

Contents

Preface xi

Part I. Toward a Feminist Poetics

1. The Queen's Looking Glass: Female Creativity, Male Images of Women, and the Metaphor of Literary Paternity 3
2. Infection in the Sentence: The Woman Writer and the Anxiety of Authorship 45
3. The Parables of the Cave 93

Part II. Inside the House of Fiction: Jane Austen's Tenants of Possibility

4. Shut Up in Prose: Gender and Genre in Austen's Juvenilia 107
5. Jane Austen's Cover Story (and Its Secret Agents) 146

Part III. How Are We Fal'n?: Milton's Daughters

6. Milton's Bogey: Patriarchal Poetry and Women Readers 187
7. Horror's Twin: Mary Shelley's Monstrous Eve 213
8. Looking Oppositely: Emily Brontë's Bible of Hell 248

Part IV. The Spectral Selves of Charlotte Brontë

9. A Secret, Inward Wound: *The Professor's* Pupil 311
10. A Dialogue of Self and Soul: Plain Jane's Progress 336
11. The Genesis of Hunger, According to *Shirley* 372
12. The Buried Life of Lucy Snowe 399

Part V. Captivity and Consciousness in George Eliot's Fiction

13. Made Keen by Loss: George Eliot's Veiled Vision 443
14. George Eliot as the Angel of Destruction 478

Part VI. Strength in Agony: Nineteenth-Century Poetry by Women

15. The Aesthetics of Renunciation 539
16. A Woman—White: Emily Dickinson's Yarn of Pearl 581

Notes 651

Index 699

Index

- Abrams, M. H., 46
- Adam, 195–99 passim, 225, 227, 254, 264, 283; in Austen and S. Richardson, 168; in Milton, 188, 194; in *Frankenstein*, 229–39 passim; and St. Paul, 385; in “A Drama of Exile,” 391; in *Shirley*, 394; and “The Lifted Veil,” 457; and Eliot, 496
- Addison, Joseph, 131; and Richard Steele, *The Spectator*, 117
- Aeschylus: *Prometheus Bound*, 195, 229; translations of, 546–47
- Agoraphobia, xi, 101–02; in women, 53–59 passim; and escape, 84–85; of Dickinson, 555, 557, 583, 593, 595, 604, 606; in *Great Expectations*, 619
- Alcott, Louisa May, 558; *Little Women*, 25, 64, 70, 350, 483–84; “Behind A Mask,” 473
- Alvarez, A., 284
- Amnesia: in women’s writing, 58–59; and female memory, 97–101; in *Romola*, 495
- Ancestral mansion. *See* Architecture, ancestral mansion
- Anderson, Quentin, 523
- Androgyny, 65, 69; Woolf on, 192; in *Wuthering Heights*, 264–67, 276, 287, 295–98 passim, 306; in Eliot and E. Brontë, 307; in *The Professor*, 319, 325, 326, 327, 332; in *Villette*, 423, 432; in *The Mill on the Floss*, 492; and Fuller, 532; and female power, 616–17
- Angel, woman as. *See* Woman as angel
- Angel in the House*, *The*. *See* Patmore, Coventry
- “Anger, Jane”: on women, 219
- Anger. *See* Madness and anger
- Animal symbolism: in Blake, 95; in Dickinson, 100, 595, 598–99, 602–03, 611, 631–33; in *Wuthering Heights*, 282, 303–05, 308; in *The Professor*, 323, 328; in *Jane Eyre*, 340, 351; in *Shirley*, 389, 397; in C. Brontë’s letters, 399; in *Villette*, 412, 415, 428, 429; in Eliot, 467, 486, 492, 493, 497; in “Goblin Market,” 567, 570. *See also* Birds; Dogs; Horses and riding; Insects; Serpents
- Anonymity. *See* Names
- Anorexia, xi, 25; in women, 53–59 passim; as escape, 85–86; in Austen, 142; in *Castle Rackrent*, 149, 150; in *Wuthering Heights*, 275, 282, 284–87, 292, 298, 301–02; in *Shirley*, 314, 390–91. *See also* Cooking; Food; Fruit; Starvation
- Aphasia, 58. *See also* Amnesia; Language
- Aquinas, Thomas, 501
- Architecture, xi, 107, 120, 198, 209, 216–17, 375; in female fiction, 83–92, 312–13; in Austen, 121–22, 129, 154; in *Wuthering Heights*, 261, 271–74, 275, 280; in *Jane Eyre*, 336–71 passim, 612; in *Shirley*, 381, 384, 393; in *Villette*, 403–17 passim, 420–38 passim; in Eliot, 462–63, 470, 485, 487, 501–07; in Anne Finch, 478; in *Aurora Leigh*, 578–80; in Dickinson, 604, 607, 611–13, 631–33
- windows: in “Snow White,” 37; in Dickinson, 146; in Milton, 202; in *Wuthering Heights*, 261, 271–74, 275, 280; in *Jane Eyre*, 336–71 passim, 612; in *Shirley*, 381, 517–19, 520; in *The Mill on the Floss*, 512; in *Uncle Tom’s Cabin*, 534
- ancestral mansion: in “The Yellow Wallpaper,” 89–91; in *Castle Rackrent*, 149–51; in Austen, 154, 177; in C. Brontë, 381, 438; in Stowe, 473, 533, 534; in Eliot, 485
- attic: in “The Yellow Wallpaper,” 89–90; in Austen, 122, 348, 354, 360; in *Frankenstein*, 235; in *Jane Eyre*, 347–49; in *Villette*, 409, 425–26, 431, 438; in *The Mill on the Floss*, 491, 492; in *Uncle Tom’s Cabin*, 533–34
- parlor/sitting room/drawing room: and Austen, 109–10, 112, 113, 122, 144, 153, 177, 179; and Edgeworth, 151–53; Woolf on, 153, 188; in *Shirley*, 378; in Eliot, 450, 454; in “The Snow Image,” 618
- library: in Austen, 137; and Woolf, 192; in “The Lifted Veil,” 464; in *Middlemarch*, 511, 530; and Alice James, 512. *See also* Christianity; Claustrophobia; Landscape; Prisons
- Aristotle, 5, 7, 212; on femaleness, 53
- Arnold, Matthew, 229, 257; “Philomela,” 43; on *Villette*, 337, 338; “The Buried Life,” 401–02; “Haworth Churchyard,” 439
- Arthritis, rheumatoid, 53
- Attic. *See* Architecture, attic
- Atwood, Margaret, 510; *Lady Oracle*, 57, 473
- Auden, W. H., 174, 277; on Austen, 112
- Auerbach, Erich, 46
- Auerbach, Nina, 122, 415
- Augustine, Saint, 30

- Austen, Jane, xi, 9, 57, 72, 78, 80, 82, 101, 331, 373, 374, 395, 444, 491, 540, 562, 585; *Persuasion*, 7-8, 11-12, 13, 16, 27, 43, 44, 60, 112, 117, 119, 136, 174-83, 405, 522, 627; *Northanger Abbey*, 58, 113, 128-45, 146, 149, 150, 152, 154, 160, 176, 177, 179, 238, 259, 275, 410, 585, 620, 643; *Emma*, 58, 136, 157-60, 163, 173-74, 181, 183; "Bit of Ivory," 63, 83, 107-08; spatial metaphors about, 108-13; *Love and Freindship*, 113-19, 121, 122, 162, 171; and the picaresque, 114-15, 116; *The Watsons*, 115, 126; on romance, 116-21 passim, 132, 136, 142, 179; female characters in, 116-27 passim; *Pride and Prejudice*, 117, 120, 136, 157-58, 161, 172-73; *Sense and Sensibility*, 117, 120, 125, 136, 156-57, 172, 183; *Lady Susan*, 119, 155-56, 317; *Sanditon*, 119, 183; *Mansfield Park*, 120, 163-68, 170-72; "Catharine," 122; "Frederic and Elfrida," 126, 127; "Jack and Alice," 126, 127; "Lesley Castle," 127; on history, 132-36; on education of women, 133-36 passim; and disease, 141, 162, 174, 177, 182-83, 335; and silence, 143-44, 160-62, 165, 169, 178; shrews in, 155, 169-74, 181, 183; Satanic heroes in, 206; as narrative "presence," 548
- Authority: definition of, 4, 28, 45-46; and death, 14, 18, 36, 40; male anxiety about, 32, 110; monstrous female, 34-36, 66-67, 155, 159, 208, 209-10; of male genres, 67-71 passim; female anxiety about, 233, 316, 550-58. *See also* Madness and anger; Woman as monster
- male literary, 6-7, 11-16, 16-20 passim, 48, 59, 179, 188, 208-12 passim, 450, 556-57, 574; in Austen, 175; in Eliot, 499, 500-03, 505, 531; in Keats, 552-54; in "The Snow Image," 618-19
- patriarchal, 38-39, 138-40, 143-44, 198, 439; in *Middlemarch*, 214-18, 507-10; in *Wuthering Heights*, 280-82; in *The Professor*, 324; in *Jane Eyre*, 340, 357; in *Villette*, 430; in "The Lifted Veil," 464
- female struggle for, 71-75, 82, 99, 158, 227, 311, 317, 434-35, 437, 439, 446, 448-49; in *The Professor*, 329-31; in "Armgarth," 454-55; and clairvoyance, 474; in Eliot, 485, 523-24, 531, 533; in Dickinson, 608, 616, 649
- female relinquishing of, 444; in Austen, 160-69; in Shirley, 394-95, 397; in Eliot, 450-51, 467; and C. Rossetti, 564-75; in Barrett Browning and C. Rossetti, 645
- Bachelard, Gaston, xiii; *The Poetics of Space*, 87-88, 108
- Balzac, Honoré de, 13, 540
- Barnes, Djuna, *The Book of Repulsive Women*, 247
- Barrett Browning, Elizabeth, 57, 124, 393, 444, 473, 474, 559, 562, 589; *Aurora Leigh*, 18-19, 23, 25-26, 35, 36, 37, 41, 44, 58, 99-100, 453, 506, 541, 559-61, 570, 575-80, 582, 583, 587, 617, 621, 640, 643-44, 645, 648; on women writers, 66-67, 69, 71, 109, 481, 539-40; "An Essay On Mind," 70; "A Vision of Poets," 70; "An Island," 102-04; "A Drama of Exile," 189, 375, 391, 481; "Bertha in the Lane," 463; male critics on, 543-44; *Poems Before Congress*, 544; translation of *Prometheus Bound*, 547; and renunciation, 564; Dickinson on, 647-48
- Bart, Pauline, 53
- Barth, John, 374
- Barthes, Roland, 10
- Beddoes, Thomas Lovell, 242-43
- Beethoven, Ludwig von, 453, 606
- Behn, Aphra, 540; on female authorship, 63, 65, 66
- Bell, Currer, Ellis, and Acton, 65
- Bergman, Ingrid, 143
- Bernard, Jessie, 53
- Bersani, Leo, 11-12, 20, 165, 253, 258, 264, 268, 283, 291, 299
- Bettelheim, Bruno, 37-41 passim, 303
- Bewick, Thomas; *History of British Birds*, 339, 404
- Bianchi, Martha Dickinson, 559, 563
- Bible: *Genesis and Shirley*, 287, 395; Samson, 356, 368; John the Baptist, 365; Salome, 365; Saint John, 365; feminist revision of, 374, 385-86; Sisera and Jael, 412, 433, 455, 492; Vashiti and *Villette*, 424; Cain, 451, 456; *Exodus*, 469; and Biblical criticism, 502; "Female Scripture Characters" in *Middlemarch*, 520; *Ecclesiastes*, 524. *See also* Adam; Christ; Christianity; Eve; Fall, the; Satan; Sin; Virgin Mary
- Bildungsroman: in Austen, 128; and *Franckenstein*, 238; *Wuthering Heights* as, 253-54, 259, 276; *The Professor* as, 315, 335; *Jane Eyre* as, 339-71 passim; and women, 426
- Bingham, Millicent Todd, 563
- Birds, symbolism of: in *Wuthering Heights*, 284; in *Shirley*, 377-78, 382-84; in *Villette*, 431; in Dickinson, 637-38
- Blackmur, R. P., 541, 543, 545

