic images of subterranean labyrinths, nocturnal visitations, and terrifying visits to graves and ossuaries. The heroine is subjected to bewilderment, terror, and despair, and then confronts and assimilates all of these experiences in her psychic growth. Ultimately, Consuelo advances beyond these confined eighteenth-century settings, and in returning to the pastoral world to raise her family and to found a new community, she subsumes the Enlightenment and Gothic consciousness in the novel's closing nineteenth-century Romantic ethos. Thus, in Consuelo, the microcosm of the heroine's personal progression mirrors the collective progression in the history of eighteenth- and nineteenth-century Europe.

Equally, Eliot's use of the Gothic in Middlemarch is both psychological and historical. In "The Externality of Fact" (1975), David Carroll extends his discussion of the Raffles-Bulstrode relationship to include the Casaubon marriage. He notes that the imposition of unrealistic expectations on another reveals a "glimpse of vampires feeding off each other...monsters...and assorted succubi (the stock in trade of Gothic fiction) who live in subterranean metaphoric life beneath the provincial surface of the novel" (84). In fact, the Gothic is used to depict the entrapment associated with intense projections: "Casaubon marries Dorothea in order to transform the hostile world of men's thought into something not only docile and malleable, but also worshipping. He needs, like all academics, a captive audience and so he marries one. She wants from Casaubon the binding theory his erudition seems to promise" (1975, 84). He gets no "soft fence" against the world; instead, as his shadow projection, Dorothea "embodies and voices all [his] lingering doubts and uncertainties...Dorothea...come[s] to see his lifeless knowledge, which the binding theory was meant to control, as an avalanche which is going to overwhelm her" (85). Reluctant at first to allow Dorothea access to his studies, Casaubon, in the face of his approaching death,

will [try to] chain her irrevocably to his pathetic brain-child. With her youthful assistance...he can give his monumental labours a 'shape in which they could be given to the world'...we have the idea of someone seeking to draw life from another...she is to work 'in a virtual tomb, where there was the apparatus of a ghastly labour producing what would never see the light'. (85)

Will's perception of Casaubon as a creature "gnaw[ing] grey crunching bones in a cavern" and Dorothea as a "virgin-sacrifice" is not mere hyperbole (296). In other words, failure to examine personal motive and the projection of one's shadow self onto another breeds subconscious dragons.

Like Sand, Eliot employs the Gothic as a stage in the larger historic progression which the heroine's quest replicates. David Carroll sees a direct connection between Eliot's Renaissance 'epic' and Middlemarch; he notes that Dorothea "takes over, as it were, from Romola at the point of that character's canonisation" (1991, 242). The prelude introduces the sixteenth century's St. Theresa, whose ardent and yearning nature emerges full-blown in the youthful Dorothea. This "exalted enthusiasm" alternates psychologically with a repressive seventeenth-century Puritanism, and the ironic play between the polarities of the two historical eras within the heroine's psyche illustrates the inflation-deflation dynamic of Dorothea's ego differentiation. Dorothea's larger historical legacy is reflected in a personal legacy; she elects to wear her mother's "fine emerald with diamonds" (12) which contrasts strongly with her "plain dress" (11). Dorothea's courtship and marriage to Casaubon, then, ushers in the eighteenth century with its theme of psychological stasis; the novel's Gothic images first appear with Dorothea's perceptions of her pre-nuptial life as a "labyrinth of petty courses" (24). Nor does her married life with Casaubon allow her escape. She represses her shadow aspect only to find that it accompanies her into marriage. Dorothea exchanges one labyrinth for another; her new home, Lowick, is claustrophobic and confining. Reflecting a past age, it is "small-windowed and melancholy-looking....sombre...[and possesses] an air of autumnal decline" (60). Its owner is associated with "anterooms and winding passages" (160), "mouldy futilities"

(168), and "shattered mummies" (391). Like Bardo before him, Casaubon rues the "ruin" and "confusing changes" of present scholarship, "feed[s] too much on the inward sources," and lives "too much with the dead" (15). Dorothea is gradually introduced to aspects of an emerging Romanticism via Will Ladislaw, and "the mere chance of seeing Will...was like a lunette opened in the wall of her [Gothic] prison" (297). At first a dilettante with no profession, Will pursues "culture;" he is associated with mythic figures, "Pegasus" (67), "Apollo" (157), and "Eros" (161). By turns, Mr. Brooke deems Will "a Byron, a Chatterton, a Churchill" (67), and "a kind of Shelley" (295). In marked contrast to Casaubon, Will is mercurial, investigative, and expansive. Dorothea encounters, then gradually assimilates, the positive aspects of Will. With its dynamic of centroverson striving for individuation, Dorothea's psyche resembles history itself and its "reaching forward of the whole consciousness towards the fullest truth" (166). Ultimately, there is an exchange and a blending of innate qualities; Will becomes an "ardent" member of parliament, while Dorothea's ongoing "effect...on those around her was incalculably diffusive" (682). While the heroine's destiny incorporates both "emotion" and "beneficent activity," one wonders how educational opportunity might have affected her final choice of vocation (680). As quixotic and ironic as the quest becomes when translated into the medium of the 'middle march', Dorothea, nevertheless, enacts a "heroine's journey".

Eliot's Middlemarch, with its web of relationships, presents a veritable treasure trove of material for archetypal analysis. The process of individuation unfolding within the larger medium, the interconnectedness of the community, constitutes the central dynamic of the novel. David Carroll notes that the major characters are "those whose world-views are in the process of being formed,

challenged, or dismantled" (241). He, then, describes both the nature of the quest and its inherent pitfalls:

In Middlemarch, the presence of [an] empiricist fable, thoroughly moralised and domesticated, can be felt at all levels of the narrative as both a compulsion to interpret the world to create a coherent and comprehensive world view, and an acknowledgement of the dangers inherent in any such attempt. The narrator's comments on the compulsion can be balanced against his equally witty and wise comments on the dangers. But what drives the narrative is the desire for comprehensive meaning. (1992, 237)

Ironically, in Middlemarch the minor characters are convinced of the efficacy of their own "comprehensive meaning". They have arrived at this by exclusion and denial. Beginning with a repression of one's own shadow, there follows the unconscious projection of that shadow's content onto others. Hence the importance of vision in Middlemarch. That blindness which arises when self-perception and actual conduct are at variance elicits the narrator's "wisest and wittiest" comments. However, as we have seen with previous Eliot heroines, there is a progression beyond the prevailing ethos. The individuation process requires an empirical experience of self and others, and a confrontation with the repressed contents of the shadow. The emergence of an informed sympathy subsequently arises from a connection to the transpersonal Self. There is, ultimately, an assimilation of this central archetype of primary consciousness; one's obligation to honest and honourable participation in "that involuntary, palpitating life" becomes apparent (644).

The relationship between the Brooke siblings provides a starting point for an examination of Dorothea's individuation process; it has a precedent in The Mill

on the Floss. If Dorothea is reminiscent of Maggie Tulliver, her sister, Celia, presents a modified feminine version of Tom. What Dorothea Barrett has noted about Tom and Maggie's last embrace, that "they seem to stand as opposites or conflicting aspects of the same entity," applies equally here (70). David Carroll discerns the nature of the dichotomy which the sibling relationship depicts:

[Eliot] is equally severe on the fanciful mind which getting out of control seeks to prescribe rather than describe reality, and on the mind which refuses to make the act of faith ahead of the facts...Dorothea has all the hypotheses and theory and sees only Mr. Casaubon's soul; Celia has all the ungarnished facts and sees only the moles on his nose. The two connected parts of genuine investigation have become separated. One mind won't descend to commonplace detail, the other won't rise to a hypothesis. (1975, 77)

Archetypally speaking, the two represent the personal "primal store," or original uroboric condition out of which the ego emerges. Like Tom's physiognomy, Celia's is "innocent-looking," but she is "knowing and worldly-wise," and her pragmatism contrasts strongly with her elder sister's "love of extremes" (9). The division of the sisters' inherited jewellery reveals the contrary natures of the two. Celia, well-aware of her sister's high-flown aspirations, shrewdly justifies her wishes to divide the finery: "'I think, dear, we are wanting in respect to mamma's memory, to put them by and take no notice of them...And Christians generally--surely there are women in heaven now who wore jewels'" (11). The scrupulous Dorothea affects the requisite Puritanical indifference to such worldly "trinkets;" however, she reserves for herself the collection's most valuable pieces. Eliot notes the "mixture of criticism and awe in the attitude of Celia's mind toward her elder sister":

Celia's consciousness told her that she had not been at all in the wrong: it was quite natural and justifiable that she should have asked that question [about wearing the jewellery in company] and [further rationalizing] she repeated to herself that Dorothea was inconsistent: either she should have taken her full share of the jewels, or, after what she had said, she should have renounced them altogether. (13)

Celia treads carefully because Dorothea's fervor might well be turned on her in any forthright discussion. Like Tom, who could not abide Maggie's "extremes," secretly, Celia "cannot bear [Dorothea's] notions":

It was Celia's private luxury to indulge in this dislike.... She dared not confess it to her sister in any direct statement, for that would be laying herself open to a demonstration that she was somehow or other at war with all goodness. But on safe opportunities, she had an indirect mode of making her negative wisdom tell upon Dorothea, and calling her down from her rhapsodic mood by reminding her that people were staring, not listening. (27)

The narrator comments that Celia's "mind [which] had never been thought too powerful, saw the emptiness of other people's pretensions much more readily. To have in general but little feeling, seems to be the only security against feeling too much on any particular occasion" (52-53).

