

**IMAGES OF WOMEN IN CANADIAN LITERATURE
THE MOVEMENT TOWARD ANDROGYNY IN MODERN CANADIAN
FICTION ***

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Apart from the traditional feminine archetypes such as earth mother and *femme fatale*, another significant feminine figure is evolving in Canadian literature, that of the woman seeking, and at times achieving, liberation. Her search for liberation is often associated with the search for self-expression. Qualities such as an individual displays are not solely those traditionally considered feminine ; such a woman does not fulfill herself or find self-expression only through her role as wife, mother, or mistress ; she makes decisions and influences events, and frequently displays those characteristics and interests usually considered "masculine".

In our patriarchal society, we continue to follow the tradition of the Victorian age in defining gender roles. We apply the term "masculine" to such characteristics as aggression, ambition, vigour, competence, and lack of sentimentality, and "feminine" to passivity, intuition, sentimentality, tenderness, and submissiveness. Joseph Campbell, in his study of world mythology, *The Masks of God*, tells us that this essentially patriarchal view of society is distinguished "by its setting apart of all pairs of opposites — male and female, life and death, true and false, good and evil" (1). The movement away from such polarization, and from rigid sex stereotyping, toward a world in which individual roles can be freely chosen, is a movement toward androgyny. This is the movement I see in much of modern Canadian fiction.

The term "androgyny" is derived from the Greek words *andro* meaning male and *gyn* meaning female. Campbell's study outlines the shift thousands of years ago from matriarchy to patriarchy and to European man's suppression of the claims of the feminine.

In recent times, poets and mystics have been seeking a return to the androgynous ideal. Rainer Maria Rilke, in *Letters to a Young Poet*, wrote : "And perhaps the sexes are more related than we think, and the great renewal of the world will perhaps consist in this , that man and maid, freed from all false feeling, and aversion, will seek each other not as opposites, but as brother and sister, as neighbours, and will come together as *human beings*" (2).

* A shorter version of this text was read at the XIVth Congress of the International Federation for Modern Languages and Literatures (Aix-en-Provence, 28 August - 2 September 1978). An abstract has been printed in its *Proceedings*.

J.Neddham, in *Science and Civilization in China*, shows that in the East, Taoist mysticism seeks to recover the androgynous self. He quotes one of the most famous texts of Tao Te Ching, which says :

He who knows the male, yet cleaves to what is female
Becomes like a ravine, receiving all things under the heaven
(Thence) the eternal virtue never leaks away (3).

Psychologists have discovered through tests that creative males give more expression to the feminine side of their nature than do the less creative, although they do not as a group present an effeminate appearance nor do they evidence more homosexual interests than other men. The conclusion is that the creative impulse is associated with the movement toward wholeness and balance, and away from polarization (4).

To return to modern Canadian fiction, the presentation of a central female character who displays characteristics and interests usually considered masculine suggests a movement toward an androgynous society in which men and women may express their individuality, may choose their roles free from rigid sex stereotyping.

The figure of woman as strong and competent is, I believe, central to the Canadian tradition, evident from Canada's first novel, Frances Brooke's *History of Emily Montague* (1763), and from the sketches of Susanna Moodie, Canada's best-known nineteenth-century gentlewoman, *Roughing It in the Bush* (1852). Thus it is not surprising to me to find that the most significant feminine figure in modern Canadian literature is the one of whom I spoke in my opening remarks, the woman seeking and at times achieving self-discovery and liberation, the kind of woman whom Carolyn Heilbrun, in *Toward a Recognition of Androgyny*, describes as "hero", rather than "heroine", as central women characters are traditionally termed (5). Heilbrun cites George Bernard Shaw's Saint Joan, a woman who combined male aptitudes with female, as an obvious example of an androgynous figure who may be described as "hero" (6). The woman hero, as Heilbrun explains, displays not solely those qualities considered "feminine", such as tenderness, passivity, and intuition, but also those usually considered "masculine" such as courage, aggression, and initiative.