- Blackstone, Sir William, 155
- Black subculture and women: 73–74, 120–21, 482
- Blackwood, John, 488, 491
- Blackwoods*, 445
- Blake, William, 205, 232, 233, 234, 242, 273, 276–83 passim, 295, 452, 469, 478, 530, 638, 645; on women, 12, 28, 200, 443; on “generation,” 37; *For the Sexes*, 95; *The Marriage of Heaven and Hell*, 189, 308; *Milton*, 195, 200–01, 204; *The Book of Urizen*, 200–01, 268, 294, 297, 299, 300, 604; on imagination, 203, 612–13; on “Female Space,” 213; on Milton and women, 218; on the Fall, 248; *Songs of Innocence*, 254; and E. Brontë, 254–55; on “Energy,” 265–66; *The Book of Thel*, 567; on “Nobodaddy,” 587, 594, 603; “The Mental Traveler,” 611
- Blindness. *See* Eye troubles and blindness
- Bloom, Harold, xiii, 6, 145, 201, 221; *The Anxiety of Influence*, 46–53, 59, 188, 192, 193; on Milton, 191
- Bogan, Louise, 477; and women’s poetry, 541–42, 562
- Bonheur, Rosa: on transvestism, 65–66
- Borges, Jorge, 502
- Borgia, Lucrezia, 459, 460
- Boskind-Lodahl, Marlene, 86
- Bowles, Samuel, 558, 559
- Braddon, Mary Elizabeth, *Lady Audley’s Secret*, 473
- Bradstreet, Anne, 72, 258; on female authorship, 62, 65, 66
- Branch, Anna Hempstead, 187
- Brawne, Fanny, 553
- Brillat-Savarin, Anthelme, 295
- Brontë, Anne, 315, 375; *The Tenant of Wildfell Hall*, 80–83, 251, 317, 357; *Agnes Grey*, 250. *See also* Brontë, Emily, and Anne Brontë: Gondal writings; Brontë family, the
- Brontë, Branwell, 315, 375; and Charlotte Brontë: Angrian writings, 251, 256, 312–18 passim, 332, 335, 336, 347, 640
- Brontë, Charlotte, xi, 8, 58, 59, 73, 124, 213, 256, 444–45, 453, 533, 545; *Jane Eyre*, xii, 78, 80, 86, 99, 142, 205–06, 215, 250, 251, 314–28 passim, 336–71, 372–96 passim, 399–404 passim, 417, 426, 431, 432, 433, 472, 473, 500, 570, 582, 583, 597, 604, 612, 622–30 passim; *Villette*, 59, 91, 314–28 passim, 369, 381, 399–440, 443–44, 454, 467, 472, 492, 508, 620, 627, 643; to Southey, 63–64; *The Professor*, 70–71, 315–35, 336, 337, 339, 369, 372, 378, 381, 393, 394, 399, 400, 412, 447, 506, 620; on “the woman question,” 77, 206; and women artists, 82; and spatial imagery, 84; on *Pride and Prejudice*, 109, 112; *Shirley*, 133, 189–208 passim, 251, 256, 287, 291, 305, 314, 317, 319, 369, 372–98, 399, 400, 404, 426, 432, 438, 605; and Branwell Brontë: Angrian writings, 251, 256, 312–18 passim, 332, 335, 336, 347, 640; on *Wuthering Heights*, 253, 289, 305–06; *Roe Head Journal*, 311–13, 325, 334; life of, 319–24 passim, 329, 604–06; “Jane,” 329–31; “Frances,” 440–41; and Eliot, 463–66 passim, 486, 490, 498–99, 530; and Stowe, 444, 535; and *Aurora Leigh*, 575–78 passim; and Dickinson, 599–600. *See also* Brontë family, the
- Brontë, Emily, 44, 58, 59, 78, 80, 82, 101, 315, 330, 374, 375, 381, 444, 463, 530; *Wuthering Heights*, 59, 142, 150, 189, 220, 248–308, 378, 391, 393, 394, 423, 454, 472, 570, 583, 588, 595, 628, 630; and Anne Brontë: Gondal writings, 83, 99, 251, 256–58 passim, 265, 274–75, 279, 314, 640; and spatial imagery, 84; “No Coward Soul Is Mine,” 254; and Anne Brontë: *Diary Papers*, 257–58, 259; “Often Rebuked Yet Always Back Returning,” 258, 260; “Enough of Thought, Philosopher,” 306; and *The Professor*, 306; in *Shirley*, 384; and Eliot, 586, 492–93; poetry of, 564, 627; landscapes in, 643; and Dickinson, 595, 628, 630, 646. *See also* Brontë, Charlotte; Brontë family, the
- Brontë, Maria Branwell, 250
- Brontë, Rev. Patrick, 250; and Milton, 252
- Brontë family, the, 101, 150, 444, 455, 541, 559, 585; and pseudonyms, 66; juvenilia, 250–51; and sewing, 639–40
- Broughton, Rhoda, 109
- Brown, Norman O., 6, 13, 20, 68
- Browne, Sir Thomas, 531
- Browning, Elizabeth Barrett. *See* Barrett Browning, Elizabeth
- Browning, Robert, “By the Fireside,” 469
- Brunton, Mary, 108, 121
- Brydges, Sir Samuel Egerton, 107, 120
- Bulimia. *See* Anorexia
- Bunyan, John: *Pilgrim’s Progress*, 314, 336–71 passim
- Burgan, Mary, 137
- Burgess, Anthony, 9
- Burkhart, Charles, 425
- Burlin, Katrin Ristkok, 139

- Burney, Fanny, 120, 121, 133-34, 540;
Camilla, 119, 131
- Burton, Sir Thomas: *The Anatomy of Melancholy*, 501
- Butler, Marilyn, 120, 147, 152
- Byron, George Gordon, Lord, 23, 147, 191, 220, 227, 237, 242, 294, 312-15 passim, 365, 401, 452, 462, 529, 545, 553; *The Prisoner of Chillon*, 87, 279, 399, 631; *The Corsair*, 119; on Prometheus, 195; *Childe Harold*, 201, 347, 461; *Cain*, 202, 203, 204; *Manfred*, 202-09 passim, 221, 229, 258-59, 265, 347; *Lara*, 203; life of, 206, 207-09; on Rome, 247; Eliot on, 461-62. *See also* Byronic hero, the; Romanticism and Romantic poets; Satan
- Byronic hero, the, 201-09 passim, 288; in *The Tenant of Wildfell Hall*, 81-82; Austen on, 119; in C. Brontë, 318, 332, 337, 338, 347, 354; Edward Dickinson as, 597-98
- Cages. *See* Claustrophobia; Prisons
- Capps, Jack, 559, 584
- Carlyle, Thomas, 257, 560; on Byron and Goethe, 23, 314; on work, 365; *Sartor Resartus*, 462
- Carroll, Lewis, *Through The Looking Glass*, 13, 552
- Cather, Willa, *My Antonia*, 102
- Cavendish, Margaret, Duchess of Newcastle, 189, 541, 544; on female authorship, 62-63, 65; on women, 219; and spinning, 525
- Chapman, John, 450-51; as "Byron," 461-62
- Chapone, Mrs. Hester, 116
- Chartism, 205, 337
- Chase, Richard, 9, 338, 351, 361, 368
- Chaucer, Geoffrey: "The Wife of Bath's Tale," 11-12, 16, 78-79
- Chesler, Phyllis, 53, 143
- Chicago, Judy, 74
- Childhood: in "Snow White," 38-41; male vs. female, 42-43; in Austen, 124, 125, 128; in *Frankenstein*, 230-31, 236; in *Wuthering Heights*, 264-67, 268, 283-84, 299; in *The Professor*, 331; in *Jane Eyre*, 339, 357-59, 361-62, 368; in *Villette*, 403, 416; in *The Mill on the Floss*, 491-92; in *Middlemarch*, 518; Dickinson's impersonation of, 583, 587-94, 602, 607-08, 616, 630-31, 640. *See also* Female Sexuality, initiation into; Games/charades/riddles; Infanticide; Maternity; Mothers
- Chopin, Kate, *The Awakening*, 408
- Christ, Carol, 491
- Christ (Jesus), 194, 199, 476, 545, 566, 572-73. *See also* Christianity; Fall, the; God the father; Heaven/Eden/paradise; Hell
- Christianity: in Austen, 163; and Milton, 198-201 passim, 209, 216-18, 255; in *Wuthering Heights*, 299; in *Jane Eyre*, 337, 338, 347, 365-66; in *Shirley*, 383-84, 389, 391, 397; in *Villette*, 417-18; and Eliot, 468, 473, 484, 488-89, 514; and Stowe, 482; in C. Rossetti, 566, 572-73; in Dickinson, 512-13, 614-15, 645-46. *See also* Adam; Bible; Christ (Jesus); Eve; God the father; Male sexuality, and celibacy; Satan, Virgin Mary; Woman as angel; Woman as nun
- Saints: in Eliot, 152, 468, 476, 503, 511; in *Jane Eyre*, 365; in *Shirley*, 385-86; in *Villette*, 411, 414
- clergy: in *Jane Eyre*, 365; in *Shirley*, 373-76 passim, 382, 390; in *Villette*, 410-11; in Eliot, 475, 484, 485, 488, 501, 503, 528
- Catholicism/anti-Catholicism: in *The Professor*, 322-25; in *Shirley*, 374; in *Villette*, 414-16, 420-21, 435
- Christian Remembrancer, The*, 337
- Cicero, 501
- Clairmont, Claire, 242, 288; and Byron, 207-08
- Clairvoyance: of Sibyl, 96-97; and prophecy, 203; and Milton, 211; in *Jane Eyre*, 358-60, 362, 363, 367-68; and Stowe, 444-45, 535; in "The Lifted Veil," 446, 448-51, 464, 465; and Eliot, 458; and veil, 470; and women, 472-74, 476
- Claustrophobia, xi, 65; in "In Duty Bound," 84; and escape, 85; in "The Yellow Wallpaper," 89-92 passim; in Austen, 114, 122, 124, 135, 141; in *Castle Rackrent*, 149-50; in *Wuthering Heights*, 278-79, 284, 288, 297; in *The Professor*, 320, 334; in *Jane Eyre*, 339-41, 348-49, 366; in *Shirley*, 376, 380, 389; in *Villette*, 405-06, 414-15, 427, 431; in Eliot, 462, 504-07, 512, 516; in Dickinson, 590-91, 606-07. *See also* Agoraphobia; Architecture; Death, and living burial; Prisons
- Clergy. *See* Christianity
- Clothing: veils and masks, 21, 274, 359, 360, 362, 443-44, 454, 463; 469-77, 590; in "Snow White," 40, 42, 54, 424; women's, 44, 85; "The Red Shoes," 45, 56-57; transvestism as metaphor, 65-67, 353, 355; Dickinson's white dress, 86, 549, 613-22, 636, 649; in Austen, 129; in *Wuthering Heights*, 273-74, 298; in *The*