Psychologically, Dorothea's religious ardour, with its oscillations between superiority and humility, inflation and deflation, typifies ego formulation and provides the impetus for phase one of "the heroine's journey--separation from the feminine" (Murdock, 5). The dinner party at the Grange, at which both Sir James Chettam and Casaubon are present, initiates a process in which Celia becomes increasingly critical and outspoken about her sister's actions. She observes that

Dorothea's saintliness is not above seeking out an appreciative audience; when Casaubon approvingly observes Dorothea's zeal for "self-mortification" in giving up riding, Celia notes that, "she was aware of it" (16). She, then, punctures Dorothea's admiration of the middle-aged clergyman, draws attention to his "two white moles with hairs on them," and questions her elder sister's assessment of Casaubon's "great soul" (17-18). Celia abandons her usual "purring" manner to set Dorothea straight when, blinded by the intensity of her projection onto Casaubon, Dorothea remains obtuse about Sir James' matrimonial intentions: "Well, I feel sorry for Sir James. I thought it right to tell you, because you went on as you always do, never looking just where you are, and treading in the wrong place. You always see what nobody else sees; it is impossible to satisfy you; yet you never see what is quite plain" (30).

Dorothea becomes increasingly smitten with the opportunities she imagines marriage to Casaubon will offer. Like Maggie before her who had aspired to "real learning and wisdom, such as great men knew" so that "she should have held...the key...the secrets of life" (379), Dorothea pins all her educational hopes on Casaubon's "Key", and on what she anticipates is his vast store of learning:

The thing which seemed to her best, she wanted to justify by the completest knowledge; and not to live in a pretended admission of rules which were never acted on. Into this soul-hunger as yet all her youthful passion was poured; the union which attracted her was one that would deliver her from her girlish subjection to her own ignorance, and give her the freedom of voluntary submission to a guide who would take her along the grandest path. (24)

Convinced that life with the elderly clergyman "would be like marrying Pascal," she resolves to "learn everything" (24). Religious and literary images escalate and Dorothea sees herself as "a neophyte about to enter on a higher grade of initiation" (36), with her father-figure husband, "Locke", "Hooker", or "Milton". When Celia grows suspicious that an engagement is imminent, she hopes Dorothea "might be turned away from it...that her impressibility might be calculated upon" (39). However, when it becomes apparent that Dorothea cannot be dissuaded from the match, Celia draws away in watchful scepticism. Upon returning home from a prenuptial visit to Lowick, Dorothea charitably comments on Will Ladislav's lack of profession as a situation merely wanting patience. Celia flatly informs her sister that she "supposes it is being engaged that makes [her] think patience good," that she finds that Dorothea is usually "very impatient," especially "when people don't do and say just what [she] like[s]" (67). The narrator notes that "Celia had become less afraid of 'saying things' to Dorothea since this engagement: cleverness seemed to her more pitiable than ever" (67). With Celia's refusal of the invitation to accompany the Casaubons to Rome, Dorothea's "separation from the feminine" intensifies; "Celia objected to go" and "Dorothea did not wish for her companionship" (71).

The second phase of the heroine's quest, "identification with the masculine," begins with an examination of the character of Mr. Brooke (Murdock, 5). At a subconscious level, he mirrors Dorothea's inconsistencies, as well as the oscillating polarities of the Celia-Dorothea relationship. A touch of Mr. and Mrs. Tulliver's curiously disconnected conversations is also humorously reproduced in the circuitous nature of Mr. Brooke's pronouncements. Having once gone "into science a great deal," he had found it "would not do" because "it leads to

everything" (14). From Adam Smith's Wealth of Nations, he moves on to his having taken in "all the new ideas at one time" and found that

'some say history moves in circles; and that may very well be argued; I have argued it myself. The fact is, human reason may carry you a little too far--over the hedge, in fact. It carried me a good way at one time; but I saw it would not do. I pulled up; I pulled up in time. But not too hard, I have always been in favour of a little theory: we must have Thought; else we shall be landed back in the dark ages.' (15)

When he discusses Casaubon's proposal with Dorothea, he considers that he "had certainly spoken strongly" and that he "had put the risks of marriage before her in a striking manner" (34-35). There is a blatant irony in his: "'Well now, I've known Casaubon ten years, ever since he came back to Lowick. But I never got anything out of him--any ideas you know. However, he is a tiptop man and may be a bishop--that kind of thing, you know, if Peel stays in. And he has a very high opinion of you my dear'" (33). However, as Gillian Beer notes, "one should always pay attention to Mr. Brooke"; it later becomes abundantly clear that there were few "ideas" which Casaubon could put forward (1975, 94). Vestiges of Romola's father appear in Brooke's denigratory remarks about the feminine mind: "'Young ladies don't understand political economy, you know,'" (15) nor can they be allowed to "'meddle with...documents...[since] they are too flighty'" (17). Yet the comment which had constituted direct insult in Romola now has a rich double irony; Mr. Brooke's comments reflect his own apparent inconsistency and flightiness, while Dorothea's behaviour to this point reveals the truth of her uncle's charge.

Dorothea exchanges a foster-father for a "husband...a sort of father" and the courtship period reveals her increasing myopia and inflation (10). Any

evidence contrary to Casaubon's perceived greatness is swept aside:

"Dorothea's faith supplied all that Mr. Casaubon's words seemed to leave unsaid:

what believer sees a disturbing omission or infelicity? The text, whether of prophet or poet, expands for whatever we can put into it, and even his bad grammar is sublime" (41). Casaubon himself contributes partially to Dorothea's self-deception when he speaks inflatedly of his project and of its

"thoroughness...justice of comparison and effectiveness of arrangement" (20).

She, in response to his "great harvest of truth," was "altogether captivated by the wide embrace of this conception. Here was something beyond the shallows of ladies' school literature: here was a living Bossuet, whose work would reconcile complete knowledge with devoted piety; here was a modern Augustine who united the glories of doctor and saint" (21). The narrator deflates Dorothea's assessment of her future husband, noting the "pinched...pilulous smallness [of] the cobweb of pre-matrimonial acquaintanceship" (19). Missing the irony in Casaubon's comment that "'we must keep the germinating grain away from the light,'" Dorothea regards him "gratefully": "Here was a man who could understand the higher inward life, and with whom there could be some spiritual communion; nay, who could illuminate principle with the widest knowledge: a man whose learning almost amounted to a proof of whatever he believed!" (19). She truly does not see, does not "examine" Casaubon's proposal letter, "to look at it critically as a profession of love," which it is not (36). When Mr. Brooke asks his niece if she has thought enough about the marriage proposal, she assures her uncle that, "'there was no need to think long...I know of nothing to make me vacillate. If I changed my mind, it must be because of something important and entirely new to me'" (37). And Dorothea is presented on several occasions during

the courtship with several things "important and entirely new," yet rationalizes these. About her plans for building cottages, Casaubon "did not care...and diverted the talk to the extremely narrow accomodation which was to be had in the dwellings of the ancient Egyptians, as if to check too high a standard" (28). She is agitated by his indifferent response, and ultimately denies that her own project has importance; it is a mere hobby, something with which she must not disturb Mr. Casaubon's academic focus:

further reflection told her that she was presumptuous in demanding his attention to such a subject; he would not disapprove of her occupying herself with it in leisure moments, as other women expected to occupy themselves with their dress and embroidery--would not forbid it when--Dorothea felt rather ashamed as she detected herself in these speculations. (28)

Another warning sign occurs with the engaged couple's discussion of their trip to Rome. In this Casaubon urges Dorothea to take along a companion so that he would feel "more at liberty" to pursue his studies alone. Dorothea is annoyed and hurt at his suggestion that she would interfere with his research. Their communication difficulties have begun; he had "not in the least notic[ed] that she was hurt," and she was "ashamed of being irritated from some cause which she could not define even to herself" (71). Dorothea senses "a vague instantaneous aloofness on his part," and attributes her own perceptions to "a strangely selfish weak state of mind" (72). Her equanimity is only recoverable by "convinc[ing] herself that Mr. Casaubon [is] altogether right" (72). Mr. Brooke had already addressed the issue of Dorothea and Casaubon's incompatibility. His comments, "'I thought you had more of your own opinion than most girls...liked your own opinion--liked it, you know'" and "'Temper, now. There is temper. And

a husband likes to be master," indicate precisely the nature of future difficulties with this marriage (34). Gothic imagery depicts Dorothea's desire to escape from her present psychological stasis; "she struggl[es] in the bonds of a narrow teaching, [is] hemmed in by a social life which seemed nothing but a labyrinth of petty courses, a walled-in maze of small paths that led no whither" (24). Yet, her own stasis is mirrored in the Gothic images associated with Casaubon. He has "deep eye sockets" (17), what he pronounces is like a "specimen from a mine" (27), and his "mind...[is] something like the ghost of an ancient wandering about the world" (15). Neumann's "fascination" with unconscious content is recalled as Dorothea "looked deep in the ungauged reservoir of Mr. Casaubon's mind, seeing reflected there in vague labyrinthine extension every quality she herself brought; [she] had opened up much of her own experience to him, and had understood from him the scope of his great work, also of attractively labyrinthine extent" (20). As Eliot suggests, a clear perspective of what she is undertaking is not possible for Dorothea; what she is drawn to, "vague" and "labyrinthine," is the interior maze she must travel in the upcoming phases of her quest for individuation.