In a number of Canadian novels, I have found that the central woman character not only is a "hero" in these terms, but undergoes the same pattern of adventures which the archetypal male hero traditionally has undergone. The hero ventures on a quest or journey, the female hero, like the male, usually ventures alone. For the modern woman hero, this journey usually implies, to some extent at least, a voyage of self-discovery. It may be an entirely internal journey. As with the male hero, the female hero's journey may include a meeting with a "light" (Apollonian) or "dark" (Dionysian) person of the opposite sex, perhaps with both. If we are to speak in

Jungian terms, we may view these figures as functions of the animus, in the same way that women whom the male hero meets may be seen as function of his anima. Also, the hero traditionally meets a guide of the same sex. Finally, like the male hero, the female hero descends into the underworld and returns wiser or freer. This descent and return symbolize death and rebirth to a new life.

The earliest novel to which I wish to refer to demonstrate my thesis is Martha Ostenso's *Wild Geese* (1925) (7). The hero is seventeen-year-old Judith Gare. Judith is the only one of tyrannical Caleb Gare's four children with the courage to oppose him. Her name is suitably chosen. In a scene that brings to mind the Biblical Judith who decapitated Holofernes and liberated the Jews (8), Judith narrowly misses freeing her family from Caleb's bondage when she heaves a well-sharpened axe at his head.

There is an intriguing reversal of sex roles among the Gare children, which contributes to the androgynous implications of the novel. The older boy, Martin, is gentle, submissive, and frail. Judith is big, strong, aggressive, and determined. She continually opposes her father's will, while Martin, along with the rest of the family, accepts his domination. Lind Archer, a young teacher who has come to board with the Gares, and who demonstrates the traditionally feminine qualities, functions as Judith's guide - most importantly, by helping her to develop the "feminine" qualities which have been suppressed in her angry attempts to withstand her father's pressure, as well as by giving her the friendship and support none of her family offers, and finally by arranging her elopement with her lover, Sven Sandbo. Sven is the "dark" man in Judith's life. He returns opportunely to his home on the neighboring farm at the moment when Judith can no longer tolerate her life at home, and so provides her escape.

Judith's passage through the underworld begins when father ties her hand and foot to the barn floor following her attack on him with the axe. This imprisonment is the physical counterpart to the psychological oppression which follows, as he threatens to have her jailed for attempted murder if she tries to leave the farm. It is Lind Archer who arouses Judith from the apathy and despair she sinks into at this time.

Judith's quest is basically external, with, of course, psychological overtones. Her trials are largely physical - ranging from her ordeal in the barn to her endless hours of forced labour in the fields. Her quest ends with freedom. Overcoming obstacles set up by her own family - and it is interesting to see the female support of male domination in this family - her mother's determination to keep her at home, her sister's lack of compassion, as well as her father's continual oppression - once she escapes from the farm and to the marriage she wants, she is free.

Some years ago, in a study of women in the novels of Frederick Philip Grove,

I wrote that "throughout his writing, Grove has been moving in the direction of an androgynous society, in which roles are no longer sex-stereotyped", that "Grove points out that a man may quite naturally possess those qualities traditionally ascribed only to women", and that "he shows us women who in so many instances are rebelling against stereotyped, stultifying and inferior roles, women as strong as, or stronger than, men; and women who successfully take on activities once reserved for men" (9).

Grove does present in his novels two obvious stereotypes: the submissive wife, possessing the characteristics of the Earth Mother, is found in some form in all his prairie novels, as is the *femme fatale*, for in Grove's writings the woman is always the seducer. But the submissive wife sometimes rebels, and the power of the *femme fatale* wanes. A new woman emerges in Grove's fiction. She may appear to the male protagonist as Earth Mother or *femme fatale*, but she rebels against being locked into such a role, and creates a role for herself, that of the independent woman.

There are many examples of such a woman in the Grove canon, but I shall speak briefly of only one - Maud Doolittle of Grove's futuristic novel, *The Master of the Mill* (1944). Maud represents modern woman capable of undertaking and succeeding in a variety of roles; she is at various times secretary, business executive, mistress, and mentor. She never marries, yet she plays a significant part in the lives of two generations of mill owners.