- Professor*, 325; in *Jane Eyre*, 353, 355, 359; in *Villette*, 404, 409, 413, 429, 432, 437; in Eliot, 488, 496, 505, 520, 527; in Stowe, 534–35, 620; in C. Rossetti, 550, 553; “sod gown” in Dickinson, 604, 610, 619; in “The Snow Image,” 617, 618–19; in *Great Expectations*, 617, 619, 620; in *Aurora Leigh*, 617, 621; in “The Lady of Shalott,” 617–18, 620; in *The Woman in White*, 619–20; and nakedness in Dickinson, 642, 645, 649. *See also* Ladyhood; Woman as angel; Woman as male creation/creature/art object; Woman as nun
- Cody, John, 539, 543, 557, 558, 606, 625
- Coleman, George, 116
- Coleridge, Mary Elizabeth, 206; “The Other Side of the Mirror,” 15–16, 17, 37, 43, 76, 77, 141; “Blindness,” 58; “The Witch,” 307
- Coleridge, Samuel Taylor, 222, 265, 312, 351, 452, 469; on imagination, 5, 17; “Christabel,” 35, 235, 245, 307, 471; “Kubla Khan,” 87, 570; “The Ancient Mariner,” 235, 460–61. *See also* Romanticism and Romantic poets
- Collins, Wilkie: *The Woman in White*, 617, 619–20
- Conduct books. *See* Education
- Confinement. *See* Architecture; Claustrophobia; Maternity; Prisons
- Cooking: in “Snow White,” 40; in the cave, 94; in *Paradise Lost*, 193–94, 197, 209; and *Wuthering Heights*, 291–92, 294–95; and *The Mill on the Floss*, 492. *See also* Food; Fruit; Housekeeping
- Cowper, William, 156, 190, 382, 387
- Craik, Mrs. Dinah, 169
- Cross, John, 467
- Curtius, Ernst Robert, 6
- Dance: in “Snow White,” 42–44, 53–57, 71, 424, 634; in Austen, 126, 129, 130, 138, 165; in Milton, 209; in Dickinson, 633–34, 643, 645
- Dante Alighieri, 20–21, 260, 457, 467
- Davis, Rebecca Harding: *Life in the Iron Mills*, 102
- Day, Thomas, 147–48
- Death: and women, 14–15, 21, 24–27, 31, 443; in “Snow White,” 37, 39–41, 618; and “Lady of Shalott,” 43, 617; of Richard Edgeworth, 152; in Austen, 174, 180; in *Paradise Lost*, 197–98, 208–10; in *Middlemarch*, 218, 464, 500, 505, 509, 512–14 passim; in *Frankenstein*, 232–35, 242, 244–45; in *Wuthering Heights*, 254, 270–71, 280, 284, 301–02, 306; in *The Mill on the Floss*, 307, 494; as metaphor in C. Brontë, 313, 325, 389, 401, 410, 427–28, 429; and Eliot, 453, 467, 489, 491, 494–97 passim; in *Scenes of Clerical Life*, 485–88, 489–90; in *Daniel Deronda*, 495–96; in *Adam Bede* and *Felix Holt*, 406; in Dickinson, 622–33 passim. *See also* Christianity; Fall, the; Heaven/Eden/paradise; Hell; Infanticide; Maternity
- De Beauvoir, Simone, xiii, 161, 163, 521; on female immanence, 14, 34, 88, 94–95, 102; on female aspirations, 76; on female childhood, 107; on romance, 117–18; on killing and transcendence, 610; on virginity, 632–33, 643
- Deciphering: of Sibil’s leaves, 95–100; in Austen, 140, 158, 449, 177–78; in M. Shelley, 223–24. *See also* Amnesia; Detective fiction; Language
- De Genlis, Mme. *See* Genlis, Stéphanie Félicité Ducrest de St. Aubin, Comtesse de
- De Sable, Mme. *See* Sable, Mme. de
- Descartes, René, 201
- Detective fiction, 26, 67; in Austen, 135, 141–42; *Frankenstein* as, 224–25, 228, 249; and *Jane Eyre*, 349–51, 354–62 passim; and *Villette*, 426
- Dickens, Charles, 86, 87, 540, 585; *Dombey and Son*, 24–25; *The Old Curiosity Shop*, 25; *David Copperfield*, 26; *Great Expectations*, 405, 617, 619, 620; “The Black Veil,” 469–70
- Dickinson, Austen, 558, 563, 597
- Dickinson, Edward: and family name, 555–56; influence on Emily, 597–600
- Dickinson, Emily, xi, 44, 57, 72, 78, 83, 88, 101, 146, 248, 256, 258, 274, 276, 289, 311, 336, 444, 455; on disease, 45, 51–53, 55, 59, 76, 92; on hunger, 58, 374, 564, 568, 573, 596; on language, 58–59, 392, 592–93, 641; and literary ambition, 64, 554–61, 563; literary theories, 73, 75, 107, 399, 403, 548, 581–650 passim; claustrophobia/agoraphobia, 84–87, 102, 169, 555, 557, 583, 593, 595, 604, 606–50 passim; on memory, 100, 626–526; landscapes in, 100, 328, 570, 642–50; and sewing, 100, 633–42; on sun and noon, 102, 412, 581–650 passim; personality of, 176, 189, 213, 432, 475–76, 516, 581–650 passim; and *Jane Eyre*, 362, 582, 583, 597, 599–600, 604, 612, 622–30 passim; on marriage, 370–71, 504, 587, 588–89, 595–96; on the Bible, 385; on Eve, 394, 648–50; and Eliot, 476, 480, 516; and

Dickinson, Emily (*continued*)

- Stowe, 481; as spider, 525, 631-42 passim, 648; male critics on, 541, 542-43; white dress, 86, 549, 613-22, 636, 649; and Barrett Browning, 559-61, 575, 580, 647-48; estate of, 563-64, 641; poetry of, 581-650
- works discussed: "A word dropped careless on a page," 45, 51-53; "A word made flesh," 568; "No romance sold unto," 581; "Drama's vitallest expression is the common day," 586; "She rose to his requirement—dropt," 588-91, 634; "I'm 'wife'—I've finished that—," 589; "'Arcturus' is his other name—," 592-93; "Will there really be a 'morning?'" 593-94; "Burglar! Banker—father," 594; "Good morning—midnight," 594; "Before I got my eye put out," 595; "Where bells no more affright the morn," 598; "Papa above!" 598-99; "The daisy follows soft the sun," 600-01; "The sun just touched the morning," 601-02; "Master letters," 602-06 passim, 607, 618, 626; "Why make it doubt—it hurts it so," 603; "Doom is the house without the door," 604, 612; "A solemn thing it was—I said," 608, 613-14; "My life had stood—a loaded gun," 608-10, 611, 612; "A wounded deer leaps highest," 611; "A still—volcano—life," 611; "Dare you see a soul at the white heat," 611-13, 621; "One need not be a chamber—to be haunted," 622, 624-25, 627; "The Soul has banded moments," 622-23; "'Tis sunrise—little maid—hast thou," 623, 628, 629; "The First day's night had come," 625-26; "I felt a cleaving in my mind," 627-28, 639; "I felt a funeral in my brain," 626-27, 639; "This chasm, sweet," 629-31, 632, 639; "Alone and in a circumstance," 631-33; "The spider holds a silver ball," 633; "I cannot dance upon my toes," 634; "A spider sewed at night," 635-38, 640-41; "Sang from the heart, sir," 637-38; "Don't put up my thread and needle," 640-41; "There is a morn by men unseen," 643-50 passim; "Through the dark sod—as education," 645-46; "Sweet mountains—ye tell me no lie," 646-50 passim; "Her face was in a bed of hair," 647-50 passim; "I think I was enchanted," 647-50 passim; "Let me not mar that perfect dream," 649-50
- Dickinson, Susan Gilbert, 563, 596, 602; as schoolteacher, 558
- Didion, Jean, 20
- Dillon, Lord, 242-43
- Diner, Helen, 95, 99, 521
- Dinesen, Isak: on *Genesis*, 187
- Dinnerstein, Dorothy, 14, 28, 34, 387
- Disease/dis-ease/healing, 51-64 passim, 69, 71, 72, 74, 76, 91; in Austen, 107, 114, 118, 141-42, 146, 156-57, 160, 162, 165, 173-77 passim, 181-83 passim; and Romanticism, 204; in *The Last Man*, 246-47; in *Wuthering Heights*, 268, 280, 286; of E. Brontë, 278; in *The Professor*, 330, 334-35; in *Jane Eyre*, 346, 370; in *Shirley*, 378, 388-92, 395; in *Villette*, 405, 415-22 passim, 425, 432-33; in Eliot, 445, 447, 448-53 passim, 462, 466, 485-90 passim, 493, 501-15 passim; in "Goblin Market," 565; female genius as, 569-70; in Dickinson, 602-03, 633-42. *See also* Agoraphobia; Anorexia; Arthritis; Claustrophobia; Fragmentation of personality; Headaches; Madness and anger
- Disney, Walt: *Snow White and the Seven Dwarfs*, 36
- Disobedience: in "Snow White," 40-41; female, 50, 61, 73-75, 77-80, 82, 194-95, 196, 198-99, 201-06; male, 74; in Austen, 114-16, 118, 120-21, 145, 154, 157, 166-69 passim, 169-74; in *Wuthering Heights*, 265-66, 299; in *The Professor*, 331, 333-34; in *Jane Eyre*, 337, 340, 343, 346-47; in *Shirley*, 373; in *Villette*, 403, 409-11, 415, 417, 423-35; and the Romantics, 452; in Eliot, 454, 455, 465, 490, 511-14, 516; in "Goblin Market," 565; in *Aurora Leigh*, 575-79 passim. *See also* Doubles; Duplicity, female; Escape; Eve; Fall, the; Madness and anger
- Dixon, R. W., 3, 8, 10
- Dogs, symbolism of, 198, 381, 383, 393; in *Wuthering Heights*, 259-62 passim, 271-74 passim, 274, 287-89 passim, 296; in *The Professor*, 332, 334; in *Shirley*, 393. *See also* Animal symbolism
- Donne, John, 86, 499, 549, 600; "Loves Alchymie," 245; on women, 295
- Doolittle, Hilda. *See* H. D.
- Dostoevsky, Fyodor, 51
- Doubles, xi, 57, 69, 78, 85, 213; in "Snow White," 36, 39-42; in Austen, 142, 159, 162, 167, 170-74; in *Frankenstein*, 231, 235; in *Wuthering Heights*, 265, 275-76, 280, 292, 293-97 passim; in *Shirley*, 374,
- Dickinson, Lavinia, 563

- 379, 382–84, 389; in *Villette*, 403–04, 412, 428–29; in female novel, 443, 545; in Eliot, 465, 495; in C. Rossetti, 551–52, 565–66; in *Aurora Leigh*, 577; in Dickinson, 591, 622–25 passim, 626, 631–33
- madwoman as: 77–80, 90–92, 162; in *Jane Eyre*, 339, 347, 359–62, 368; in *Villette*, 425–26, 431; in Eliot, 463–65, 472, 490, 496, 498; in Lessing, 474; in Stowe, 534. *See also* Disobedience; Duplicity, female; Escape; Fragmentation of personality; Madness and anger
- Douglas, Ann, xii, 24–26, 111, 480
- Dreams: of Annie Gottlieb, 52; in *Paradise Lost*, 202–03; and *Frankenstein*, 222, 232; in *Wuthering Heights*, 306–07; of C. Brontë, 312–13; in *Jane Eyre*, 357–59, 361–62, 363, 368; in *Villette*, 417; and Margaret Fuller, 480; in “Goblin Market,” 569; and Dickinson, 598, 636, 649. *See also* Clairvoyance; Techniques of composition
- Dryden, John: “Ode for St. Cecilia’s Day,” 457
- Du Maurier, Daphne: *Rebecca*, 337
- Duplicity, female, 32, 34, 69–77, 80–83, 87, 101, 111, 155, 197, 220, 331, 408–09, 641–42; in *The Angel in the House*, 25–27; in “Snow White,” 39–42; in Austen, 118, 127, 128–31, 134, 137, 155, 157–58, 161–63, 165, 168–69, 173–74, 182–83; in Edgeworth, 150–51, 152; in Woolf, 205; in *Middlemarch*, 216–17, 511, 513–16 passim, 532; in *Frankenstein*, 232, 239, 243, 249; in *Wuthering Heights*, 249, 274; in C. Brontë’s fiction, 314–15, 372; in *The Professor*, 322–24, 327; and male in *Jane Eyre*, 353, 354–56; in *Shirley*, 388; in *Villette*, 413, 414, 416, 418, 429; and Eliot, 454, 457, 484, 491, 498, 532; and veils, 473; and anger, 483–84; and *Little Women*, 483–84; in Mrs. Gaskell, 484; and sewing, 521; in *Uncle Tom’s Cabin*, 534; in *Aurora Leigh*, 579–80; in Barrett Browning and C. Rossetti, 582–83; in Dickinson, 587, 590, 597–608, 620–21. *See also* Doubles; Parody
- Eagleton, Terence, 256
- Economics and women, 112–13, 115, 120, 122–26 passim, 134–37 passim, 142–43, 164, 171–80 passim; and “beggary” in *Frankenstein*, 227–28; in the Brontës, 251; in *The Professor*, 319, 326; in *Jane Eyre*, 364, 367; in *Shirley*, 374, 375, 377, 379, 381, 383, 387–90, 398; in *Villette*, 400, 402, 421, 438; and Eliot, 454, 486, 495; in Fuller and Eliot, 479; in *Middlemarch*, 506, 507–08, 511, 513, 515, 519, 529–30; and female novelists, 545; and “commercial” poetry, 558–59; and poverty as metaphor, 564. *See also* Governess, the; Housekeeping; Ladyhood; Prostitution; Women and work
- Eden. *See* Heaven/Eden/paradise
- Edgeworth, Maria, 101, 121, 146–53, 540; *Belinda*, 131, 151; *Letters for Literary Ladies*, 147–48; *Castle Rackrent*, 149–51, 152, 391, 583, 620; and Richard Lovell Edgeworth: *Professional Education*, 151
- Edgeworth, Richard Lovell, 151–54 passim
- Education: in *Love and Freindship*, 117; and Mary Shelley, 223–24; in *Frankenstein*, 237–40; male in *Wuthering Heights*, 295–96, 300, 303; male in *The Professor*, 320; male in *Jane Eyre*, 369; in *Villette*, 429–30, male in Keats, 553. *See also* Authority; Ladyhood; Woman as angel
- of women, 7, 30–31, 49, 53–54, 60, 71, 116–17, 131–34, 237–38, 546–47, 559–61; in Austen, 122, 138, 141, 144; in *Wuthering Heights*, 274–77, 279, 281, 287, 291; in *The Professor*, 320–31 passim; in *Jane Eyre*, 344–47, 361, 364; in Eliot, 447; in *Aurora Leigh*, 575–77
- in classics, 70, 133–34, 191, 192, 211, 214–18 passim, 220, 385; in *Wuthering Heights*, 281; in *Villette*, 429; and Eliot, 451, 467, 494, 501, 514, 531; and male poets, 546–47.
- Eichner, Hans, 21–22, 55
- Electra complex, 48, 50
- Elements, the. *See also* Landscape, symbolic; Madness and anger; Nature/culture polarity
- snow and ice: in *Paradise Lost* and *Frankenstein*, 226, 246; in *Wuthering Heights*, 262; in *Jane Eyre*, 339, 366; in *Shirley*, 378; in *Villette*, 400, 404, 406, 427; in *Middlemarch*, 529; in Dickinson, 614, 616–19 passim
- stone: in *Shirley*, 372, 377–78, 379, 380, 384, 386, 390, 397–98; in *Villette*, 408, 410, 414, 438
- water and storms: in Austen, 79–80; in Woolf, 193; in *Shirley*, 387; in *Villette*, 406, 411, 415, 416–19, 427, 430–31, 434, 438, 449; in *Daniel Deronda*, 455; in Eliot, 456–57, 489, 490, 495, 497, 527; in *The Mill on the Floss*, 492–94; in *Adam Bede*,