Dorothea's prenuptial visit to Lowick with her sister and uncle shows that Dorothea has not only identified with the masculine, but rather, submerged herself in it. She practises self-renunciation to the point of excluding her own tastes totally in the decor of her new home. "Everything seemed hallowed to her...[she] saw nothing to alter" and "would rather have all those matters decided for [her]" (60-61). In fact, it is her sister, Celia, who urges Dorothea to take the bow-windowed room as a boudoir. The interior of the room reflects Dorothea's position this side of the "door-sill of marriage;" she is about to descend into the

fading, bloodless, ghostly world of a dying era, whose existence becomes all the more precarious in its confrontation with a vital, robust present:

The bow-window looked down the avenue of limes: the furniture was all of a faded blue, and there were miniatures of ladies and gentlemen with powdered hair hanging in a group. A piece of tapestry over a door also showed a blue-green world with a pale stag in it. The chairs and tables were thin-legged and easy to upset. It was a room where one might fancy the ghost of a tight-laced lady revisiting the scene of her embroidery. A light bookcase contained duodecimo volumes of polite literature in calf, completing the furniture. (61)

The view from the bow-window "swept uninterruptedly along a slope of greensward till the limes ended in a level of corn and pastures, which often seemed to melt into a lake under the setting sun" (60). Reva Stump argues that "It is afternoon, the time of illusion rather than clear vision of reality, and the light falls in long narrow strips creating shadows among the far-off trees. There is in this detail the symbolic suggestion of interrelatedness, but it is a shadow rather than substance that forms the relationship" (179). The unconscious content suggested by the vague afternoon shadows at Lowick assumes shape and acquires a looming quality with Dorothea's experiences in Rome. Her "road of trials" begins in "the city of visible history" (158); it is here that she confronts her first "ogres and dragons" (Murdock, 5).

The Roman experience sees an increase of the Gothic imagery noted during the courtship of the Casaubons. As Dorothea is confronted by the city's overwhelming historicity, disillusionment about her husband and their marriage increases. She is unprepared for the city where "the past of a whole hemisphere seems moving in funeral procession with strange ancestral images...[it is] an

oppressive masquerade of ages" (158). Her education, based upon "meagre Protestant histories," has been no preparation for Rome's

ruins and basilicas, palaces and colossi, set in the midst of a sordid present where all that was living and warm-blooded seemed sunk in the deep degeneracy of a superstition divorced from reverence; the chiller but yet eager Titanic life gazing and struggling on walls and ceilings; the long vistas of white forms whose marble eyes seemed to hold the monotonous light of an alien world: all this vast wreck of ambitious ideals, sensuous and spiritual, mixed confusedly with the signs of breathing forgetfulness and degradation, at first jarred her as with an electric shock, and then urged themselves on her with that ache belonging with a glut of confused ideas which check the flow of emotion. (159)

Dorothea's marriage to Casaubon elicits the same overwhelming confusion as the sights of Rome; it had "become a masque with enigmatical costumes" (158). This vivid depiction of the contents of Dorothea's unconscious, both personal and collective, requires assimilation by an informed vision. It can only be provided by "the quickening power of a knowledge which breathes a growing soul into all historic shapes, and traces out the suppressed transitions which unite all contrasts" (158). Unable to comprehend her changing perceptions of the marriage, Dorothea examines the reasons for her growing disenchantment. She considers her husband first: "But was not Mr. Casaubon just as learned as before? Had his forms of expression changed, or his sentiments become less laudable?.... Did his chronology fail him; or his ability to state not only a theory but the names of those who held it; or his provision for giving the heads of any subject on demand?" (160). Casaubon has not changed. "He was as genuine a character as any ruminant animal" (160), whose traits and habits were "fixed and

unchangeable as bone" (162). Dorothea, then, turns inward. Her intuitions, repressed in the ardour and ego inflation of first impressions, now emerge. The "attractively labyrinthine" quality she had discerned in Casaubon's mind and work now induces claustrophobia: "the large vistas and wide fresh air which she had dreamed of finding in her husband's mind were replaced by anterooms and winding passages which seemed to lead nowhither" (160). Equally, Casaubon is adversely affected by the "stupendous fragmentariness" of Rome (158). "Having once mastered the true position and taken a firm footing" in the obsolete (20), he too, lacks a requisite informing vision which unites "all contrasts": "Poor Mr. Casaubon himself was lost among small closets and winding stairs....With his taper stuck before him he forgot the absence of windows, and in bitter manuscript remarks on other men's notions about the solar deities, he had become indifferent to the sunlight" (162). Dorothea's initial assumption that marriage to Casaubon would guarantee her education proves mistaken. To Dorothea, knowledge is embodied, vital, and active: "All her ideas for acquirement [of learning] lay within that full current of sympathetic motive in which her ideas were habitually swept along. She did not want to deck herself with knowledge--to wear it loose from the nerves and blood that fed her action...she yearned for...something...by which her life might be filled with action at once rational and ardent" (70-71). However, Casaubon's scholarship is disembodied and moribund: "such capacity of thought and feeling as had ever been stimulated in him by the general life of mankind had long shrunk to a sort of dried preparation, a lifeless embalment" (161). A visit to Raphael's frescoes is proposed because "most persons think it worthwhile to visit [them]" (161). Dorothea probes for his opinion: "'But do you care about them'?" (161). His response is at first evasive, then he indicates that, despite his lengthy

research, he fails to understand the timeless nature of myth: "They are, I believe, highly esteemed. Some of them represent the fable of Cupid and Psyche, which is probably the romantic invention of a literary period, and cannot, I think, be reckoned as a genuine mythical product" (161).

U. C. Knoepfelmacher argues that Casaubon's

measured answer superbly exemplifies his shortcomings. This classifier of myths is totally unmoved by myth itself. The allegorical and erotic implications of the same fable that attracted the neo-Hellenist painters at the end of the eighteenth century and that drew Coleridge, Keats, and Pater to revive the myth of Psyche in the nineteenth century are of no interest to him. Apuleius and Ovid used the story of Psyche as an example of the powers of metamorphosis; Casaubon's literal mind cannot metamorphose the tale about the maiden who became divine. He must dismiss it as a fabrication, a 'romantic invention of some literary period'. The scholar who has already been metaphorically associated with underground passages, labyrinths, gloomy catacombs...ought at least to have remembered that the story of Cupid and Psyche was engraved on Roman sarcophagi to signify the transmigration of the soul. (57)

As Gillian Beer notes, Casaubon's "method is acquisitive, not radiating...he tabulates; he does not inhabit myth" (1975, 110). Given to "pigeonholes," he remains in ignorance of the protean energy exerted by these archetypes of the collective unconscious. It is all the more ironic because a nineteenth-century version of the same myth under discussion emerges inexorably before his very eyes.

Will Ladislav's spontaneous, receptive approach to Rome differs markedly from the middle-aged scholar's. The narrator reminds us that, at the

time of the wedding trip, "Romanticism, which has helped to fill some dull blanks with love and knowledge, had not yet penetrated the times with its leaven and entered in everybody's food; it was fermenting still as a distinguishable vigorous enthusiasm in certain long-haired German artists at Rome" (154). And Will was among "the youth of other nations who worked or idled near" these artists and was "caught in the spreading movement" (154). It is a movement in which myth is incarnate; Naumann views Dorothea as "antique...beauty in its breathing life, with the consciousness of Christian centuries in its bosom...a sort of Christian Antigone--sensuous force controlled by spiritual passion" (155-156). While Casaubon is associated with the stasis and claustrophobia of the Gothic past, Will Ladislaw, with his attendant ethos of emerging Romanticism, is depicted in images of light, youth, and the mercurial transformations associated with the new age:

Will Ladislaw's smile was delightful...it was a gush of inward light illuminating the transparent skin as well as the eyes, and playing about every curve and line as if some Ariel were touching them with a new charm, and banishing for ever the traces of moodiness.... The first impression on seeing Will was one of sunny brightness, which added to the uncertainty of his changing expression. Surely his very features changed their form; his jaw looked sometimes large and sometimes small; and the little ripple in his nose was a preparation for metamorphosis. When he turned his head quickly his hair seemed to shake out light, and some persons thought they saw decided genius in this coruscation. (168 and 171)

Will absorbs and mediates all the diverse social, historic, and artistic elements of "the city of history;" he describes "touches of incident among the poor people in

Rome, only to be seen by one who could move about freely" (173). He gets "enjoyment...out of the very miscellaneousness of Rome," and finds that his "mind [is made] flexible with constant comparison" (174). He has gained "quite a new sense of history as a whole," and no longer sees "the world's ages as a set of box-like partitions without vital connection" (174). "Intolerant of fetters," he requires "the utmost play for...spontaneity" and "places [himself] in an attitude of receptivity towards all sublime chances" (68). He considers painting "too one-sided a life" and wants to avoid "looking at the world entirely from the studio point of view" (169). However, one also notes the periodic flashes of irritation, pouting and sulkiness which stand in marked contrast to Will's sunnier nature. While Kristin Brady argues that "Ladislaw is generally connected with a marginalisation that also marks the feminine experience" (165), Gilbert and Gubar have suggested that Will is "Eliot's radically anti-patriarchal attempt to create an image of masculinity attractive to women" (528-529). David Carroll determines that Eliot's "depiction [of Will] remains uneasily sprightly, as if [she were] self-consciously experimenting with a new kind of character" (1992, 247). Indeed she is; Will represents that mutable combination of traits found in Eros or the Sumerian Enki figure, the hermetic prototype who rescues the feminine from the underworld. S. B. Perera writes that:

Enki is the generative, creative, playful empathetic male. Like Mercurius he includes the opposites and is not bound to the principle of law...he is the culture bringer...his wisdom is that of improvisation and empathy...Enki often mediates between the world of the fathers and the feminine.... Always he flows creatively with life...cracks the inertia of the legalistic-defensive paradigm by a totally new approach...he moves with feeling. (174)

The myth of Psyche and Eros reiterates "the shape-shifter," who had aided the soul in all her tasks. This mythic type contrasts sharply with Casaubon, who, as representative of "the fathers," has "collective society at his back" (171).