Miss Doolittle joins the Mill in the early 1890's as private secretary to Sam Clark, the mill owner's son, and eventually succeeds him as sales manager. When Sam takes over the mill on the death of his father, he appoints her vice president. Maud thus becomes a powerful figure at a time (the end of the nineteenth century) when, as the narrator points out, it was an extraordinary thing for a woman to rise, by sheer ability, to such a height in the business world" (10).

Despite her intelligence and ability, Maud, who is extraordinarily beautiful, retains her feminine charm. Sam's son, Edmund, who becomes her lover, says to his father: "She should have been your wife and my stepmother. She was, she is, a woman fit to be the mother of kings and rulers of empire". There is no movement toward androgyny with Edmund, who sees the ultimate role of a woman as "mother of kings and rulers of empire". In her seduction of Edmund, Maud takes on the guise of the traditional *femme fatale*: heavy makeup, rubies in her hair, a black dress. She is twice the age of Edmund, who is twenty-one at the time. Maud refuses to marry Edmund. Instead, she steers him "maternally" into a marriage with someone of conventionally appropriate age and background. Surely, Maud Doolittle, rational and intuitive, charming and intelligent, beautiful and capable, comes close to the androgynous ideal. Like many androgynous figures, she remains essentially alone.

It is in later novels that we see the more internal quest of the female hero, her search for self-realization, often in conjunction with an external voyage away from a specific place or person or to a specific location. Ethel Wilson's *Swamp Angel* (1954) provides an example of the female hero who undertakes a journey which is both external and internal. Maggie Llyod starts on her journey to free herself from an insupportable marriage. She is not an escapist, for she does not seek to escape from life or responsibility, only from a humiliating and reductive relationship. *Swamp Angel*, then, begins where Ibsen's *Dolly's House* ended - as Maggie walks out the kitchen door.

Her journey takes her from Vancouver to the interior of British Columbia. While spiritually she is also taking a journey into herself. She stops at a village significantly named Hope, where she stays for three days. The narrator describes this day as "like the respite that perhaps comes to the soul after death" (11), an obvious reference to her death to her former life. From here she goes on to face a series of tests and obstacles seemingly requisite to her entry into a new life.

Maggie demonstrates characteristics usually labelled masculine. First, she is an excellent fisherman, and very proficient at making flies for fishing, a skill her father had taught her. This skill is important as it provides her with the money she needs to escape from her husband, to whom she has been housekeeper, sex object, and ego booster, but not a human being. Also, she reverses the stereotyped male-female pattern by rescuing a man in distress. Yet, despite her "masculine" skills and activities, Maggie possesses the more characteristically "feminine" traits of gentleness, helpfulness, and compassion. She is sexually attractive. She is motherly to the small son of the Gunnarsens, the young couple at whose lodge she finds work. She excels in the traditional feminine art of cooking. In her combination of the masculine and the feminine, Maggie, too, approaches the androgynous ideal.

The elderly and eccentric Hell Severance is Maggie's mentor, the traditional sage who comes to the aid of the hero. She is also Maggie's alter ego: both Maggie and Nell have been trapped by the past and both must free themselves from it to go on, Maggie to a new life, Mrs. Severance to death. They are linked by Mrs. Severance's gun, the *Swamp Angel*. Nell sends the gun to Maggie to throw away after her death, and Maggie writes to Nell when she receives it: "I am so sure that our ability to throw away the substance, to lose all yet keep the essence, is very important" (p.129).

Maggie's adventures include physically rescuing one of the Gunnarsen's lodgers from the lake, materially rescuing the Gunnarsen fishing lodge from imminent failure, and psychologically rescuing Vera Gunnarsen after her suicide attempt. Of the tests and obstacles Maggie meets, Vera is the most difficult. Vera is a stereotype of the wife who sees herself solely in relation to her husband, who cannot relate to other women, and who sees any capable, attractive woman only as a rival - to be watched,

resented, envied, and suspected. When he sees that by driving Maggie away she has alienated her own husband, she tries to drown herself, and, ironically, it is to Maggie that she turns for help.