Elements (*continued*)

- 496; in *Middlemarch*, 501, 504, 519; in *Romola*, 505; in *Felix Holt*, 517
- fire: in *Jane Eyre*, 339, 341, 343, 346–47, 353, 362, 368; in *Villette*, 408, 425, 426–27; in Eliot, 453, 463; in *Daniel Deronda*, 454; in *The Mill on the Floss*, 492; in Dickinson, 607, 611–13, 619
- Eliade, Mircea, 259, 263
- Eliot, George, 71, 78, 80, 82, 101, 148, 151, 546, 559, 564; on eye troubles, 58; headaches of, 64; male impersonation, 65; "Silly Novels by Lady Novelists," 72, 466; on woman question, 77; *Middlemarch*, 133, 142, 152, 189, 385, 450, 451, 456, 458, 460, 465, 468, 475–77 passim, 485, 499–532, 502, 534, 578–79, 583, 585; *Daniel Deronda*, 134, 449, 450, 452, 454–55, 460, 477, 487, 495–99, 516–17, 528; on Milton, 214–18, 219, 220, 457–58; on marriage, 217, 446, 451–55, 459–60, 464, 467, 479, 485–90 passim, 494–95, 503–06, 511, 515, 518, 527, 530; *Adam Bede*, 232, 445, 468, 491, 496, 497–99 passim, 521, 523, 528, 570; *The Mill on the Floss*, 307, 445, 458, 460, 465, 468, 477, 485, 491–94, 496, 497–99 passim, 512, 516–18 passim, 520, 522, 526, 532, 570; and C. Brontë, 408, 463–65, 472, 490, 498–99, 530; and female subculture, 444–45, 466, 472–77 passim, 479–84, 486, 522, 526, 532–33; "The Lifted Veil," 445–77, 479, 488, 497, 500, 502, 516, 518, 528; life of, 447–52 passim, 461–62, 466–68, 476, 484, 489, 502; *Letters*, 447, 448, 451, 461–67 passim, 471–79 passim, 489, 532, 533; "Women in France," 450; "Jubal," 451–52; *Romola*, 451–52, 472, 494–99 passim, 517, 522, 526–27; "Self and Life," 452; "Armgarth," 453–54, 455, 522–23, 610; and M. Shelley, 455–58, 462, 490; *Felix Holt the Radical*, 461, 476, 485, 487, 491, 496–99 passim, 517–21; "Margaret Fuller and Mary Wollstonecraft," 466; on the veil, 468–77 passim; *Scenes of Clerical Life*, 484–91, 495, 497, 499, 500, 516, 523; on sisterhood, 514–19 passim; female weaving in, 520–28 passim, 632. For "Amos Barton," "Mr. Gilfil's Love Story," and "Janet's Repentance," see *Scenes of Clerical Life* (above)
- Eliot, T. S., 46, 201, 548; on Milton, 206
- Ellis, Mrs. Sarah: precepts of, 24; *The Family Monitor*, 318; on women's work, 344–45
- Ellmann, Mary, 120–21, 520
- Emerson, Ralph Waldo, 113, 469, 584, 585; on Austen, 109
- English, Deirdre, 54
- Epic, 201; as male genre, 67; in Austen, 133; and Milton, 210–12; in *Frankenstein*, 237–38; in *Middlemarch*, 531; and Dickinson, 582
- Equality, male-female: in *Persuasion*, 179–81; in *Jane Eyre*, 352–57, 369–71; in *Villette*, 428–29; in *Middlemarch*, 529–30. See also Feminism, rise of
- Erikson, Erik, 88
- Escape, xi, 16, 83, 85–86, 101; in "Snow White," 42, 44; in *The Tenant of Wildfell Hall*, 80–82; in Austen's juvenilia, 114; travel as, 122–24, 157, 380; in *Castle Rackrent*, 150; in Milton, 202, 203; in *Wuthering Heights*, 288; female fantasies of, 313–15, 317; in *Jane Eyre*, 362, 364, 366–67, 368; in Eliot, 489–90; in *Uncle Tom's Cabin*, 533–35; in "Goblin Market," 565, 571–74; in Dickinson, 606, 610, 621–22, 648–49
- Evil: in Austen, 166; and S. Richardson, 168; in *Paradise Lost*, 188–212 passim; in *Shirley*, 193–95, 305, 375, 385; in *Frankenstein*, 225–47 passim; and *Wuthering Heights*, 254, 264–65, 269, 277, 283, 289, 300, 306; in "A Drama of Exile," 375, 391, 393; and Dickinson, 394, 648–50; in *Villette*, 423; in Eliot, 445, 452–54, 457, 460, 465, 496; as "Eva" in *Uncle Tom's Cabin*, 482; and "Goblin Market," 566, 567, 568. See also Adam; Bible; Christianity; Fall, the
- Eye troubles and blindness, 58, 70–71, 360; and Milton, 211; in *Middlemarch*, 215, 501; in *The Professor*, 334; in *Jane Eyre*, 367, 368–69, 370; in *Aurora Leigh*, 577–80, 617; of Dickinson, 595–96, 640, 641. See also Disease/dis-ease/healing; Headaches
- Fairytales: "Sleeping Beauty," 22; "Snow White," 23, 36–44, 68, 78, 89, 273, 616, 634; Bruno Bettelheim on, 37–41 passim; "The Juniper Tree," 42–43; and *Wuthering Heights*, 259, 263–64, 268, 290, 296–97, 298, 303; "Jack and the Beanstalk," 261; "Beauty and the Beast," 303; "The Frog Prince," 303; "Cinderella," 326, 342, 343, 347, 351, 354, 358, 363, 368; "The Ugly Duckling," 342; "Little Red Riding Hood," 344; elements in *Jane Eyre*, 351;

- and C. Brontë, 399; in *Villette*, 430; Bannehees, 431; and spinning, 520; "The Three Spinners," 521. *See also* Bible; Mythology, female figures in; Mythology, male figures in
- Fall, the, 9, 80, 87, 101; and S. Richardson, 168; in *Persuasion*, 177; in *Paradise Lost*, and women writers, 187–212 passim, in *Frankenstein*, 226–27, 233–47; in *Wuthering Heights*, 248–308 passim; in C. Brontë, 330, 384–91 passim, 423, in Eliot, 447, 455, 466, 496; and "Goblin Market," 567–68; in *Aurora Leigh*, 577–78. *See also* Adam; Bible; Eve; God the father; Sin
- Fanon, Franz, 73
- Female artistry: in *The Tenant of Wildfell Hall*, 80–82; in *The Professor*, 326–31, 335; in *Jane Eyre*, 352, 357; in *Villette*, 421–25; in *Middlemarch*, 499–500; Woolf on, 540–41; in "Armgart," 453–55; and deprivation, 543; in *Aurora Leigh*, 575–80; and alienation, 617–18; in Dickinson, 636–40. *See also* Authority, female struggle for; Feminist poetics; Paintings and drawings
- Female beauty: in "Snow White," 38, 40; in Milton, 197–99 passim, 209; in C. Brontë, 380, 437; and Eliot, 447, 452, 460–61, 509, 514, 520. *See also* Woman as male creation/creature/art object
- Female impersonation: in *Jane Eyre*, 353, 355
- Female sexuality: and powerlessness, 8–11, 13, 52, 60; male dread of, 12, 14–15, 29–36 passim; in "Snow White," 37, 38, 42; as wound, 44; J. Mitchell on, 49; and space, 88, 93–94; power of, 95–99 passim; in Austen, 155–58, 161, 172; in Milton, 240; in *Frankenstein*, 241–42, 244–46; in *Wuthering Heights*, 270–71, 286; in *The Professor*, 321, 330; in *Jane Eyre*, 338; in *Shirley*, 381, 391, 412; in *Villette*, 406, 411, 421, 424; in Eliot, 450, 463–65, 468, 485, 505, 514, 518; and literary career, 540; "fulfillment of," 543–44; in "Goblin Market," 566–67; and female genius, 569–75; in *Aurora Leigh*, 577; in Dickinson, 595–97; and virginity, 615, 632–33. *See also* Eve; Fall, the; Marriage; Maternity; Misogyny;—initiation into, 37, 42, 504; in *The Voyage Out*, 193; in *Paradise Lost*, 197; and M. Shelley, 221–24, 227; in *Frankenstein*, 232–34; in *Wuthering Heights*, 259, 265, 269–78, 282; in *Jane Eyre*, 355; in *Maude*, 550–52; in Dickinson, 601–03
- Female subculture, 444; and Eliot, 482, 498; in *Middlemarch*, 526. *See also* Feminism, rise of; History, female
- Feminism, rise of, 23, 77, 92, 192, 200, 203–06, 219–21; and E. Brontë, 255–56; in *Wuthering Heights*, 265–66; and hunger strikes, 284; in C. Brontë, 313–15, 374; in *Shirley*, 305; in *Jane Eyre*, 338, 349, 353–54, 355, 369–71; and *Villette*, 399; and spiritualism, 472–73; and Fuller, 480; and Eliot, 528; and "Goblin Market," 566–67; in *Aurora Leigh*, 575–77; Edward Dickinson on, 597–98. *See also* Authority; Disobedience; Female sexuality; History, female
- Feminist criticism. *See* Feminist poetics
- Feminist poetics, xiii; search for self-definition, 17–20, 45–53, 71, 87, 96, 101, 220–21, 223–24; in *Villette*, 403, 424–25, 440; in Dickinson, 633–50 passim. *See also* Authority, female struggle for; Female subculture; Feminism, rise of; History, female literary
- "Fern, Fanny," 213, 559, 560
- Fiedler, Leslie, 557
- Fielding, Henry, 31, 374; *Joseph Andrews*, 127
- Finch, Anne, Countess of Winchilsea, 3, 7, 28, 31, 44, 73, 189, 211, 478, 541; on female authorship, 7–14 passim, 17, 32, 36, 43, 60, 65, 66; "The Spleen," 60–63; on spatial imagery, 84–85; on housekeeping, 210; on women, 219; on the fall, 225, 251, 283, 330; on spinning, 525; as woman poet, 564
- Fish, Stanley, 196
- Fitzgerald, Edward: on Austen, 109
- Flowers: in Rossetti, 569–71; daisy in Dickinson, 596–97, 600–01, 602, 605, 615; lily in Dickinson, 615, 645–46. *See also* Fruit; Landscape, symbolic
- "Folio, Fred": *Lucy Boston; or Women's Rights and Spiritualism*, 473
- Food: in Austen, 135, 137; in *Castle Rackrent*, 149; in *Wuthering Heights*, 273, 274, 288, 292; in *Jane Eyre*, 345; in *Shirley*, 372–78 passim, 379–83 passim, 390–91, 396; in *Villette*, 404, 415, 417, 422, 425, 427, 429, 438; in Eliot, 528; in Stowe, 485; in C. Rossetti, 565–75 passim; in "La Belle Dame Sans Merci," 574. *See also* Anorexia; Cooking; Fruit; Housekeeping; Starvation