When Dorothea admits her feelings of being overwhelmed and "blinded" by the diversity of all the art she has encountered, Will reassures her, and explains art appreciation:

'Oh, there is a great deal in the feeling for art which must be acquired...Art is an old language with a great many artificial affected styles, and sometimes the chief pleasure one gets out of knowing them is the mere sense of knowing. I enjoy the art of all sorts here immensely; but I suppose if I could pick my enjoyment to pieces I should find it made up of many different threads.' (169)

In conversation, Will solicits Dorothea's opinion, and, with his interest, her increasing capacities for assimilation, as well as discrimination, are demonstrated:

Dorothea felt that she was getting quite new notions as to the significance of Madonnas seated under inexplicable canopied thrones with the simple country as a background, and of saints with architectural models in their hands, or knives accidentally wedged in their skulls. Some things which had seemed monstrous to her were gathering intelligibility and even a natural meaning. (175)

Literature is discussed, and the nature of the poet's soul with its simultaneity of thought and feeling:

'To be a poet is to have a soul so quick to discern that no shade of quality escapes it, and so quick to feel, that discernment is but a hand playing with finely-ordered variety on the chords of emotion—a soul in which knowledge passes instantaneously into feeling, and feeling flashes back as a new organ of knowledge.' (183)

The same mechanics are apparent in the evolution of informed sympathy, a firm connection between the ego and the transpersonal Self, and Dorothea's goal in her quest for individuation. Instead of relying upon Mr. Casaubon's "strength and wisdom," she needs "to conceive with that distinctness which is no longer reflection but feeling—an idea wrought back to the directness of sense, like the solidity of objects" (173). In a conversation which recalls those between Maggie Tulliver and Philip Wakem, Will challenges Dorothea's aspiration "'to make life beautiful...everybody's life'" (179). Again, reminiscent of Psyche's tasks, Will addresses the heroine's need to learn a sense of proportion. He cautions her against the resentment which may arise from the inordinate self-renunciation of uninformed sympathy:

'I call that the fanaticism of sympathy...If you carried it out you ought to be miserable in your own goodness, and turn evil that you might have no advantage over others. The best piety is to enjoy--when you can. You are doing the most then to save the earth's character as an agreeable planet. And enjoyment radiates. It is of no use to try and take care of the world; that is being taken care of when you feel delight...I suspect that you have some false belief in the virtues of misery, and want to make your life a martyrdom.' (180)

However, she is not quite prepared to relinquish her current stance, especially when confronted with Will's assessment of her husband's "Key to All

Mythologies": "The subject Mr. Casaubon has chosen is as changing as chemistry: new discoveries are constantly making new points of view. Do you not see that it is of no use now to be crawling a little way after men of the last century...and correcting their mistakes?" (182) Caught up in the dictates of the collective consciousness and in the guilt she feels for disloyalty to her scholarly husband, she overreacts to Will's assessment. She confuses "fact" with "feeling," and finds herself "between sorrow and anger...shocked that she had got to such a point of supposition" (182). Confronted with the repressed contents of her unconscious, she is "indignant with Will for having led her to it" (182). On an immediate level, Will Ladislaw's words have the opposite effect to what he intends; he succeeds only in driving a proud and emotional Dorothea back to Casaubon's side. On an archetypal level, however, Dorothea does acquire an informed sympathy in the area of her marriage. In confronting her own inner dragons of ego and overweening dependence, she emerges with awareness of "a sad consciousness in [Casaubon's] life which made as great a need on his side as on her own" (173). She begins to appreciate that others have an "equivalent centre of self, whence the lights and shadows must fall with a certain difference" (173).

More Gothic images of entrapment, descent and death are associated with Dorothea's return to Lowick. Eliot employs the boudoir and its view from the bow-window to illustrate the progression in "the heroine's journey". The clear light of a winter morning reflects the sterile flatness of her marital situation:

she saw the long avenue of limes lifting their trunks
from a white earth, and spreading white branches
against the dun and motionless sky. The distant flat
shrank in uniform whiteness and low-hanging

uniformity of cloud. The very furniture in the room seemed to have shrunk since she saw it before: the stag in the tapestry looked more like a ghost in his ghostly blue-green world; the volumes of polite literature in the bookcase looked more like immovable imitations of books. (224)

The bright spots in the room, "the bright fire of dry oak boughs" and Dorothea herself, "glowing...with gem-like brightness...[and] warm red life," are "an incongruous renewal of life" in the midst of this colourless setting. Disillusionment has set in and her more realistic appraisal of the future with Casaubon is grim:

The duties of her married life, contemplated as so great beforehand seemed to be shrinking with the furniture and the white vapour-walled landscape. The clear heights where she expected to walk in full communion had become difficult to see even in her imagination; the delicious repose of the soul on a complete superior had been shaken into uneasy effort and alarmed with dim presentiment. (225)

Casaubon experiences his own share of disillusionment. Even in courtship, he had "found himself under a new depression in the consciousness that the new bliss was not blissful to him" (231). The only element approaching passion in his character is that of "acquitting himself and acting with propriety" above all else (231). This feature is all the more pitiable for its roots in defensiveness. There is a decided element of the abortive, or inchoate, in his repressed, joyless psyche:

To know intense joy without a strong bodily frame, one must have an enthusiastic soul. Mr. Casaubon had never had a strong bodily frame, and his soul was sensitive without being enthusiastic: it was too languid to thrill out of self-consciousness into passionate delight; it went on fluttering in the swampy ground

where it was hatched, thinking of its wings and never flying. His experience was of that pitiable kind which shrinks from pity, and fears most of all that it should be known: it was that proud narrow sensitiveness which has not mass enough to spare for transformation into sympathy, and quivers thread-like in small currents of self-preoccupation or at best of an egoistic scrupulosity. (230)

He has pinned all his future hopes on his mythological key to the extent that it comes to represent his "immortality". However, the narrator fears that such external recognition, even "becoming a dean or even a bishop would make little difference...to Mr. Casaubon's uneasiness" (230). What she deems essential, freedom from the constrictions of an unevolved ego self, does not lie within the realm of his consciousness:

It is an uneasy lot at best, to be what we call highly taught and yet not to enjoy: to be present at this great spectacle of life and never to be liberated from a small hungry shivering self--never to be fully possessed by the glory we behold, never to have our consciousness rapturously transformed into the vividness of thought, the ardour of a passion, the energy of an action, but always to be scholarly and uninspired, ambitious and timid, scrupulous and dim-sighted. (230)

The focus of Casaubon's discontent increasingly falls on Will Ladislaw. A letter from Will proposing a visit to Lowick, and the confrontation which ensues mark the occasion of Casaubon's first heart attack. Lydgate's prescription for his patient, which excludes "mental agitation of [any] kind," ensures even more self-repression in Dorothea's future courses of action (237).

The heroine's "road of trials" next involves the exchange of a vague, general sympathy, for the informed sympathy which arises out of empirical experience. One feature of Dorothea's bow-windowed room "which had gathered new breath and meaning" is the miniature of Casaubon's Aunt Julia, Will Ladislaw's grandmother (226). That she had also made an unfortunate marriage elicits Dorothea's personal identification. As Reva Stump argues:

Now Dorothea feels a 'new companionship' with it, for now she is able to comprehend at least something of what that woman had suffered and borne in marriage. Slight as it may seem, this last detail is a symbolic indication of Dorothea's growing sympathetic perception into the lives of real people about her as contrasted with the still somewhat abstract idea of having sympathy for the lowly underprivileged, who in Dorothea's experience are represented by the cottager. (187)

Viewing the Featherstone funeral procession from the upper window at Lowick reveals a further progression in Dorothea's quest. While Mrs. Cadwallader enjoys seeing "collections of strange animals" (267), Dorothea is as vividly impressed with this funeral scene as she had been with the vision of St. Peter's in Rome. There is again a connection established between exterior and interior vision as she determines that the scene is "piteous...dismal...a blot on the morning," and then reveals how unbearable it is "that anyone should die and leave no love behind" (269). Dorothea's perspective from a window, this time of Lowick's sitting room, presages the heroine's ultimate goals of interrelationship and community: "Scenes which made vital changes in our neighbour's lot are but the background of our own...they become associated for us with the epochs of our own history, and make a part of that unity which lies in the selection of our keenest

consciousness" (267). There is development of "a soul in which knowledge passes instantaneously into feeling and [in which] feeling flashes back as a new organ of knowledge":

This dream-like association of something alien and ill-understood with the deepest secrets of her experience seemed to mirror that sense of loneliness which was due to the very ardour of Dorothea's nature. The country gentry of old time lived in a rarefied social air: dotted apart on the stations up the mountain they looked down with imperfect discrimination on the belts of thicker life below. And Dorothea was not at ease in the perspective and chillness of that height. (267)

Reva Stump notes a directional change in Dorothea's quest: "she must move downward from the height and outward among people that she may be better able to see and feel what their lives are like" (188). This aligns her more closely with Will Ladislaw's innate freedom from class distinction. He had moved freely among the poor in Rome. In Middlemarch he acquires a "troop of droll children" for whom he arranges "nutting expeditions...bonfires...Punch and Judy dramas...and gingerbread" (378-379). He is a "favourite with the [elderly] ladies" at the Farebrothers' and escorts "little Miss Noble" about town to "distribut[e] her small filchings from her own share of sweet things" (379). Equally, Dorothea finds that she is "fond of knowing something about the people [she] live[s] among" and is "constantly wondering what sort of lives other people lead, and how they take things" (268).

A visit from Will provides Dorothea with further information about his family history. In the course of the conversation, Dorothea becomes aware that Casaubon had a "duty" to take care of Will and his mother "because of the harsh

injustice which had been shown to his mother's sister" (300). Dorothea has been practising more self-repression in "duty" towards her husband; however, Will's story touches her sense of inner justice. While "she was [increasingly] travelling into the remoteness of pure pity and loyalty towards her husband," a solution to rectify the inequity of the original inheritance is taking shape (301). The bow-windowed room reflects a division of her ego consciousness, along with an increasing independence of inner vision: "Any private hours in her day were usually spent in her blue-green boudoir,...the bare room had gathered within it those memories of an inward life which fill the air as with a cloud of good or bad angels, the invisible yet active forms of our spiritual triumphs or our spiritual falls" (305). Associating Aunt Julia with Will's history, Dorothea convinces herself that justice is overdue, that "Mr. Casaubon had a debt to the Ladislaws--that he had to pay back what the Ladislaws had been wronged of" (305). She broaches the subject one night, and is sharply rebuffed for her pains: "'It is not for you to interfere between me and Mr. Ladislaw, and still less to encourage communications from him to you which constitute a criticism on my procedure'" (308). Dorothea finds herself caught in a dilemma. By expressing her own increasing powers of discrimination, she risks destroying her husband's already precarious health; by keeping silent, she does not upset him, but she represses her own moral growth. Overestimating Casaubon's "great strength of character" (306), Dorothea has no idea of the further "measures of frustration" Casaubon was "mentally preparing" (310).