By the conclusion of the novel, Maggie has overcome a series of obstacles, and has decided to remain with the Gunnarsens, whom she will continue to support, individually and as a family, and in the running of the lodge. She has confronted her past, and in accepting its tragedies, the death of her first husband and her only child, has learned, as she tells Nell Severance, to "lose all but keep the essence".

Maggie is treading a very difficult path. She involves herself with others, as Nell says, quoting John Donne in their last conversation, "No Man is an Island" (p.150). Yet, at the same time, she accepts her own isolation, realizing, "I am alone and like a swimmer, I have to make my way on my own power. Swimming is like living, it is done alone" (p.99).

When we first meet Peggy Sanderson of Morley Callaghan's *The Loved and the Lost* (1959), she has already left home and rejected the class structures and racial barriers of conventional society. From the onset, she is an anti-establishment figure. She moves among the blacks of Montreal's St. Antoine district. Her home, a basement room in a shabby house below the mountain, is her underworld.

Peggy is a young woman who both seeks and gives love, in the true sense of the word, and meets with anger and resentment from whites and blacks of all levels of society, for they cannot understand anyone attempting to transcend race and class. The blacks, with their primitive music, their night life, and their location below the mountain, provide the Dionysian element in her life. Jim McAlpine, the middle-class protagonist from the academic world, is the Apollonian figure. He seeks to change Peggy's life and is the one person who has an opportunity to save her. At one point, Jim's colleagues suggest that he is Orpheus to Peggy's Eurydice :

There she is, lost in the dark underworld. Montreal's Plutonian shore. Like Eurydice. Remember the lady?
Bitten by a snake, Foley said.
And certainly our little Peggy has been badly bitten.
So McAlpine becomes her Orpheus (12).

This conversation effectively foreshadows the resolution which occurs when Jim, doubting Peggy, leaves her alone in her basement room and she is raped and murdered. Jim realizes his failure and the Orpheus-Eurydice parallel is recalled by these words at the conclusion of the novel : "In a moment of jealous doubt his faith in her had weakened, he had lost his view of her and so she has vanished. She had vanished off the earth. And now he was alone" (p.233).

The carved leopard and the little church Peggy shows Jim indicate two polarities of experience : the leopard suggests fierceness, power, lurking violence, sexuality; the church, simplicity, grace, love, the spiritual. For Peggy, they go together. For Jim and for most people they are antithetical, as opposite as male and female in our anti-androgynous world. But Peggy sees and accepts an androgynous world in which these seeming opposites can be reconciled.

A comparison Jim makes between Peggy and Joan of Arc underlines her heroic character and her androgynous quality, as well as foreshadowing her fate :

She, like Joan, lived and acted by her own secret intuitions. Joan had shattered her world, and Peggy shattered people too. Not only Malone, but Mrs Murdock : even Foley. She would shatter all the people who lived on the mountain and the people who prayed on the mountain. Joan had to die, he thought with a sharp pang, simply because she was what she was. And there had been terror in Peggy's face as Malone's hand reached out for her ; she had sensed that there were many others like Malone, who would destroy her (p.131).

Peggy stands alone seeking to bridge the gulf between classes, races, and sexes. But ultimately neither man nor woman, upper, middle, or lower class, black or white understands or accepts her. Everywhere she goes she causes jealousy, resentment, quarrels, and confusion — "A fool saint" Robertson Davies might call her (13). Yet she is determined to be her own person. Like the two preceding characters, Maud Doolittle and Maggie Llyod, Peggy is ultimately alone. Working in factory, living alone, she never capitulates to the conventional world which persecutes her, but she must pay for her intransigence. Because she is viewed from the outside throughout the novel, she remains an elusive figure ; Callaghan gives the reader the portrait of society's reaction to an outsider rather than a portrait of Peggy herself.