- Fourier, François, 462
- Fox: Ann Leah, Margaret, and Catherine, 473
- Fragmentation of personality: in Edgeworth, 152; in Austen, 162, 163; in *Wuthering Heights*, 274, 278, 280, 284-87, 300, 303; in *The Professor*, 331; in *Jane Eyre*, 359-60; in *Villette*, 412; in Eliot, 476; and Dickinson, 590, 608, 620-33, 635, 639-41; and of Dickinson's fascicles, 640-42
- French Revolution, 205
- Freud, Sigmund, 14, 36, 93, 280, 281, 344, 444, 619; and M. Bloom, 46-51; on female hysteria, 53; on dream symbolism, 88; on penis envy, 234, 272-73; on "The Uncanny," 252; on childhood, 264; on female sexuality, 272-73, 330
- Froude, James Anthony, 467
- Fruit: in *The Bell Jar*, 311; in *Paradise Lost*, 196-99 passim, 234, 568; in *Villette*, 430; in *Adam Bede*, 496; in "Goblin Market," 565-75 passim; in "La Belle Dame Sans Merci," 574. *See also* Anorexia; Cooking; Food; Starvation
- Frye, Northrop, 98-99, 103, 611
- Fuller, Margaret, 426, 473, 532, 581; on womanhood, 71; *Woman in the Nineteenth Century*, 466; career of, 479-84 passim; "Master" letter, 604-06
- Furniture, 85; wallpaper as text, 90-91; in Austen, 135, 139-40; in *Villette*, 408, 413, 425, 427, 437; in *Scenes of Clerical Life*, 486, 487; and keys in Eliot, 495, 507-13 passim; in *Middlemarch*, 503, 506, 507, 510, 530; in *Romola*, 526-27. *See also* Architecture; Housekeeping
- Fuseli, Henry, 351
- Games/charades/riddles, 549-50, 553; in *Emma*, 158-60; in *Jane Eyre*, 350, 356; and women's writing, 607-08, 640
- Gaskell, Elizabeth, 151, 206, 484; on the Brontës, 70-71; *Mary Barton*, 205
- Gass, William, 9
- Gay, John: *Three Hours After Marriage*, 31-33
- Gelpi, Albert, 14, 189, 558, 559, 562, 610, 635, 637
- Genlis, Stéphanie Félicité Ducrest de St Aubin, Comtesse de, 116
- Gerin, Winifred, 252, 312, 313, 315, 639
- Gilbert, Susan. *See* Dickinson, Susan
- Gilman, Charlotte Perkins, 143, 443-44, 472; on female madness, 45; "In Duty Bound," 84; "The Yellow Wallpaper," 89-92, 508
- Giorgione, 459
- Girl's Book of Diversions, The*, 146
- Gluck, Christoph Wilibald, 453
- God the father, 5-7, 15, 21; in Milton, 188-89, 192, 199, 201-02, 210-11; and *Frankenstein*, 236; and *Wuthering Heights*, 254, 262, 277-78; and *The Professor*, 330; and *Jane Eyre*, 343, 346, 365; and *Shirley*, 376, 384-85, 389, 391-92; and *Villette*, 406, 417, 429; and Eliot, 447, 455, 468, 486, 497, 509, 524; and Dickinson, 592, 594-600 passim, 598-99, 600. *See also* Bible; Christ (Jesus); Christianity; Fall, the
- Godwin, Mrs., 223, 238
- Godwin, William, 202, 221-24 passim, 227, 233, 250, 462, 555
- Goethe, J. W., 220, 314, 452, 462, 479; *Das Ewig-Weibliche*, 21, 34, 55; on Makarie, 22-27 passim, 55, 56, 64, 75-76, 86, 314, 345-46, 418-19, 466, 480; *Faust*, 67, 460; on Prometheus, 195; *The Sorrows of Young Werther*, 237-38
- Goldsmith, Oliver, 131, 530; *History of England*, 133
- Gosc, Elliot, 258
- Gothic fiction, 83, 101, 223, 234, 582; in *Northanger Abbey*, 129-43 passim; *Frankenstein* as, 229; by C. Brontë, 314; *Jane Eyre* as, 337; and women, 445, 458; and Eliot, 465, 477; and veil, 469-70; and Dickinson, 584-85, 591, 622-25 passim, 627-28
- Gottlieb, Annie, 52, 59, 101
- Governess, the, 558; in Austen, 136, 157-58; in *The Professor*, 319; in *Jane Eyre*, 338, 349, 388-89; in *Shirley*, 388-89, 394; in *Villette*, 403, 407; in Eliot, 487. *See also* Economics and women; Education; Women and work
- Graves, Robert, *The White Goddess*, 199-200, 262
- Gray, Thomas, 139
- Greer, Germaine, 9
- Gregory, Dr., 116
- Griffith, Clark, 600
- Grimm, Brothers, 36, 37; "Snow White," 408
- Griswold, Rufus: *The Female Poets of America*, 9-10, 558; on women's writing, 60
- Haight, Gordon, 450-51, 467
- Harding, D. W., 158
- Hardy, Thomas: *Tess of the D'Urbervilles*, 232

- Harper, Frances: "Vashti," 422
 Hartman, Geoffrey, 43
 Hawthorne, Nathaniel, 51, 213; "The Minister's Black Veil," 469-70; *The Blithedale Romance*, 471, 473; "The Snow Image," 617, 618-19
 Haydon, Benjamin, 215
 Hazlitt, William, 198
 H. D., 99, 189; *Palimpsest*, 73; and spatial imagery, 84; "Demeter," 504; *Helen in Egypt*, 521
 Headaches, 71; of Goethe's Makarie, 55, 64, 75, 314; and Woolf, 64; and Eliot, 64, 446, 448; and women writers, 151; in Austen, 174; and Margaret Fuller, 480; in *Aurora Leigh*, 617. *See also* Disease/dis-ease/healing; Madness
 Heaven/Eden/paradise: female, 99-104; in Blake and *Wuthering Heights*, 189, 308; in Milton, 191-212 passim, 221; in *Frankenstein*, 225, 226; in *Wuthering Heights*, 248-308 passim; in *Shirley*, 385, 386; in *Villette*, 423; in Blake, 443; in Eliot, 446, 454; in Dickinson, 592, 598, 642-50; in C. Rossetti, 644-45; male aesthetic, 646. *See also* Christianity; Fall, the; Myth of origin; Utopian visions
 Hegel, Frederick, 252
 Héger, Constantin, 604, 605
 Héger, M. and Mme., 275
 Heilbrun, Carolyn, 75
 Heilman, Robert, 425
 Hell: in Milton, 198, 202; in Blake, 200; and *Frankenstein*, 221, 226-27; and *Wuthering Heights*, 248-308 passim; in *Villette*, 423; in Eliot, 457. *See also* Christianity; Fall, the; Satan; Sin
 Higginson, Thomas Wentworth, 554, 556, 585, 586, 589, 636, 641, 647, 650; on Dickinson, 581, 598; and Dickinson, 582, 583
 History: female, xii; literary, 46-53 passim; female literary, 59-88 passim, 98-104, 187-89 passim, 540-41, 544-45, 559, 564, 635, 641-42; and Austen, 110-12, 132-34, 175, 182-83; in Woolf, 192; male literary, 211-12, 218, 327, 540, 546-47; of M. Shelley's family, 223-24, 227-28; in *Frankenstein*, 224, 235, 237-38; in *The Last Man*, 246-47; of Brontë family, 251-52; E. Brontë on, 260; and *Wuthering Heights*, 302; in *Shirley*, 314, 373, 375, 384, 395, 396-98; and Angrian tales, 318; and Fuller, 480; and Stowe, 482; in *Middlemarch*, 503, 522; in *Aurora Leigh*, 579-80; of Dickinson family, 597, 599. *See also* Bloom, Harold; Milton, John; Romanticism and Romantic poets
 Hobbs, John, 529
 Hoffman, E. T. A., 350
 Holland, Josiah, 559
 Homer, 6, 211, 457, 514; studies of, 546, 547
 Hopkins, Anne, 55
 Hopkins, Gerard Manley: theory of poetry, 3-5, 7, 8, 10-11, 12; "On a Poetess," 43; "Spelt from Sibyl's Leaves," 96
 Hopkins, Robert, 135
 Horney, Karen, 14, 118; on male dread of women, 34
 Horses and riding, symbolism of: in Austen, 123-24; in *Wuthering Heights*, 264; in Eliot, 497
 Housekeeping, 85; and Finch, 8; and "Snow White," 40; in *Castle Rackrent*, 150; and Milton, 193, 196, 209-10; and E. Brontë, 257-58; in *Wuthering Heights*, 289-91, 299; in *Shirley*, 381-82; in "Goblin Market," 570; Dickinson on, 592-93. *See also* Cooking; Food; Women and work
 Howells, William Dean, 109; *The Undiscovered Country*, 473
 Hunt, Helen Fiske. *See* Jackson, Helen Hunt
 Hunt, Leigh, 462, 553
 Hunt, Thornton, 462
 Imlay, Fanny, 241-42; and namelessness, 555
 Incest: in Milton and Romantics, 207-09; in *Frankenstein*, 228-29, 234; in *Manfred* and *Wuthering Heights*, 258-59, 265; in *Wuthering Heights*, 290; and *Middlemarch*, 529-30
 Infanticide: and Lilith, 35; in *Wuthering Heights*, 296-97; in Eliot, 496; in *Uncle Tom's Cabin*, 533-34. *See also* Childhood; Death; Motherhood, and mortality; Mothers, terrible
 Insects, symbolism of: in *Shirley*, 377-78, 380, 393; in *Villette*, 412, 438; in Eliot, 460, 469, 474, 525; spiders in Dickinson, 615, 631-42 passim, 648; in *Great Expectations*, 619
 Irwin, John, 6, 443
 Jackson, Helen Hunt, 558, 559; and Dickinson, 563
 Jackson, Laura Riding. *See* Riding, Laura
 Jacobi, Dr. Mary Putnam, 54-55
 Jacobins, 206
 James, Alice: on female rage, 512-13
 James, Henry, 113, 256, 528; on Austen, 110

- Janeway, Elizabeth, 272
 Jewsbury, Geraldine, 151
 Johnson, E. D. H., 425
 Johnson, Samuel, 5, 117, 118; on women, 31; *Rasselas*, 346
 Johnson, Thomas, 586, 593, 640
 Johnston, Kenneth, 469
 Jong, Erica, 399
 Jonson, Ben, 6
 Joyce, James, 112, 256; *Ulysses*, 5
 Juhasz, Suzanne, 584
 Jung, Carl, 36
- Kafka, Franz: *The Penal Colony*, 275; "A Hunger Artist," 287
 Kant, Immanuel, 28
 Keats, John, 209, 222, 284, 452, 546, 555, 557, 573, 584; on poetry, 5, 69, 549; "Ode On a Grecian Urn," 14, 610, 646; "Lamia," 35; on spatial metaphors, 87; on Milton, 191, 192, 211; "The Fall of Hyperion," 204, 471; and Milton, 215; "Negative Capability," 439; "La Belle Dame Sans Merci," 460, 574-75; and poetic ambition, 552-54; "This Living Hand," 575; "The Eve of St. Agnes," 582. *See also* Romanticism and Romantic poets
Keepsake, The, 458, 477, 531
 Kermode, Frank, 46
 Kettle, Arnold, 258
 Kiely, Robert, 258
 Killigow, Anne, 62
 Kinkead-Weekes, Mark, 277
 Kipling, Rudyard: *The Janeites*, 110-13, 119
 Kizer, Carolyn, 76, 83, 146
 Knoepfelmacher, U. C., 447, 505, 523
 Künstlerroman, *Aurora Leigh* as, 575
- Ladyhood, 22; education in, 23-24; in "Snow White," 41; and invalidism, 54-55; in Austen, 108-10, 124, 128, 134, 136, 140, 161, 169, 174, 180, 181; and women writers, 146, 148, 153, 562-63; and M. Shelley, 242-43; in *Wuthering Heights*, 267-70, 280, 283, 285, 286, 289, 292, 303; C. Brontë on, 318; in *Jane Eyre*, 344-45; in C. Brontë, 378; in *Shirley*, 388, 390, 393, 394, 396; in *Middlemarch*, 403, 514, 522; in *Villette*, 420, 428; in *Scenes of Clerical Life*, 484; Dickinson on, 588, 590
- Lakoff, Robin, 161
- Landscape, symbolic: Austen as, 108; in Austen, 178; in *Frankenstein*, 226, 235, 246; in *Wuthering Heights*, 262; "male," 313-14; in *The Professor*, 328-29; in *Jane Eyre*, 339, 366, 369-70; in *Villette*, 434-36; in *The Mill on the Floss*, 493; in "Goblin Market," 565, 567, 570, 573; in "From House to Home," 571-73; "La Belle Dame Sans Merci," 574; in Dickinson, 589, 591, 596, 607, 611-12, 627-29, 646-47; in women writers, 643-45. *See also* Heaven/Eden/paradise; Hell
- gardens, 100, 144, 202; in *Wuthering Heights*, 299-308; in *The Professor*, 321; in *Shirley*, 374, 375, 381, 382; in *Villette*, 409-11, 412, 413, 418, 419, 429, 438; in *Scenes of Clerical Life*, 486, 490; in *Adam Bede*, 496
- moors, 195; in *Wuthering Heights*, 284, 300, 305-06, 492; in *Jane Eyre*, 342, 363-64
- caves, 247, 376; as female space, 93-104; leaves in Sibyl's, 95-97, 100-01.
- Language: and women, 31, 43, 74, 127-28, 191; and female deciphering, 96-99; in Austen, 133, 138, 140, 156, 158, 169; and Milton, 211; in *Frankenstein*, 236; in *Wuthering Heights*, 294; in *The Professor*, 327; in *Shirley*, 388, 392-93; in *Villette*, 407, 415; female, and power, 568-69, 673; of Dickinson family, 583; of Dickinson, 591, 593, 599, 601, 602-03, 605, 609, 623, 626. *See also* Aphasia; Deciphering; Education; Lyric poetry; Parody; Prosody
- Lascelles, Mary, 120
 Lawrence, D. H., 204, 356; *The Plumed Serpent*, 14; on Austen, 109-10; *The Rainbow*, 295; on "lady poets," 562
- Lead, Jane: on female wisdom, 93; Sophia, 99; and E. Brontë, 255; on Eve, 306
- Leavis, Q. D., 253, 258, 264, 289, 291, 292
 Lederer, Wolfgang, 25; *The Fear of Women*, 14-15
- Lee, Home, 169
 Le Guin, Ursula: "The New Atlantis," 102
 Leigh, Augusta, 208
 Lennox, Charlotte, 121
 Lerner, Gerda, xii-xiii
 Lessing, Doris, 59; *Four-Gated City*, 78, 474; *Summer Before the Dark*, 144
 Levertov, Denise, 241, 443-44, 472
 Levine, George, 141-42
 Lévi-Strauss, Claude: on myth, 257; *The Raw and the Cooked*, 273-74, 287, 294, 360; "The Jaguar's Wife," 303-05, 308
- Lewes, George Henry, 373, 403, 448, 458, 462, 466, 467, 476
 Lewis, "Monk," 227, 411
 Library. *See* Architecture, library