As we have noted in each of the previous novels, the pattern of "the heroine's journey" includes a minor descent which presages the major initiation, which the heroine will later experience. This is also the case in Middlemarch.

Following Lydgate's prognosis of Casaubon's heart condition, Dorothea hesitates to join her husband in the garden. The effects of Casaubon's consistent deflation of Dorothea are revealed; she feared "to offend him by obtruding herself, for her ardour, continually repulsed, served, with her intense memory, to heighten her dread" (348). She advances, hoping "that the short hours remaining [might] be filled with that faithful love which clings the closer to a comprehended grief" (348). Despite his "chill" glance, she slips her arm through his:

Mr. Casaubon kept his hands behind him and allowed her pliant arm to cling with difficulty against his rigid arm.... There was something horrible to Dorothea in the sensation which this unresponsive hardness inflicted on her. That is a strong word, but not too strong: it is in these acts called trivialities that the seeds of joy are for ever wasted, until men and women look round with haggard faces at the devastation their own waste has made, and say, the earth bears no harvest of sweetness--calling their denial knowledge. (348)

Casaubon, then, retreats to his library, and Dorothea to her bow-windowed room. For the first time, she is unaware of her surroundings, and is caught instead "in the reaction of a rebellious anger stronger than any she had felt since her marriage" (349). Her youthful illusions are shed; "she sat and saw as in one glance all the paths of her young hope which she should never find again" (349). She envisions their mutual alienation in which,

they walked apart so that she was obliged to survey him. If he had drawn her towards him, she would never have surveyed him--never have said, 'Is he worth living for?' but would have felt him simply a part of her own life. Now she said bitterly, 'It is his fault,

not mine.' In the jar of her whole being, Pity was overthrown. 'Was it her fault that she had believed in him--had believed in his worthiness?--And what, exactly, was he?--She was able enough to estimate him--she who waited on his glances with trembling, and shut her best soul in prison, paying it only hidden visits, that she might be petty enough to please him'. In such a crisis as this, some women begin to hate.
(349)

She wrestles with her shadow aspect as darkness falls, and gradually arrives at a sympathetic understanding of how Lydgate's news "must have wrung [her husband's] heart...the noble habit of [her] soul reassert[ed] itself" (350). Dorothea is willing to "risk incurring another pang" by going down to Casaubon in the library, but meets him instead in the hall (192). As Reva Stump notes, "a partial actualization of the communion" which Dorothea had expected in marriage occurs (192). In his kindly "'Come, my dear, come. You are young, and need not to extend your life by watching,'" Casaubon also indicates he has, for this moment, been surprised into a measure of sympathy (350). In terms of the heroine's journey, a "boon of success" has been temporarily attained (Murdock, 5).

The appearance of Will Ladislaw at Lowick church one Sunday ushers in another period of deflation for Dorothea. Caught between Pearson and Pope's "light and dark man" (160), the heroine's thoughts are depicted in contrasting Gothic and nature imagery. Dorothea is drained by "the perpetual effort...[of] always trying to be what her husband wished and never [being] able to repose on his delight in what she was" (388). While she aspires to "work which would be directly beneficial like the sunshine and the rain," it instead "appeared that she was to live more and more in a virtual tomb, where there was the apparatus of a ghastly labour producing what would never see the light" (388-389). Finding "no

refuge now from spiritual emptiness and discontent" (389), Dorothea feels increasingly drained by her service to the "Key". Vampire-like, Casaubon notes his wife's "power of devoting herself to her idea of the right and best," and begins "to feel that these qualities [are] a peculiar possession for himself...he want[s] to engross them" (389). His last efforts to do so involve the pre-deathbed promise he attempts to extract from Dorothea. The naïve Dorothea of the courtship period would have assented at once; now, however, there is response in "a clear voice [with] the need of freedom asserting itself within her" (391). She requests time, and assuming his concerns are for preparing his "Key to all Mythologies" for publication, considers the feasibility of the project. Lucidity is apparent in her assessment:

he would expect her to devote herself to sifting those mixed heaps of material, which were to be the doubtful illustration of principles still more doubtful...[she] had become altogether unbelieving as to the trustworthiness of the Key...in spite of her small instruction, her judgment in this matter was truer than his: for she looked with unbiassed comparison and healthy sense at probabilities on which he had risked all his egoism. And now she pictured to herself the days, and months, and years which she must spend in sorting what might be called shattered mummies, and fragments of a tradition which was itself a mosaic wrought from crushed ruins--sorting them as foison for a theory which was already withered in the birth like an elfin child. (391)

In the end, despite Dorothea's accurate assessment of Casaubon's project, pity wins out. However, his death the next day prevents her from making the commitment. The narrator notes later that, "of lower experience such as plays a great part in the world, poor Mrs. Casaubon had a very blurred shortsighted

knowledge" (626). Appropriately enough, it is Celia who again corrects Dorothea's myopia with "a sobering dose of fact" about "lower experience" and its attendant actions; she informs her sister of the codicil in Casaubon's will (400).

Dorothea is, thus, forced to confront her ultimate betrayal by the fathers. Her marriage had been an ego-fulfillment sought in self-repression and over-identification with the masculine. She sheds her former illusions and ego defences:

her life was taking on a new form, she was undergoing a metamorphosis in which memory would not adjust itself to the stirring of new organs. Everything was changing its aspect: her husband's conduct, her own duteous feeling toward him, every struggle between them...One change terrified her as if it had been a sin; it was a violent shock of repulsion from her departed husband, who had had hidden thoughts, perhaps perverting everything she said and did. (401)

The "cold grasp" that both Casaubon and his "Key" had held over Dorothea's life is relinquished in a realistic reassessment of her marriage: "there remained only the retrospect of painful subjection to a husband whose thoughts had been lower than she had believed, whose exorbitant claims for himself had even blinded his scrupulous care for his own character..."(403). All desks and drawers at Lowick were "empty of personal words for her—empty of any sign that in her husband's lonely brooding his heart had gone out to her in excuse or explanation" (404). Her animus projection, now acknowledged and reclaimed, Dorothea returns to Lowick ready to resume her "immediate duties...with the sense that around

[Casaubon's] last hard demand and his last injurious assertion of his power, the silence was unbroken" (404).

There follows a period of increased clarity and strength in Dorothea. She listens to Lydgate's proposal that Farebrother should have the living now vacant at Lowick. Her response sees the beginnings of an informed sympathy. While she was "thinking of Mr. Farebrother with a strong desire to rescue him from his chance-gotten money," she will nevertheless first "see Mr. Farebrother and hear him preach" (405). After three months, despite discouragement of the idea by all around her, Dorothea decides to return to Lowick; her "native strength of will was no longer all converted into resolute submission...[she] was simply determined to go, not feeling bound to tell all her reasons" (438). She seals Casaubon's "Synoptical Tabulation" in an envelope with a final, clear response to his inordinate expectations: "'I could not use it. Do you not see now that I could not submit my soul to yours, by working hopelessly at what I have no belief in?'" (440). She resumes her interest in housing improvements, and Caleb Garth notes that she has "a head for business most uncommon for a woman" (450). However, there is, in the midst of the busyness of collective ego concerns, a note of stasis: "Every leaf was at rest in the sunshine, the familiar scene was changeless, and seemed to represent the prospect of her life, full of motiveless ease--motiveless, if her own energy could not seek out reasons for ardent action" (441). Her thoughts are often of Will Ladislav, but she is caught and held by a "hurrying crowding vision of unfitting conditions" (401). She longs to correct the injustice of the original Casaubon inheritance, yet public opinion now prevents this. Dorothea's wish that "her life might be filled with action at once rational and

ardent" is about to materialize as she is drawn into a defence of Lydgate's reputation (71).

In a reprise of the Featherstone funeral scene, Dorothea demonstrates how her perceptions are at variance with those around her. She proposes that Lydgate's friends should "find out the truth and clear him" (598). While Sir James determines that Lydgate "must act for himself," Farebrother "thinks [the doctor's] friends must wait till they find an opportunity," and Mr. Brooke, awakening from his nap, cautions "'It is easy to go too far, you know. You must not let your ideas run away with you'" (602-603). However, by this stage in her development, Dorothea brings a wisdom of experience to her ardent nature: "Some of her intensest experience in the last two years had set her mind strongly in opposition to any unfavourable construction of others" (602). Moreover, she recalls Lydgate's support of her in her times of trouble, and reminds the others that "People glorify all sorts of bravery except the bravery they might show on behalf of their nearest neighbours" (602-603). Dorothea's insistence is not inordinate; a timely expression of faith in Lydgate's demonstrated character is in order, and he does deserve a fair hearing of his view of the matter. In this, Dorothea demonstrates no mere inflation, that separation of the ego and the unconscious, but rather a step-by-step progressive and conscious forging of the ego-Self axis.