I shall conclude with a discussion of three recent novels : *The Book of Eve* (1973), *Surfacing* (1972), and *The Diviners* (1974).

Constance Beresford-Howe's *The Book of Eve* presents as unlikely a hero as we shall find. Eva Carroll is a seventy-year-old middle-class housewife who walks out of her forty-year-old-marriage carrying a copy of *Wuthering Heights*, a poetry anthology, glasses, blood-pressure pills , and "warm old-woman underpants". Like Maggie Llyod, she leaves without a word of farewell. Unlike Maggie, she leaves without any preparation whatever. Why does she leave so precipitously. She tells us that it was "the cold white autumn light pouring through the landing window as I climbed with the tray. It seemed to bleach the stairway into something like a high white cell. The

night before on TV I'd seen cells like that in Viet Nam or somewhere, for political prisoners. You saw them crouched at the bottom of narrow cages, looking up at the light. I've never had a political conviction in my life, unless you count being bored by politics. But there I was just the same. Under bars" (14).

Eva moves into different world when she moves into a basement apartment just two miles from her home. The first morning, she says, "I opened my eyes into a perfect self-centered bliss without past or future, and rejoiced in everything I saw" (pp.6-7). Nevertheless, Elysium turns into Hades – for this is a dark, dingy, subterranean world in which she must come to terms with her past, which is revealed through a series of flashblacks, and to some understanding of herself and acceptance of the present and of her new life.

Eva, too, passes through a series of tests – physical illness, psychological illness, loneliness, the temptation to go home. She is helped through these trials by a forty-seven-year old Hungarian-Czech refugee named Johnny, and educated factory worker and gourmet cook. Johnny would be as unlikely to have turned up in her previous middle-class existence as would "old Tom", the battered neighbourhood cat Eva adopts, and to whom Johnny bears a distinct resemblance. Johnny is the fittingly dark-haired Dionysian figure. There is some reversal of the usual gender roles in the relationship between Johnny and Eva ; Johnny whips up magnificent meals ; Johnny wants to settle down and put his Wilton carpet on Eva's basement floor , Johnny is twenty-three years younger than Eva.

The cycle of the seasons helps define Eva's progress. She has left home in late September and undergoes her series of trials through late fall and winter. In spring, appropriately, she emerges from her underworld. This event is signified by the opening of the door from her cave-like basement apartment to the outer world. It is Johnny who, after much struggle, succeeds in freeing the door, which had been jammed shut for years, just as it is Johnny who helps her free herself from her past, to become a new person. What Maggie Llyod always knew , Eva learns finally from her experiences that the "perfect self-centred bliss" she felt when she first left home is not the answer, that even at seventy one cannot opt out of life, but must remain involved with others. As Eva so cryptically puts it, finally, "I never cared much for paprika and I hate Wilton carpets. But happiness isn't the point you see, any more than virtue was when I left. . . ." (p.169).

The unnamed protagonist of Margaret Atwood's *Surfacing* is journeying to her childhood home. She is also journeying from the city back to nature, from civilization to the primitive, from present to past, from illusion to reality. Thus her quest functions on multiple levels other than the ostensible one – a search for her missing father – and becomes primarily a journey into herself. Her dive into the lake is a

plunge into the depths of her own being. Her finding of her father's body in the lake jolts her into an awareness of the reality about herself which she has been suppressing, of the truth she could not face : "It was all real enough. It was enough reality for ever. I couldn't accept it, that mutilation , ruin I'd made. I needed a different version"(15). She is referring, of course, to her abortion. She recalls, now, the actual events which she has thus far successfully transformed in her mind into "a different version" – into marriage, a child, and divorce. Now she accepts the reality and her own responsibility :

I could have said no but I didn't ; that made me one of them too, a killer. After the slaughter, the murder, he couldn't believe I didn't want to see him any more ; it bewildered him ; he resented me for it, he expected gratitude because he arranged if for me, fixed me so I was as good as new ; others, he said, wouldn't have bothered. Since then I've carried that death around inside me, layering it over, a cyst, a tumour, black pearl ; . . . (p.145).