- Lilith, 42; George MacDonald on, 35; Biblical story of, 35–36; in *Adam Bede*, 496; in *Middlemarch*, 514
- Linton, Eliza Lynn, 531
- "Little Snow White." See "Snow White"
- Litz, A. Walton, 135
- Locke, John, 501
- Lovers' Vows, 167
- Lucifer. See Satan
- Lucifer the Light-Bearer, 205
- Lyric poetry: as male genre, 68; and women, 83, 209, 539–650 passim; theories of, 541–49; "lady poets," 559–63, 627; as genre, 563; as mimesis, 586; vs. "prose" in Dickinson, 591; the aubade in Dickinson, 601; as literary criticism, 624–25
- MacDonald, George; *Lilith*, vii, 35
- Madness and anger, 85–89, 101, 111, 203, 220, 431, 477, 483–84, 486; as hysteria and spleen, 33, 53, 94, 448; in "Snow White," 38–42; in female artists, 43, 56, 544–45, 583; in "The Yellow Wallpaper," 89–92; in Woolf, 193; in *Frankenstein*, 236; in *Wuthering Heights*, 262–63, 269, 277–87, 302–08; in *The Professor*, 324, 332–34; in *Jane Eyre*, 338–71 passim; in *Villette*, 403, 414–15, 416, 423; in Eliot, 449, 462, 475, 484, 490–97 passim, 498, 518; in *Middlemarch*, 511, 512, 513, 516; in Dickinson, 608–12, 621–33, 648–49; and the color white, 617–18, 619–21. See also Disease/dis-ease/healing; Doubles; Fragmentation of personality
- Madwomen. See Doubles
- Male approval, female need for, 147–48, 151–54, 382; in "Snow White," 38; in Austen, 118, 165, 172; in Eliot, 403–04, 427–28, 449–50, 466–67, 492, 494, 506, 530, 532
- Male as master; in *The Professor*, 317, 320, 325–27; in *The Professor* and "Jane," 329–31; in *Jane Eyre*, 351–57, 360; in *Shirley*, 394, 395; in *Villette*, 429–30; in Eliot, 486, 500, 506, 530; in *Uncle Tom's Cabin*, 533–34; in *Aurora Leigh*, 578–79; in Dickinson, 584, 594–606, 607, 608–10, 629, 646. See also Authority; Education
- Male as muse, 208; in *Shirley*, 394; in *Villette*, 429–30; in Rossetti, 571; in Dickinson, 607–11, 636
- Male impersonation: inauthenticity of, 72; in *The Professor*, 315–17; in C. Brontë, 372, 374, 381–82, 398, 399; in *Shirley*, 388; in *Villette*, 413, 432; and writing, 480; and Eliot, 532. See also Duplicity, female; Names
- Male sexuality: and literary power, 4, 6–7, 8–10; and killing, 14; definitions of masculinity, 130; and celibacy, 200; and power in *Wuthering Heights*, 277; and *Jane Eyre*, 338, 351, 354, 355, 368; female dread of, 392; in *Middlemarch*, 505; and evil in "Goblin Market," 566–67, 570; in Dickinson, 600–02; 609–10
- Marchand, Leslie, 207
- Marlowe, Christopher, 231
- Marriage: and killing, 14; in "Snow White," 41–42; in *The Tenant of Wildfell Hall*, 80–82; in Austen, 109, 126–27, 128, 130, 132, 136, 144, 160–61, 163, 178–81, 181–83; in *Castle Rackrent*, 149–50; and law, 154–55; and Milton, 190, 458; in *Middlemarch*, 217, 503–06, 511, 514–16, 518, 530; in *Frankenstein*, 228–29; in *Wuthering Heights*, 269–70, 275–78, 290; in *The Professor*, 318, 324, 331; in *Jane Eyre*, 350–62 passim, 364, 367, 368–71 passim; and money in C. Brontë, 375, 376, 377; in *Shirley*, 388, 392, 395–97; in *Villette*, 407; in "The Lifted Veil," 446, 459–60, 464, 479; and "Armgarth," 453–54; of Eliot, 467; in *Scenes of Clerical Life*, 485–90 passim; in *Romola*, 494–95, 505; in *Daniel Deronda*, 495, 505; and myth, 527; in *Aurora Leigh*, 578–80, 582; as metaphor in Dickinson, 587; Dickinson on, 588–89, 595–96; Edward Dickinson on, 597. See also Economics and women; Female sexuality; Housekeeping; Male sexuality; Women and work
- Martin, Wendy, 55
- Mary, Queen of Scots, 215
- Masochism: female, in Austen, 118; in *Wuthering Heights*, 284–85; and Eliot, 466; in Rossetti, 553, 571–74; in Dickinson, 595–96, 602
- Maternity and childbirth: and mortality, 26, 88, 94–95, 222–23; in *Aurora Leigh*, 59; anxiety about, 88–89, 125–26, 156, 181, 198, 455; in the cave, 94; and motherland, 99–104; in Austen, 114–16, 172, 174; in *Paradise Lost*, 197–98, 211, 222–24; and nursing, 198, 224; in *Frankenstein*, 232–34, 238; and pregnancy in *Frankenstein*, 241; in *Maria*, 246–47; mock, in *Wuthering Heights*, 266; in *Wuthering Heights*, 270–71; and pregnancy in *Wuthering Heights*, 285–87; and mortality in *Wuthering Heights*, 286–87; in *Scenes of Clerical Life*,

- Maternity (*continued*)
 485–87 *passim*; and motherland in Eliot, 495; and Eliot, 499; in *Middlemarch*, 514; and matriarchy, 528; and pregnancy, symbolic in Dickinson, 630–31. *See also* Female sexuality; Mothers
- Matrilineality, 45, 59; literary, 49–53 *passim*, 98–104 *passim*. *See also* Maternity; Mothers
- May, Caroline: *American Female Poets*, 558–59
- Mazzini, Giuseppe, 467, 479
- Melville, Herman: *Moby Dick*, 614–15, 621
- Memory. *See* Amnesia
- Mill, John, 349, 370
- Millay, Edna St. Vincent: on female writing, 56–57
- Miller, J. Hillis, xiii, 46, 52, 264, 523
- Miller, Ruth, 559, 563, 584, 641
- Millett, Kate, 420
- Milton, John, 12, 46, 131, 529, 533, 562; "Methought I Saw My Late Espoused Saint," 20–21, 472, 615; Sin and Eve, 30–33; misogyny of, 80; *Paradise Lost* (and women), 187–308 *passim*, 357, 457, 582, 615, 646, 648; *Lycidas*, 192, 224; *Comus*, 193, 224; and his daughters, 210, 214–15, 219–21, 265, 578–79; blindness of, 211; in *Middlemarch*, 217–18, 385, 451, 500, 511, 529; *Areopagitica*, 224; *Paradise Regained*, 224; and C. Brontë, 314, 328, 374, 378, 384, 429; on marriage, 458; and Fuller, 481; and "Goblin Market," 567–68. *See also* Christianity; Eve; Fall, the; God the father; Reading; Revision
- Mirrors, 44, 54, 57, 85; Riding on, 3; M. E. Coleridge on, 15–16, 17, 77; and female self-loathing, 34, 36; in "Snow White," 36–38, 42, 43, 46; texts as, 53, 71, 76–77, 82; and narcissism, 118; in *Persuasion*, 122, 175, 176, 177, 180; in *Northanger Abbey*, 144; in *Paradise Lost*, 203; in *Frankenstein*, 240; in *Wuthering Heights*, 282–85 *passim*; in *Jane Eyre*, 340–41, 359, 360, 362; in *Shirley*, 386; in *Villette*, 434, 436, 437; and M. Atwood, 473; and H. B. Stowe, 473; in *Scenes of Clerical Life*, 486; in *Middlemarch*, 515–16, 526; in Eliot, 517; and C. Rossetti, 552
- Misogyny, 214, 266; underlying patriarchy, 13–15, 30–31; in Milton, 21, 80, 188–212 *passim*, 252, 307; in Finch and Pope, 60–61; female, 62–63, 70; in *The Tenant of Wildfell Hall*, 82; in Austen, 139–40; in *Letters for Literary Ladies*, 148; patristic, 240; in *Frankenstein*, 243; in Donne, 245; and the Bible, 385, 391; and authorship in *Shirley*, 396; in "The Lifted Veil," 459–60, 461; and Eliot, 462, 465–66, 494–95; in *Scenes of Clerical Life*, 489; in *Middlemarch*, 501, 507
- Mitchell, Juliet, 272; on Freud, 47, 49–50
- Mitchell, S. Weir, 89, 91–92; on female madness, 45
- Moers, Ellen, xii, 39, 116, 136, 142, 205, 222, 228–29, 232, 548, 584; on female Gothic, 83
- Moglen, Helene, 208
- Monsters. *See* Woman as monster
- Moon, symbolism of: in "The Yellow Wallpaper," 90; Robert Graves on, 199; in *Jane Eyre*, 342, 363, 365, 367; in *Villette*, 405, 411, 422–23, 434, 436, 438; in *Middlemarch*, 501; in Margaret Fuller, 606; in Dickinson, 647. *See also* Elements; Times of Day
- More, Mrs. Hannah, 116, 467
- Moschus: "Lament for Bion," 68
- Mossberg, Barbara Clarke, 591
- Mother Goose, 547, 582
- Mothers: Dickinson on, 53; in Austen, 124–26, 171; educating, 138, 392; in *Jane Eyre*, 342, 345; and Eliot, 476; and myth of Demeter, 504; and Stowe, 532–33, 535; in Dickinson, 589, 647. *See also* Female sexuality; Maternity; Matrilineality
- dead, 18–19, 97, 222–24, 263, 267, 447; in *Frankenstein*, 242–46; in *Middlemarch*, 510
- goddesses, 19, 20–21, 95, 99, 384, 398, 521; in *Wuthering Heights*, 303; in *Jane Eyre*, 357, 363; in Dickinson, 646–49
- terrible, 19, 28, 33–44 *passim*, 52, 79, 298; in *Villette*, 431
- good, 39, 88, 91, 383, 474; in *Jane Eyre*, 346; in *Villette*, 403, 417, 420; in Stowe, 482–83
- stepmother, 181, 315; in *Wuthering Heights*, 269–70; in *Jane Eyre*, 342–43; in *Villette*, 414
- absent, 376, 378, 529; in Austen, 176, 178; in *Middlemarch*, 506
- Mozart, Wolfgang Amadeus, *The Magic Flute*, 172
- Mozley, Anne: on *Jane Eyre*, 337, 338
- Mudrick, Marvin, 120
- Murder: in *Frankenstein*, 228, 231, 236, 241, 242–44; in *Maria*, 246–67; in *Wuthering Heights*, 296–97
- Muse, female: in Keats, 574; in Dickinson, 647–49
- Muse, male. *See* Male as muse