Bulstrode's quitting of Middlemarch and his resignation from the hospital board necessitates Lydgate's visit to Lowick. Dorothea is courageous and confident; "another's need" has come to her like "a distinct image" (622-623). Undeterred by "what was said of his personal reserve," and heedless of the fact that "she was a very young woman," she deems "her youth and sex...irrelevant when...moved to show her human fellowship" (623). She is direct in addressing

the issues: "I know the unhappy mistakes about you. I knew them from the first moment to be mistakes. You have never done anything vile. You would not do anything dishonourable" (623). Lydgate finds "something very new and strange in his life that these few words of trust from a woman should be so much to him" (624). Ironically, it is Dorothea who now demonstrates his prize scientific aspiration to "pierce the obscurity of those minute processes which prepare human misery and joy...that delicate poise and transition which determine the growth of happy or unhappy consciousness" (135). Equally, her informed sympathy provides "the imagination that reveals subtle actions inaccessible by any sort of lens, but tracked in that outer darkness through the long pathways of necessary sequence by the inward light which is the last refinement of Energy, capable of bathing even the ethereal atoms in its ideally illuminated space" (135). Carroll elaborates on the action of the scientific, and, I would argue, the informed sympathetic perception which "dissolves the familiar material world, goes beyond the evidence of the senses, and constitutes a new relation between itself and the object...Energy as the inward light of the mind illuminates the energy of the swing of the atoms, and in the process the Cartesian division of mind and matter, subject and object, is overcome" (1992, 238).

Dorothea now creates the requisite "ideally illuminated space":

The presence of a noble nature, generous in its wishes, ardent in its charity, changes the lights for us: we begin to see things again in their larger, quieter masses, and to believe that we too can be seen and judged in the wholeness of our character. That influence was beginning to act on Lydgate, who had for many days been seeing life as one who is dragged and struggling among the throng. He sat down again, and felt that he was recovering his old self in the

consciousness that he was with one who believed in it. (624)

Dorothea's promise that, acting out of "no other motive than truth and justice," she "would take any pains to clear" Lydgate, encourages his complete confidence: "Lydgate did not stay to think that she was Quixotic: he gave himself up, for the first time in his life, to the exquisite sense of leaning entirely on a generous sympathy, without any check of proud reserve. And he told her everything"....(625). Her offer of financial support for the new hospital leads to his realistic self-appraisal: "'It is good that you should have such feelings. But I am not the man who ought to allow himself to benefit by them. I have not given guarantees enough. I must not sink into the degradation of being pensioned for work that I never achieved'" (628). Because Dorothea knows so well "the invisible barriers to speech between a husband and wife," she volunteers to visit Mrs. Lydgate and to apprise her of the support which her husband will receive. (627). Lydgate accepts the offer and, in riding away, reveals that his "spots of commonness" and "prejudices" towards women have undergone some revision: "This young creature has a heart large enough for the Virgin Mary...She seems to have what I never saw in any woman before--a fountain of friendship towards men--a man can make a friend of her" (629). There is great irony in his two parting thoughts; the obtuse "Casaubon [has] raised some heroic hallucination in her" and "her love might [well] help a man more than her money" (629).

Dorothea sets out the next day to fulfill her promise of speaking with Rosamond, but she does so in a dangerous state of myopia: "Dorothea had less of outward vision than usual this morning, being filled with images of things as they had been and were going to be" (634). There is inflation here, and a marked

absence of immediate or present vision. On the one hand, sympathy provides an example, sets expectations, and thus has the capacity to resurrect others:

"There are natures in which, if they love us, we are conscious of having a sort of baptism and consecration: they bind us over to rectitude and purity by their pure belief about us; and our sins become the worst kind of sacrilege which tears down the altar of invisible trust" (631). On the other, correcting the vision that informs that sympathy might well incorporate the painful process of ego deflation. Reva Stump notes that: "Since [Dorothea] consistently believes the best of people...it becomes a nice irony that because of her attempt to free Lydgate from the appearance of guilt she likewise becomes one who judges guilt by appearance" (201). She assumes the worst about the consolation scene she witnesses between Ladislaw and Rosamond: "she saw in the terrible illumination of a certainty which filled up all outlines something which made her pause motionless, without self-possession enough to speak" (634). The heroine's final inflation prior to descent, her "dark night of the soul," is revealed in the day's excesses of energy: "It was as if she had drunk a great draught of scorn...her emotions rushed...and made an excited throng without an object...she had never felt anything like this triumphant power of indignation" (635). Appropriately enough it is Celia who notices the brightness, yet the blindness of Dorothea's vision that day. Her sister is, indeed, about to "do something uncomfortable" (635); she will experience "spiritual aridity and death," and make her "descent to the Goddess" (Murdock, 5).

Dorothea's ego-deflation in depth begins with destruction of the denial she has effected. In her descent to the unconscious, she discovers two contrasting passions previously unexpressed. The first is perceived in an image

of Will Ladislav "which she had planted and kept alive from a very little seed in Rome" (642):

Here, with the nearness of an answering smile, here within the vibrating bond of mutual speech, was the bright creature whom she had trusted—who had come to her like the spirit of morning visiting the dim vault where she sat as the bride of a worn-out life; and now, with a full consciousness which had never awakened before, she stretched out her arms towards him and cried with bitter cries that their nearness was a parting vision: she discovered her passion to herself in the unshrinking utterance of despair. (643)

The second image sees the freeing up of all the unconscious emotions which Dorothea has systematically and previously repressed:

And there, aloof, yet persistently with her, moving wherever she moved, was the Will Ladislav who was a changed belief exhausted of hope, a detected illusion--no, a living man towards whom there could not yet struggle any wail of regretful pity, from the midst of scorn and indignation and jealous offended pride...Why had he brought his cheap regard and his lip-born words to her who had nothing paltry to give in exchange? Why had he not stayed among the crowd of whom she asked nothing--but only prayed that they might be less contemptible? (643)

The Goddess has her dark side, and as Inanna and Psyche had found in their journeys to the underworld, there is both death and rebirth there. The nature of Persephone's ointment is so penetrating that it overwhelms the old ego consciousness. Dorothea's sobs "lost energy at last...subsided," and she falls asleep. When she awakens, it is with "the clearest consciousness," and a feeling

that "she was no longer wrestling with her grief...she felt as if her soul had been liberated from its terrible conflict" (643).

The seventh stage of "the heroine's journey" is an "urgent yearning to reconnect with the feminine" (Murdock, 5). In her reassessment of the previous day's events, Dorothea remembers that "she was [not] alone in that scene," that "it was [not] her event only" (644). Reconnection with the feminine occurs: "She forced herself to think of it as bound up with another woman's life--a woman towards whom she had set out with a longing to carry some clearness and comfort into her beclouded youth" (644). The ego-Self axis is firmly established, and the contents of the unconscious acknowledged; a newly-integrated Dorothea identifies with the Lydgate "marriage union which [was] like her own" (644). This "vivid sympathetic experience" is now "an acquired knowledge" which prompts her to "clutch [her] own pain...compel it to silence, and think of [the] three" others who were involved (644). Like Consuelo before her, Dorothea draws back the drapes and is deeply moved by the spectacle of nature which lies before her. For the first time, her vision from the bow-window includes the humanity of that "involuntary, palpitating life" in which she is now a full participant (644). Consuelo is also recalled in Dorothea's recognition of the initiatory nature of her experience; Dorothea puts off her mourning garb and goes to Rosamond.

In returning to fulfill her original purpose of supporting the Lydgates, Dorothea effects the eighth and ninth phases of the woman's quest. Her call upon Rosamond fosters a "healing [of] the mother-daughter split;" then Rosamond corrects Dorothea's misconceptions and effects a "healing of the wounded masculine" (Murdock, 5). In the beginning, each of them is certain that the other is the "preferred woman;" Rosamond attempts to keep her distance. Then

Dorothea moves toward her, extends her hand, and clasps Rosamond's "small hand...with gentle motherliness" (648). In "cordial, pleading tones" she removes Rosamond's anticipated "grounds for obstruction;" Dorothea's words "came as soothingly as a warm stream over [Mrs. Lydgate's] shrinking fears" (648). There follows an explanation of Lydgate's difficulties in defending himself, and reassurance about the love the doctor feels for his wife. Struggling against her own rising sobs, Dorothea, then, effects "a turning point in three lives" (650):

It was newer crisis in Rosamond's experience than even Dorothea could imagine: she was under the first great shock that had shattered her dream-world in which she had been easily confident of herself and critical of others; and this strange unexpected manifestation of feeling in a woman whom she had approached with a shrinking aversion and dread, as one who must necessarily have a jealous hatred towards her, made her soul totter all the more with a sense that she had been walking in an unknown world which had just broken in upon her. (650)

Rosamond's own ego deflation and descent occurs. She is "taken hold of by an emotion stronger than her own--hurried along in a new movement which gave all things some new, awful, undefined aspect" and reveals the truth about the drawing room scenario the previous day (651). There is no doubt remaining that Dorothea is the source for both Rosamond's and her own resurrection: "With her usual tendency to over-estimate the good in others, she felt a great outgoing of her heart towards Rosamond for the generous effort which had redeemed her from suffering, not counting that the effort was a reflex of her own energy" (652). And, although not so nobly motivated as Dorothea, Rosamond, with the volunteering of this information, effects the "healing of the wounded masculine,"

the ego-consciousness of the heroine. And, as had been the case for Maggie and Romola before her, Dorothea's personal resurrection has effected a notable change of consciousness in others: "If Dorothea, after her night's anguish, had not taken that walk to Rosamond—why, she perhaps would have been a woman who gained a higher character for discretion, but it would certainly not have been as well for those three who were on one hearth in Lydgate's house at half-past seven that evening" (656).