This woman is an intriguing example of one who has lost her feminine impulses and taken on masculine. She has displayed some positive aspects of the male impulse. In her journey into the wilderness with her lover and a married couple, she has taken the initiative. She is the only one of the four who can cope with the natural world. She takes her companions fishing, baits their hooks, cleans the fish they catch, and generally takes on the role of wilderness guide.

At the same time, she has been aware of her inability to feel and her inability to love, aspects of the feminine side of her nature which she has lost : "I realized I didn't feel much of anything. I hadn't for a long time . . . At some point my neck must have closed over, pond freezing or a wound, shutting me into my head" (p.105). The loss of her feminine impulse is involved in her rejection of her unborn child when she agreed to an abortion, a rejection which she has found so insupportable that she has blocked it from her memory, revising the actual events to a more acceptable version. The loss of her creative impulse, evinced by her struggles with her sketches during her stay at the cottage, is further evidence of the loss of the feminine aspect of her being. When, after she has dived into the lake and into her own being, she says, "that made me one of them too", she recognizes her own participation in the male impulses of our modern patriarchal society. She understands her own involvement in that society which she, herself, has been condemning, and which is symbolized in the novel by the senseless killing of the blue heron, which she and her friends find hanging from a tree in the woods. This is a society in which the excessive male impulse toward aggression, violence, and killings, the force that "turns anybody subject to it into an object" (16) holds sway.

The protagonist does not surface from her underworld until she has deliberately become pregnant to replace her aborted child, has communicated with her dead parents (most significantly with her mother, who appears to her as a nurturer, a protector of life, feeding the birds outside the cottage), has destroyed everything linking her with the artificial world she can no longer tolerate, and has identified herself with the natural world. Finally, cleansed through suffering, she re-enters her own time and place to begin anew, having moved toward wholeness by renewing her feminine characteristics.

Margaret Laurence presents Morag Dunn of *The Diviners* in contrast to Morag's childhood friend, Eva Winkler. Eva is a portrait of the imbalance toward the feminine. Timid and submissive, compassionate and kind, Eva is a victim of male domination – in childhood, beaten by her father, in adolescence, achieving popularity through sexual accessibility. Aborting her illegitimate child, she renders herself forever sterile. Eva remains in small town Manawaka, where she continues to play out her feminine role – nursing the elderly, tending neglected graves, adopting other people's children.

In contrast, Morag leaves town as soon as possible. Her feminine impulse to love and tenderness is balanced by her determination, courage, and initiative. In her quest for self, Morag is influenced by a number of anima figures. Christie Logen, her garbage-collecting surrogate father, who encourages her to ignore the town's narrow-minded citizens, and Jules Tonnerre, the Metis lover who fathers her child, are Dionysian figures who stimulate her creative impulse and encourage her self-assertion. Brooke Skelton, the intellectual university professor she marries, provides the Apollonian element in her life.

The novel demonstrates Morag's struggle for selfhood and independence which, since she is a writer, includes a struggle for development of her creativity. At the novel's conclusions, Morag has come close to the androgynous ideal (17). She has learned to be essentially alone, yet warm and accepting of others. As a successful writer, she has succeeded in balancing the feminine and masculine impulses within her, and exemplifies Coleridge's dictum, "The truth is, a great mind must be androgynous" (18).

The heroes I have discussed, however briefly, in support of my thesis are a motley crowd indeed – ranging in age from seventeen to seventy, in occupation from factory worker to farmer to writer, from commercial artist to vice president, and including a couple of housewives. They include the single and the married and those who want to get out of marriage.