- "Myrtle, Minny," 559
- Myth of origin: *Paradise Lost* as, 188–212 passim; *Frankenstein* as, 224–27 passim; *Wuthering Heights* as, 248–308; American Indian, 303–04; in *Shirley*, 391
- Mythology, female figures in, 198; Galatea, 12, 41; Sophia, 12, 93, 103–04, 198; Minerva, 12, 472, 481, 529; Medusa, 17, 18, 34, 80, 198, 380, 387, 471–72, 477, 491–92, 529; Muse, 18, 47, 49, 62, 182, 210, 450, 458, 471–72, 529; Lamia, 18, 79, 455, 464; Psyche, 18, 234, 508; Sirens, 29, 166, 460; Circe, 30, 34, 80, 632; Medea, 30, 42, 68; Scylla, 30, 79; Delila, 34; Kali, 34; Sphinx, 34, 79; Salome, 34, 476; Procne, 43; Philomel, 43, 521, 642; Gorgons, 79; Helen, 80; Leda, 80; Persephone, 80, 273, 504, 506, 527, 532; Cassandra, 80, 450; Demeter, 95; Gaea, 95; Fates, the, 95, 521, 524; Norns, 95, 521, 532; Sibil, 95–99; Eurydice, 99; Isis, 99, 471; Urania, 197; Pandora, 234; Diana, 364–65, 616, 647; Lady Bountiful, 382, 388; mermaid, 386–87, 515; Cleopatra, 420–21, 460, 527; Maenad, 453; Melusina, 455; Arachne, 478; Pallas, 478; Pollian, 479; Penelope, 481, 521, 523, 642; Nemesis, 490, 495, 498, 524; Bacchante, 494; Antigone, 494, 504, 532; Fortune, 524; Erinna, 525; Ariadne, 526–28, 532, 629, 642; Aurora, 578. *See also* Eve; Lilith; Sin; Virgin Mary
- Mythology, male figures in: Titans, 194–96; Prometheus, 194–96, 201, 203, 204, 206, 207, 224, 225, 234, 237, 247, 347, 542; Albion, 195; Jove, 198, 231, 237; Cain, 204, 207; Tiresias, 211; Samson, 215; Achilles, 272; Fisher King, the, 272; Oedipus, 272; Hercules, 356, 368; Charon, 406; Apollyon, 409; Apollo, 412, 578, 595; Cupid, 508; Minotaur, 527; Theseus, 527; Bacchus, 527, 529; Pegasus, 529. *See also* Adam; Satan
- Names: and pseudonyms, 64–71 passim, 446; and male impersonation, 65, 380, 381; and Maria Edgeworth, 146–47; and Austen, 175; and namelessness in *Frankenstein*, 239, 241–42; in *Wuthering Heights*, 259, 276, 300, 302–03; in *Jane Eyre*, 342, 358; and namelessness in *Jane Eyre*, 364–65; of C. Brontë, 374; and Eliot, 450–52, 466, 491, 502, 531; and legitimacy, 462; of Bertha, 463; and Barrett Browning, 474; and sewing, 478; and female namelessness, 555; of women writers, 562–63; in Dickinson, 583; and namelessness in women's writing, 627
- Narcissism: Bettelheim on, 37; in "Snow White," 38, 41; in Austen's juvenilia, 117–18; in *Paradise Lost*, 203; female, 240; in *Villette*, 410; and "The Lifted Veil," 457; in *Middlemarch*, 514, 516
- Narrative technique: in Austen, 153–55, 179; in *Frankenstein*, 224–27 passim, 249–50; in *Wuthering Heights*, 249–50, 267, 288, 290; in C. Brontë, 314; in *The Professor*, 315–18, 333; epistolary novel, 317–18; in novel as compared to poetry, 538; dramatic monologue in Dickinson, 583, 623, 628–30
- Nature/culture polarity: woman as cultural outsider, 19, 28, 48–49, 205, 384, 387, 398, 456–57, 492–94, 525–26; and Austen, 134, 179–80; and *Wuthering Heights*, 257, 264, 268, 273–74, 287, 288; in *Lear* and *Wuthering Heights*, 259; nature as female, 262, 646–47, 648; nature as female in *Wuthering Heights*, 293–308 passim; and nineteenth century, 301–02, 621; in *Shirley*, 394; nature as female in Eliot, 492–94, 497–98, 526
- Newcastle, Duchess of. *See* Cavendish, Margaret
- Nietzsche, Friedrich, 206
- Nightingale, Florence, 544
- Niles, Thomas, 559
- Nin, Anais, 3, 7
- Norcross, Louise, 593
- Novel as genre: and women, 67–72, 138–39, 140; 563; Austen on, 131–33, 138–39, 168; in *Frankenstein*, 237; and *Wuthering Heights*, 252, 258–59; and myth, 256–57; and C. Brontë, 315; and women in *Shirley*, 395–98; and women writers, 540–41, 545–49; and Dickinson, 582, 583–86. *See also* Parody; Reading; Revision; Romance
- Oates, Joyce Carol, 548; on author and characters, 68–69
- Oliphant, Mrs. Margaret, 531; on *Jane Eyre*, 337, 338
- Olsen, Tillie, 449
- Orphanhood: in *Mansfield Park*, 164; in *Frankenstein*, 227–28, 232, 239, 244; and the Brontës, 251, 312, 315, 319, 583; and *Wuthering Heights*, 255; in *The Professor*, 325; in *Jane Eyre*, 336–71 passim; in *Shirley*, 394; in *Villette*, 400, 415; in *Adam Bede*, 446; in "The Lifted Veil," 457, 463; in "The Mortal Immortal," 458; in *Scenes of Clerical Life*, 486. *See also* Childhood;

- Orphanhood (*continued*)
 Economics and women, and "beggary";
 Infanticide; Mothers
- Ortner, Sherry, 295, 300; "Is Female to Male
 As Nature Is To Culture," 18–19, 28
- Otherness of female. *See* Nature/culture polarity
- Ovid: *Metamorphoses*, 527
- Paintings and drawings, 85, 123, 129; in *Aurora Leigh*, 18–19; Judy Chicago on female, 74; in *The Tenant of Wildfell Hall*, 81–82; by Raphael, 98; on ivory, 107–08; in Austen, 138, 140, 141; of Milton, 215; in *The Professor*, 327, 333–34; in *Jane Eyre*, 352, 357, 433; in *Villette*, 420–21, 432; in "The Lifted Veil," 459, in *Middlemarch*, 500, 506, 529; of Eliot, 533; daguerrotype of Whitman, 556. *See also* Female artistry
- Palimpsest. *See* Duplicity, female
- Paradise Lost*. *See* Milton, John
- Parlor. *See* Architecture, parlor/sitting room/drawing room
- Parody, 58; in "Snow White," 39–42; as female revision, 80; in Kipling, 111; in Austen, 112, 113–27 *passim*, 130, 132, 133, 139, 141, 145, 153, 164, 170; in *Frankenstein*, 236, 241; in *Wuthering Heights*, 261, 262, 266, 277, 288, 296–98, 302; in *Jane Eyre*, 370; in *Shirley*, 387, 388, 394–95; in *Villette*, 402, 409, 413, 418, 420; and women, 457, 461; in *Middlemarch*, 507; in Dickinson, 623, 628–30. *See also* Duplicity, female; Narrative technique; Novel as genre
- Pater, Sir Walter, 545–46
- Paternity: as metaphor, 3–16, 46–47, 60, 74, 188, 220–21, 456; and patricide, 114; and patricide in Austen, 116; in Austen, 128, 137, 139, 166–67; and Edgeworth, 147–48, 151–52; and death, 198, 357; in *Wuthering Heights*, 253, 266, 281, 296–98, 299, 301; in *Jane Eyre*, 346; in *Villette*, 415; in Dickinson, 587; Dickinson and her father, 597–600. *See also* Authority; Male sexuality; Patrilineality
- Patmore, Coventry, 344; *The Angel In the House*, 22–29 *passim*, 32, 86
- Patrilineality, 202; exclusion of female artist, 48–49, 51; in Austen, 120; in *Frankenstein*, 243; and legitimacy in *Wuthering Heights*, 301–03, 305. *See also* Architecture; Authority; Paternity
- Peterson, M. Jeanne, 349
- Petrarch, 23, 68
- Physiognomy: as symbol in Dickinson, 637–38
- Piercy, Marge: "Unlearning To Not Speak," 83
- Plath, Sylvia, xi, 143, 189, 209, 286, 311, 425, 477, 505; "Lady Lazarus," 17–18, 283, 424–25, 623, 639; "Elm," 76; "In Plaster," 78, 241; and spatial imagery, 84; "Stings," 92; "Nick and the Candlestick," 102; "Daddy," 206–07; "Ariel," 220, 648; on the fall, 225; "Confusion," 284; "Tulips," 335; "Two Sisters of Persephone," 504; *The Bell Jar*, 508; suicide of, 549
- Plato, 87, 103, 546; the parable of the cave, 93–96
- Plutarch: *Lives*, 237–38; *Stories of Great Men*, 531
- Poe, Edgar Allan, 109, 620, 631; on women, 25; and architecture, 86, 87; "Ligeia," 87; and spatial metaphor, 93–94; "The Case of M. Valdemar," 469–70
- Poison, 57–58, 126, 198; in "Snow White," 40–41; in *Wuthering Heights*, 303; in "The Lifted Veil," 464–65; in *Middlemarch*, 509
- Politics: and Austen, 135–36; and oppression in *The Professor*, 333, 334; male in *Aurora Leigh*, 575–76, 579–80. *See also* History
- Polwhele, Richard, 569
- Pope, Alexander, 61, 116–17, 131, 139, 141, 192; *Three Hours After Marriage*, 31–33; on women, 32, 60–61; "The Dunciad," 32–35 *passim*; *The Rape of the Lock*, 33; "An Essay On Man," 70, 474; "An Essay on Criticism," 546
- Praz, Mario, 460
- Pre-Raphaelite Brotherhood, The, 573
- "Pre-Romantics," the, 205
- Prior, Matthew, 131
- Prisons, 86–87, 313, 399; and prisoners in *Northanger Abbey*, 140–41; and prisoners in *Castle Rackrent*, 149–50; in E. Brontë, 273–76 *passim*, 279–84 *passim*, 297; in C. Brontë, 276–77, 399; and cages, 384, 399; in *Villette*, 407; in *Middlemarch*, 516. *See also* Claustrophobia
- Prophecy. *See* Clairvoyance
- Prosody: English, 547; female, 582; unorthodox in Dickinson, 602–03, 641
- Prostitution: in *Jane Eyre*, 350; in *Aurora Leigh*, 577. *See also* Economics and women, Women and work
- Quarles, Francis, 584
- Quarterly Review, The*, 337