The final stage of "the heroine's journey" is the "integration of masculine and feminine" (Murdock, 5). In this, the conclusion of the Psyche and Eros tale is recalled as Dorothea's individuation prompts further growth in Will Ladislaw. Erich Neumann notes that, in the myth, there is "The idea that the human soul is not passively cleansed and purified, but actively imposes the same purification upon the loving Eros...it is not Psyche alone who is transformed; her destiny is indissolubly intertwined with that of Eros, her partner" (1956, 158). In his final visit to Lowick, one discerns a recurrence of the petulant sulkiness and immaturity which Ladislaw has revealed from time to time. When he tells Dorothea of his fear that "'it was all over with [him], and [that] there was nothing to try for,'" she reminds him that "'That was a wrong thing for you to say...If we had lost our own chief good, other people's good would remain, and that is worth trying for'" (660-661). He complains of the conditions of the legacy which keep them apart, his penury, and his lack of vocation. Reva Stump comments on the deflation process which Will has obviously undergone: "Now he stands before Dorothea, 'rayless' at last, no longer a bright and sunny romantic hero whose credo is delight, but a man who having made a 'sober calculation' knows that he can count on nothing but 'a creeping lot'" (210). However, this anima-animus relationship, like that of

Albert and Consuelo, triumphs over the "animosity" phase. It is, an individuated Dorothea who "teach[es] him better" (301), who tells him that his "life need not be maimed," and that "some time--[they] might" be married (662). The thunder storm with its "vivid flash of lightning," "roll[ing] and crack[ing]...thunder," and "rain [which] dash[es] against the window-pane as if an angry spirit were within it" suggests the last vestiges of Casaubon's wrath (661-662). At the same time, "a certain awe" is apparent as some elemental creation process is witnessed; there are raw emotions and sudden insights, and "the flood of [Dorothea's] passion [which] bear[s] down all the obstructions which had kept her silent" (663). The scenario's recurrent images of childlike behaviour signal a return to the higher innocence associated with the "primal store" and the balanced primary and secondary consciousness of Neumann's ultimate uroboric condition. A note of irony, and perhaps, a tinge of wistfulness mark the progression from the idealistic girl who would, by marrying Casaubon, "learn everything" (24) to the woman who now "will learn what everything costs" (663).

The outcome of this "heroine's journey" remains problematic. Throughout her novel, Eliot has demonstrated the variability and discrepancy of perceptions. The truth of Dorothea's life might lie in

the tradition concerning it in Middlemarch, where she was spoken of to a younger generation as a fine girl who married a sickly clergyman, old enough to be her father, and in little more than a year after his death, gave up her estate to marry his cousin--young enough to have been his son, with no property, and not well-born. Those who had not seen anything of Dorothea usually observed that she could not have been 'a nice woman,' else she would not have married either the one or the other. (682)

irony
- fails in
marriage - becomes
an expert
for
224 careful

Or it might rather be the case that Dorothea

never repented that she had given up position and fortune to marry Will Ladislaw... They were bound to each other by a love stronger than any impulses which could have marred it... No life would have been possible to Dorothea which was not filled with emotion, and she had now a life filled also with beneficent activity. Dorothea could have liked nothing better, since wrongs existed, than that her husband should be in the thick of a struggle against them, and that she should give him wifely help. (680)

Ironically, as with all the perceptual polarities introduced in Middlemarch, the answer would appear to be "both," and to adhere to either extreme reveals more about the perceiver's nature than about the events themselves. A further ironic discrepancy appears in that area between the novel's public and private dimensions; it is a certainty that Fred Vincy could never have produced an agricultural tract, any more than that Mary could have written Stories of Great Men, Taken From Plutarch. There remains, in the end, the wistfulness of Dorothea's "feeling that there was always something better which she might have done, if she had only been better and known better" (680). And this feeling is associated with "the lives of many [future] Dorotheas, some of which may present a far sadder sacrifice than that of the Dorothea whose story we know" (682). Of Dorothea's fate, the narrator had originally commented that,

Among the many remarks passed on her mistakes, it was never said in the neighbourhood of Middlemarch that such mistakes could not have happened if the society in which she was born had not smiled on propositions of marriage from a sickly man to a girl

less than half his own age--on modes of education
 which make a woman's knowledge another name for
 motley ignorance--on rules of conduct which are in flat
 contradiction with its own loudly-asserted beliefs...this
 is the social air in which morals begin to breathe, there
 will be feelings which often take the aspect of error,
 and great faith the aspect of illusion. (707-708)

This was discarded in subsequent editions; to impute blame to an overwhelming medium renders Dorothea a victim, removes her choices, and negates the heroic aspects of her quest. And there has definitely been heroism in this "home epic," and knowledge gained of both the conscious and unconscious dimensions of the self. Nevertheless, the suggestion for societal reform, particularly in its educational and occupational opportunities for women, is implicit. Improvement is always welcome in this "Vale of Soul-making". But perhaps Eliot's point is best expressed by Dorothea herself who "did not want to deck herself with knowledge...loose from the nerves and blood that fed her action" but rather to use that knowledge for "action at once rational and ardent" (70-71). Dorothea ultimately attains a "life filled with emotion" and "filled also with beneficent activity" (680) and the alchemical blend which ultimately emerges sees Will Ladislaw acquire Dorothea's "ardent" aspect, while "the effect of her being" assimilates his "diffusive" capacities (682). In the ironic quest which emerges from Middlemarch, I would suggest that what Eliot does evolve in Dorothea is a heroine of that ground between saint and Quixote, a past recalled and a possible future, a heroine of the present's 'middle march'.

Conclusion

Furthermore, we have not even to risk the adventure alone, for the hero[ines] of all time have gone before us. The labyrinth is thoroughly known. We have only to follow the thread of the hero[ine's] path, and where we had thought to find an abomination, we shall find a god[ess]. And where we had thought to slay another, we shall slay ourselves. Where we had thought to travel outward, we will come to the center of our own existence. And where we had thought to be alone, we will be with all the world. (Campbell 1988, 151)

Joseph Campbell's thoughts on the dichotomies of "the heroine's journey" bring us back to our original questions about the Sand-Eliot heroines. We had begun this study by pointing out that the paths followed by Consuelo, Maggie Tulliver, Romola Bardi and Dorothea Brooke do not culminate in the public recognition one might anticipate. However, as Joseph Campbell reminds us, "the end of the hero[ine's] journey is not the aggrandizement of the hero[ine]...The ultimate aim of the quest must be neither release nor ecstasy for oneself, but the wisdom and power to serve others" (1988, xiv). If we are, then, disappointed by the anonymity of our four heroines' respective ends, perhaps it is because of a tendency to measure success in limited terms of ego consciousness only. While we have seen how ego differentiation and development, "separation from the feminine," and the "identification with the masculine" (required for "the road of trials") do constitute the essential first half of "the heroine's journey," the individuation process remains, at this point, incomplete (Murdock, 5):

[This ego identification] is neither the answer nor the end...[the heroine] must not discard nor give up...[her] hard-earned skills and successes...[which are] not so

much the goal but...one part of the entire journey...the larger quest [is] of bringing people together rather than [acting solely] for her own individual gain. (Murdock, 11)

Yet, if the intervening century between the Sand-Eliot era and our own has revealed anything, it is the danger in refusing to progress beyond the dictates of collective ego consciousness:

The old story is over, and the myth of the heroic quest has taken a new turn on the evolutionary spiral. The quest for the 'other,' for title, attainment, acclaim, and riches, for one's fifteen seconds of fame in the news is no longer germane. That misguided quest has taken too much of a toll on the body/soul of woman and the cellular structure of Mother Earth. (Murdock, 184)

Even after Psyche successfully acquires "the boon of success," the discrimination, proportion and a sense of timing from her first three trials, the final journey to the underworld still lies before her (Murdock, 5). Likewise, the four Sand-Eliot heroines are each tested by the repressive, collective consciousness of their respective societies. Then, venturing beyond this generalized set of ego values, the novels depict the female hero's encounter with, and assimilation of, "history incarnate".

As Marshall, Naginski and Bonaparte have all indicated, the nineteenth-century novel evolves from the picaresque to the psychological; the quest for certitude and the Self acquires the religious overtones formerly associated with the quest for the divine. The epic's progression becomes rooted in everyday events. Patricia Thomson argues that George Sand's novels constitute an essential link in this transition from the novel of the Enlightenment to later developments in the nineteenth-century British novel:

As far as nineteenth-century prose fiction is concerned, it has always been difficult to bridge the gap between the achievement of Scott and Jane Austen and that of the Brontës and George Eliot. I see Sand as the missing link between the earlier nineteenth-century writers and those of the Victorian period...For too long the predominantly English critical tradition has made the Victorians seem more insular, less literary than they were. George Sand who had learned much from Richardson, Scott and Byron was, in turn, able to influence, with her analysis of passion, her poetry and her generous width of humanity, the later generation of English writers. (Thomson, 8-9)

The connection between Sand and Eliot is reinforced in numerous critical comparisons, in George Henry Lewes' concept of the ideal woman writer, and in Eliot's own correspondence. However, this study has focused on the particular importance of George Sand's psycho-mythic Consuelo and its "considerable relevance to the entire corpus of George Eliot's novels" (Thomson, 164). The transitional Consuelo, incorporating features of the Enlightenment novel with the psycho-mythic novel of the nineteenth century, is a Romantic novel of initiation. Both pagan and Christian mythology are used to depict the heroine's epic quest; this use of mythology and the central theme of initiation-individuation reappears in the heroine's experience depicted by Eliot several decades later. Several other themes connect Consuelo to the three Eliot novels we have considered. In The Mill on the Floss, the individual characterizations of Maggie Tulliver, Stephen Guest, and Philip Wakem recall Consuelo, Anzoleto and Albert from Sand's Consuelo. Both novels incorporate the heroine's relationship with the dark-light man who fosters her descent to primary consciousness. Eliot's Romola illustrates the evolution of the Western tradition in terms of "the heroine's journey;" the same pagan and Christian mythic aspects had been incorporated in the quest of Sand's heroine, Consuelo. Middlemarch appropriates Consuelo's Gothic imagery,

the window with its simultaneous inner and outer perspectives and Sand's psychological studies of anima-animus relationships. As Patricia Thomson determines, "Throughout George Eliot's writings there are many, many echoes of George Sand--far too many of them to be dismissed as irrelevant..." (181).