What is intriguing is not so much their diversity as their similarity. All these women undertake a quest or journey, with varying degrees of success. They are

journeying toward wholeness. None of them is a stereotype — all have stepped out of the mould — all are individuals. All find themselves flouting convention : Judith runs away from home , Maggie, Morag, and Eva walk out on their husbands ; the unnamed protagonist of *Surfacing* rejects the cliché-ridden world of the 1970's ; Peggy ignores social structures. None of these women seeks the conventional goals of today — money power, a successful marriage, social prestige. For none of them is the usual male-female relationship the primary objective. What, then, do they seek ? They seek, first of all, freedom. At the most primitive level, Judith seeks physical freedom. Most seek psychological freedom — the freedom to achieve and express their own identity, which they cannot do while locked into sex-stereotyped roles. Often these women must first discover what this identity is. For all of them, in fact, their journey, never an easy one, becomes a learning process, through which they discover truths about themselves and their world, and their own role. All of them strive toward wholeness. As they approach the androgynous ideal, the freedom and sense of self-worth they achieve make their difficult journey well worth the price.

Several of these women are alone at the conclusion of the novel. There are the women who appear to have approached most closely to the androgynous ideal of wholeness. Maud Doolittle of *The Master of the Mill*, Maggie Llyod of *Swamp Angel*, Morag Dunn of *The Diviners*, and Eva Carroll of *Book of Eve* have all to some degree adopted traditionally masculine traits, balancing their "feminine" sensitivity and compassion with "masculine" determination, strength or purpose, and rationality, complementing the "feminine" with the "masculine". As they become more complete human beings, they can and do give and receive love without becoming either unduly possessive or excessively reliant on the other , for androgyny, as Heilbrun explains, "suggests a spirit of reconciliation between the sexes ; it suggests, further, a full range of experience open to individuals who may, as women, be aggressive, as men, tender ; it suggests a spectrum upon which human beings choose their places without regard to propriety or custom" (19).

NOTES

1. *Joseph Campbell, The Masks of the Gods : Occidental Mythology, New-York : Viking Press Edition, 1970, pp.26-7.*
2. *Rainer Maria Rilke, Letters to a Young Poet, trans. M.D. Herter, New-York : Norton, 1934, p.38.*
3. *J. Needham, Science and Civilization in China, Cambridge : Cambridge University Press, 1956, II, p.58.*

4. D.W. MacKinnon, "What Males a Person Creative ?" *Saturday Review*, Feb. 10 1962, p.16.
5. Carolyn G. Heilbrun, **Toward a Recognition of Androgyny**, "Part Two : The Woman as Hero", New-York : Harper and Row, 1974.
6. Heilbrun, p.110-111.
7. Martha Ostenso, **Wild Geese**, Toronto : McClelland and Stewart, New Canadian Library Edition, 1961.
8. **The Holy Bible**, *Book of Judith*, 10:1 - 13:10.
9. Lorraine McMullen, "Women in Grove's Novels", **Grove Symposium**, Ottawa : University of Ottawa Press, 1974, p.74.
10. Frederick Philip Grove, **The Master of the Mill**, Toronto : McClelland and Stewart, New Canadian Library Edition, 1961. All page references are to this edition.
11. Ethel Wilson, **Swamp Angel**, Toronto : McClelland and Stewart, New Canadian Library Edition, 1962, p.40. All page references are to this edition.
12. Morley Callaghan, **The Loved and the Lost**, Toronto : Macmillan of Can., Laurentian Library Edition, 1970, p.135. All page references are to this edition.
13. In Robertson Davies' **Fifth Business**, Toronto : Macmillan of Can., 1970, the protagonist, Dunstan Ramsay, becomes involved with a woman he believes to be a saint, and who seems to fulfill the requirements of hagiographers to be termed a "fool-saint".
14. Constance Beresford-Howe, **The Book of Eve**, Toronto : Macmillan of Can., 1973, pp.1-2. All page references are to this edition.
15. Margaret Atwood, **Surfacing**, Toronto : General Publishing, Paperjacks edition, 1973, p.143. All page references are to this edition.
16. Heilbrun, p.4.
17. See Nancy Bailey, "Fiction and the New Androgyne : Problems and Possibilities in **The Diviners**", *Atlantis* , vol. 4, no.4.
18. Heilbrun, XX.
19. Heilbrun, X-XI.