Central to our discussion is the heroine's quest, in which myth is made incarnate and an informed sympathy acquired from the integration of the primary and secondary aspects of the psyche. Vieme, Bourgeois, Cellier, and Naginski note that Consuelo's quest resurrects and re-embodies the myths associated with Orpheus, Demeter and Persephone, Psyche, Christ and the Madonna. The culmination of her experiences is individuation, the balanced vision of integrated consciousness which perceives the numinous in the mundane. Similarly, while Halperin notes an initiatory process in the Eliot heroines from "experience to vision to sympathy...[or from] self-absorption through self-examination and thence to self-knowledge" (125), Knoepfelmacher notes that, in her characters, Eliot "was led to revitalize the old heroic myths by creating new forms...[which demonstrate a progression]...from *scientia*--knowledge--to *sophia*, wisdom" (68-69). Equally, Wiesenfarth discerns "recognizable archetypal patterns...phases of human development" in Eliot's novels which "incorporate Hebrew, Christian and pagan myths as models" of the way "to a more perfect human life" (9). Finally, Bonaparte determines that Eliot "considered [myth] the symbolic expression of the collective human consciousness" and employed it, not only as allusion, but as the "poetical equivalents for the [novel's] literal action..." (15-17). Thus, the "complex and extensive mythological structure," which Bonaparte believes to be present in Eliot's novels, and which had initially appeared in Sand's Consuelo, is "the heroine's [psycho-mythic] journey" to individuation.

As both Sand and Eliot suggest, the heroine "has in h[er] own life to follow the road that humanity has trod before [her]" (Neumann, xvi). Thus,

individuation incorporates both a collective and personal historic aspect. Like the passing of an era's collective consciousness, the individual ego consciousness experiences deflation and the heroine "awaken[s] to feelings of spiritual aridity and death" (Murdock, 5). As Inanna-Astarte, Isis, Persephone, Dionysus, Christ and Psyche had all descended to the underworld, the female hero now makes her own initiatory "descent to the Goddess" (Murdock, 5). Here, in the ground of undifferentiated primeval being, the heroine experiences a numinous union, an atonement with humanity and history. Such was the nature of Consuelo's experience in the catacombs of the Grail Castle. Maggie Tulliver, Romola Bardi and Dorothea Brooke also revert to the "primal store" of the personal and collective primary consciousness, assimilate its archetypes and thus, become "history incarnate". Eliot describes the ego deflation, spiritual aridity, and the descent-ascent dynamic of individuation, which, she believes, perpetually creates and re-creates the "poetry" or "religion" of the soul:

Alas for the fate of poor mortals which condemns them to wake up some fine morning and find all the poetry in which their world was bathed only the evening before utterly gone--the hard angular world of chairs and tables and looking-glasses staring at them in all its naked prose. It is so in all the stages of life--the poetry of girlhood goes--the poetry of love and marriage--the poetry of maternity--and at last the very poetry of duty forsakes us for a season and we see ourselves and all about us as nothing more than the miserable agglomerations of atoms...This is the state of prostration--the self-abnegation through which the soul must go, and to which perhaps it must again and again return, that its poetry or religion, which is the same thing, may be a real everflowing river fresh from the windows of heaven and the fountains of the great deep--not an artificial basin with grotto work and gold fish. (Letters I, 264)

Creating the "poetry or religion" of the soul becomes, in twentieth-century, archetypal, analytic terms, the acquisition of "integral consciousness". S. B.

Perera argues that:

This necessity--for those destined to it--forces us to go deep to reclaim modes of consciousness which are different from the intellectual...peeling away defenses and persona identifications, the [initiate] regresses...to those primary-process, beginning levels where the death of inadequate patterns and the birth of the authentic, validated, balanced ego awaits...it means returning with those [depth] resonances, adding them to mental-cerebral, ordinary Western consciousness, in order to forge 'integral consciousness'...The incarnation-ascension rhythm of the healthy soul...[consists of] retrieving values long repressed and...uniting above and below in a new pattern.(142-143)

Consolidation of this conscious-unconscious connection via the ego-Self axis establishes a new totality of the psyche in which the subjective ego is governed by the objective, transpersonal Self or imago Dei.

The Sand-Eliot concept of informed sympathy emerges from this incarnation-ascent dynamic. "Integration of the masculine and feminine," the ego and unconscious aspects of the psyche, is marked, according to Murdock, by "reconnection with the feminine, the healing of the mother-daughter split" and the "healing of the wounded masculine" (5). Thus, integrated consciousness also equates with the resolution of the nineteenth century's head-heart, thinking-feeling dichotomy; the result is the psyche "in which knowledge passes instantaneously into feeling, and [in which] feeling flashes back as a new organ of knowledge" (Middlemarch, 183). While Consuelo demonstrates this in the spirit and wisdom which govern her actions as a master of the Invisibles, Maggie braves the terror of the flood to rescue her family marooned at the mill. Romola

resurrects the plague village and formulates a new matriarchal family in Florence. Dorothea Brooke's courage and generosity of spirit positively alter the course of at least three other lives. Each heroine demonstrates the final integration of ego and archetypal consciousness, the quest's culmination in the balanced psyche which then acts with informed sympathy.

According to Sand, Eliot and Murdock, informed sympathy or fellow-feeling is a force which has the potential to further the evolution of an entire culture. The Romantic's mal du siècle, the Victorian sense of anomie and the twentieth century's condition of alienation are all similar in that they arise from the "individual's fear of the course of history...the sundering of that unity...of past, present and future...[which] is one of the tragic contradictions of historical development" (Rahv in Keller, 22-23). As Neumann expresses it, an existential fear results from the one-sided ego perception of the world as merely "a scientific construction of the mind...the only reality" (Neumann, 340). A return to myth, Ellmann and Feidelson argue:

is in part an attempt to reconstitute the value-laden natural environment that physical science has tended to discredit. At the same time, it is a repossession of a cultural heritage...These mythical forms are still available because in another sense they are outside of history, residing in a timeless world below the threshold of consciousness. (617)

Since these "constituents of [historical and cultural] reality are...to be found in the unconscious," this necessitates a turning inward "to acquire a broadened reality principle appli[cable] to the world and the unconscious equally" (Neumann, 340-341). The heroines created by Sand and Eliot illustrate the process by which, "a woman...become[s] a free, responsible, individual human being, recognizing her own sacredness...living her own life and valuing her own soul" (Colvin, 1876, 612).

By depicting the individuation process to an integrated consciousness, both Sand and Eliot encourage the development of an informed sympathy within their readers.

Strictly speaking, in our consideration of the Sand-Eliot heroines, the critical approach to this study has been "feminist archetypal". However, part of our purpose has been to incorporate the recent developments in Jungian analysis, particularly those dealing with the concretization process inherent in masculine=ego=animus=male and feminine=unconscious=anima=female. Such gender-specific terminology led to what had formerly been considered individuation's completion in a "psycho-spiritual androgyny". Perhaps, now, we might rather speak in terms of the balancing of primary and secondary consciousness via the gradual integration of "otherness" into one's own psyche. Sylvia Brinton Perera reminds us that the myth of Inanna depicts "a pattern of psychological health... both in men and in women...a model of the incarnation-ascension rhythm of the healthy soul" (143). Similarly, Neumann notes that secondary consciousness now needs to "incorporate...the reality of the...archetypal psyche" (341). Thus, a creative, assimilative, integrated consciousness emerges to replace a repressive, patrilvalent status quo. This conjoint consciousness of a developed ego-Self axis appears in the self-integration of each of the four heroines we have considered.

In short, all these metamorphoses, regardless of their historical origins, reiterate each other as myth is made incarnate. Certain issues of inevitability and consequence arise out of our current study. For example, Cohen discusses the future ramifications of the quest's inherent father-daughter tie, an "identification with the masculine" which tends to formulate the male as well as the female. The relationship is symbiotic in that it "mold[s] the father [figure] to [the daughter and creates] something akin to the functional complementarity of parts in biological

organisms" (23). In the recognition that "the relationship [also] carrie[s] with it the potential for a future power reversal," it has been alternately

denigrated as 'feminization'...or extolled as 'the return of the repressed' both for the individual and the culture....Regardless of how this daughterly power has been interpreted...it clearly continues to emerge as a force to be reckoned with...the progressive realization of the daughter's power--a byproduct of her role in relation to her father in the nuclear family [or in relation to masculine allies] as it gets translated into a more general human, interpretive power--is destined to be the shaping force behind social organization.

(23)

While we have discussed the emerging of primary consciousness within the context of "the heroine's journey," a new secondary collective consciousness is also born. The creation of such a consciousness inevitably affects the balance of a society. Although the subject of another thesis, one wonders, then, whether the individuation process also marks the development of the male protagonists in the Sand-Eliot novels. The use of twentieth-century psycho-mythic studies to examine the experiences of the Sand-Eliot heroines reinforces the continuing importance of expanding the critical mass necessary for cultural evolution. Whatever the historic era or social conditions, the quest for informed sympathy remains essential: individuation is the process, the perennial Ariadne's thread by which the labyrinth of the centuries and of the psyche become known. George Sand and George Eliot are clearly echoed in Maureen Murdock's conclusion that "The compassion we experience...together will enable each one of us to move closer to understanding diversity rather than being threatened by it...women are deeply affecting the critical mass" (183). As Edward Edinger reminds us:

Society is no more than the sum total of all the individuals that make it up. It is not anything else. Therefore, the collective psyche of the human race is the sum total of all individual psyches. If a certain number of individual psyches have had the experience whereby the God-image, by reaching consciousness, has achieved the transformation, then those few individuals will function something like yeast in the dough. (1996, 113)

One final question then remains, a question which is as essential today as it was for the nineteenth-century reader: "How many will it take?" (1996, 113). For then, as now, since "There is no way of knowing...[perhaps] each individual ought to live...life out of the hypothesis that, maybe, one would do" (1996, 113).

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