- Rachel, 423
 Racine: *Phaedre*, 423
 Radcliffe, Ann, 83, 115, 121, 129, 135, 143, 540, 585; *The Mysteries of Udolpho*, 340, 347, 620
 Ransom, John Crowe: on Dickinson, 541, 542-43, 583, 594; on Whitman, 557
 Raphael, 98
 Ratchford, Fanny, 256, 258
 Reading, 78; as male activity, 8, 49; as invasion of privacy, 20, 52; and anxiety, 30-31, 32, 55-56, 64, 187-212 passim, 221-24; and misreading, 79, 201, 402; and revision, 205; and sex, 224; in *Frankenstein*, 225, 230, 237, 240, 244-46; male, of women writers, 541-44; and Dickinson, 559-61, 582-650 passim. *See also* Authority; Duplicity, female; Parody; Revision
 —female; 117-21 passim, 215-308 passim, 314; in Austen, 113-14, 115, 123, 127-45 passim; in *Wuthering Heights*, 248-308 passim; in *Jane Eyre*, 356; in *Shirley*, 382; in *Villette*, 404-05, 439; and Eliot, 451, 484, 493, 531
 Redinger, Ruby, 447
 Reeves, James, 541
 Renoir, Auguste, 6
 Renunciation. *See* Authority, female relinquishing of
 Revision: literary, xii; A. Rich on, 49; H. Bloom on, 73-74; female literary, 73-75, 76-77, 80, 103, 220-21; by Austen, 119-21, 135-43; by M. Shelley, 221-46 passim; by E. Brontë, 248-60 passim; by C. Brontë, 336-71 passim, 374, 402, 405-06; by Eliot, 465, 492, 496, 519, 527. *See also* Parody; Reading
 Rhys, Jean, 336
 Rich, Adrienne, 346, 530; "Planetarium," 29, 89, 240-41; on revision, 49; on Dickinson, 83; "Re-forming the Crystal," 99, 101; "Living in the Cave," 102; on *Jane Eyre*, 361-65 passim; "When We Dead Awaken," 408; on sewing, 642
 Richardson, Dorothy, 531
 Richardson, Samuel, 290, 577; *Pamela*, 67, 68, 119, 337, 352, 354; *Clarissa*, 119, 129, 620; *Sir Charles Grandison*, 168; and women, 317-18, 321
 Riding, Laura: "Eve's Side Of It," vii, 35; "In the End," 3
 Rieger, James, 238
 Rigby, Elizabeth, 354, 369, 370, 389; on *Jane Eyre*, 205-06, 337, 338
 Riley, Bridget, 6
 Robbins, Elizabeth, 531
 Rochester, John Wilmot, Earl of, 6, 354
 Roethke, Theodore, 562; on women poets, 541-42
 Romance: and women, 68, 605-06; in Austen, 115-18, 123, 126, 130-32, 158, 179, 275; *Wuthering Heights* as, 249, 255, 288, 291; in *Shirley*, 396-98; in *Villette*, 420, 427-28, 434, 436; images of women in, 323; in Eliot, 493, 529; and women poets, 543; and Dickinson, 582, 594, 600-02; and *Great Expectations*, 619. *See also* Novel as genre; Parody; Reading; Revision
 Romanticism and Romantic poets: on imagination, 55, 312; and revolutionary politics, 82, 201-06 passim, 211, 315, 327, 580; and women, 98-99, 103, 156, 219, 220, 401-03, 438, 445, 460-62; and Milton, 211-12, 221; on *Frankenstein*, 221-46 passim; on maternity, 245; and Jane Eyre, 351; and Eliot, 460-62, 469-72; and theology, 546, 612; and self-assertion, 587; and Dickinson, 597, 648-50; and whiteness, 615. *See also* History, literary; Lyric poetry; Parody; Reading; Revision
 Root, Abiah, 592, 593
 Rosenfeld, Claire, 360
 Ross, Anne, 431-32
 Rossetti, Christina, 191, 414, 444, 541, 589; "In an Artist's Studio," 18; on hunger, 58; "The Keynote," 59, 93, 98; religion in, 83; "Mother Country," 100-01; "Goblin Market," 189, 220, 582, 583, 564-75; and veils, 472; *Maude*, 549-54, 561-62, 564-65, 570-71, 573, 617; "Some Ladies Dress in Muslin," 550; "She Sat and Sang," 551; "All Things That Pass," 552; "Speaking Likenesses," 552; "On Keats," 553-54; and literary ambition, 558; "From House to Home," 571-75 passim, 578, 582, 645; and renunciation, 587; "A Soul," 621
 Rossetti, Dante Gabriel: "The Blessed Damozel," 27; and Elizabeth Siddal, 27
 Rossetti, Elizabeth Siddal, 27, 427
 Rossi, Alice, xii
 Rousseau, Jean Jacques, 147, 382, 456
 Rubenstein, Marc, 232
 Rukeyser, Muriel: "Myth," 79; "In the Underworld," 504
 Rush, Florence, 143
 Ruskin, John: "On Imagination," 5; on woman's place, 24
 Russ, Joanna, 69
 Sade, Donatien Alphonse François, Marquis de, 10, 424

- Said, Edward, 4-5, 6, 510
- Saint Pierre, Bernardin de: *Paul et Virginie*, 438, 439
- Sand, George, 65-67, 463, 479, 559
- Sappho, 70, 146
- Sarton, May: "Birthday on the Acropolis," 76; "The Muse as Medusa," 477
- Sartre, Jean Paul, 12, 295
- Satan, 35, 82, 101, 214, 216, 218, 219, 225, 227, 242, 293, 296, 298, 300, 301, 303, 314, 316, 328, 332, 445, 597, 615; in *Austen*, 167; in *Paradise Lost*, 188-212 passim; and *Frankenstein*, 226, 229-40 passim; and *Wuthering Heights*, 253, 254, 255, 261, 266, 271, 280, 288, 306; and *Villette*, 430, 434, 437; and Eliot, 452, 453, 455, 456, 457; and "Goblin Market," 566, 567; and Dickinson, 600, 609, 649. *See also* Christianity; Fall, the; Hell; Milton
- Satire, 68; and misogyny, 30-34
- Schiller, Johann Friedrich, 439; "Das Mädchens Klage," 428; "The Veiled Image of Saia," 471
- Schorer, Mark, 249, 253, 258, 292
- Schreiner, Olive, 151
- Scott, Sir Walter, 112, 312, 531, 545; on *Austen*, 108-09
- Serpents and snakes, symbolism of, 196, 197, 203, 455, 457, 472, 514, 567-68; in "The Lifted Veil," 460; in *Scenes of Clerical Life*, 489-90; in *The Mill on the Floss*, 491
- Sewing and weaving: in "Snow White," 37, 42, 517; and C. Brontë, 323, 325, 377, 378, 428, 434; in the cave, 94-95, 97, 102; in Dickinson, 100, 532-42; and *Austen*, 110, 171, 182; in Blake, 443, 478; threads, 454; in Eliot, 459, 485, 500, 520-26, 535; and witchcraft, 471; in Anne Finch, 478; and fairy tales, 520; and myth, 521, 527-28; as female activity, 638-42; in *Aurora Leigh*, 640. *See also* Clothing; Housekeeping
- Sexton, Anne, 549; on mothers, 45; "The Red Shoes," 56-57
- Shakespeare, William, 5, 87, 530, 540, 548, 557, 560, 584; *King Lear*, 30, 34, 68, 120, 241, 248, 268, 285; *Macbeth*, 30, 35, 66, 68; *Hamlet*, 68, 285, 618; *King Lear*, 259, 262, 263, 266, 296-98 passim; *Coriolanus*, 377, 383, 404
- "Shakespeare's sister." *See* Woolf, Virginia
- Shelley, Mary, 57, 58, 73, 80, 82, 142, 201, 207, 209, 270, 330, 374, 444, 445, 453, 455, 462, 463, 530; *Frankenstein*, 59, 68, 78, 79, 189, 220, 221-47, 269, 283, 293, 296, 298, 307, 328, 331, 357, 423, 508, 615; *The Last Man*, 95-104, 246-47, 456, 642; as literary heiress, 221-24; journal of, 223-24; *Frankenstein* compared to *Wuthering Heights*, 249-52, 262; *Frankenstein* and "The Lifted Veil," 455-57; "The Mortal Immortal" and Eliot, 458; *Frankenstein* and revenge, 490; on Proserpine, 504
- Shelley, Percy Bysshe, 95, 202, 203, 205, 242, 401, 452, 461, 462, 529, 553; "On Poetry," 5; on women, 12; *Prometheus Unbound*, 195, 201, 204, 221; literary theory of, 211-12; and reading, 223; preface to *Frankenstein*, 239; on Rome, 247; "Medusa," 460; *Adonais*, 469; "Lift Not the Painted Veil," 469-70; *The Witch of Atlas*, 471; studies of the classics, 546, 547; "Mont Blanc," 615. *See also* Romanticism and Romantic poets
- Sheridan, Richard Brinsley, 30, 116; *The Rivals*, 127
- Sherwood, William, R., 614, 620
- Showalter, Elaine, xii, 50, 61, 75, 294, 465, 544
- Siddal, Elizabeth. *See* Rossetti, Dante Gabriel
- Sidney, Sir Phillip, 5; "Arcadia," 30
- Sigourney, Lydia, 558, 559
- Sin (in *Paradise Lost*), 30, 33; and Eve, 197-99; and *Frankenstein*, 229, 233, 235, 239, 242, 243, 244; and *Wuthering Heights*, 270, 297, 300; and *Shirley*, 387; and Eliot, 455. *See also* Fall, the; Woman as monster
- Sisterhood: in *Austen*, 29-30, 126, 156-62, 165, 170, 183; difficulty of bonding, 38; literary, 50-51, 132, 135; in *Jane Eyre*, 342, 350, 364-65; in *Shirley*, 392; in *Villette*, 410; nuns as, 462; in Eliot, 503, 517-19; and Dickinson estate, 563-64; in "Goblin Market," 565-67. *See also* Female subculture; Feminism, rise of
- Slavery and anti-slavery movement, 205
- Smith, Catherine, 255
- Smith, Charlotte, 129
- Smollett, Tobias, 31; *Humphrey Clinker*, 127
- Snodgrass, DeWitt, 56
- "Snow White," 46, 49, 54-57, 144, 165, 424, 517; and the Queen, 156, 166, 172
- Sophocles: *Oedipus Rex*, 67, 68; *Electra*, 291; *Antigone*, 494
- Southey, Robert, 63-64; on female authorship, 8, 545
- Spacks, Patricia Meyer, 75
- Spark, Muriel, 223, 229, 246, 555
- Spencer, Herbert, 448, 467

- Spenser, Edmund: *The Faerie Queene*, 30, 33, 34, 42, 63, 73, 197, 471
- Spinsterhood, 109; dread of, 88; Gertrude Stein on, 107; in *Emma*, 111; and Austen, 112, 136; and C. Brontë, 380, 426; in *Shirley*, 389; in *Villette*, 406–07, 428; in *Middlemarch*, 528; and Dickinson, 542–43, 632–33, 635; in C. Rossetti, 552
- Spivak, Gayatri Chakravorty, 510
- Springfield Republican*, *The*, 558
- Stanton, Elizabeth Cady, 473; *Woman's Bible*, 385
- Starvation: in *Castle Rackrent*, 149–51; in *Wuthering Heights*, 278–79; in *Jane Eyre*, 336, 339, 341, 364; in *Shirley*, 372, 373, 374, 377–78; in *Villette*, 404, 415, 422, 427; and poetry, 573–74. *See also* Anorexia; Food
- Steele, Richard, 131; *Tender Husband*, 116. *See also* Addison, Joseph
- Stein, Gertrude: on patriarchal poetry, xi, xiii, 101, 187–88, 189; on spinsterhood, 107; on telepathy, 473
- Stephen, Sir Leslie, 531; Woolf on, 191–92
- Sterne, Lawrence, 131; *A Sentimental Journey*, 120
- Stewart, Dugald, 443
- Stimpson, Catherine, 75
- Stone, Lucy, 473
- Stone, Ruth, 372
- Stowe, Harriet Beecher, 444–45, 473; *Uncle Tom's Cabin*, 25, 205, 481–83, 533–35, 620–21, 624; *My Wife and I*, 69–70; "The True Story of Lord Byron's Life," 461; "The Sullivan Looking-Glass," 473; and Eliot, 479, 481–84, 532–33
- Strauss, David Friedrich, 468; *The Life of Jesus*, 450, 502
- Suicide: in *Wuthering Heights*, 284, 298; in *Shirley*, 390; in *Little Women*, 483; of Judith Shakespeare, 540, 549; fantasies in Dickinson, 623, 629–31; and sewing, 638–39. *See also* Death; Masochism
- Sun, symbolism of: in *Villette*, 422–23; in *Middlemarch*, 504, 530; in *Aurora Leigh*, 577–78; in Dickinson, 595–97; in Fuller and Dickinson, 606. *See also* Moon, symbolism of; Times of day
- Supernatural and ghosts: and Austen, 175; in *Wuthering Heights*, 260, 263, 279, 292, 300; in C. Brontë, 378; in *Villette*, 404, 407, 422, 425–26, 432; goblins in "Goblin Market," 565, 567, 569–70; in Keats and Rossetti, 574; goblins in Dickinson, 622–23; in *Uncle Tom's Cabin*, 624; in Dickinson, 624–25; Dickinson as "gnome," 636. *See also* Clairvoyance; Death; Gothic fiction
- Swift, Jonathan, 12, 456, 459, 522, 529; on women, 31–34; *The Battle of the Books*, 33; *Gulliver's Travels*, 241
- Swinburne, Algernon, 460, 469
- Tales from Blackwood*, 446
- Tave, Stuart, 178
- Taylor, Bayard, *Hannah Thurston*, 473
- Techniques of composition: "trance-writing," 58, 150, 311–15, 316–17, 327, 335, 473; "common sittingroom," 151–55; and women poets, 548–49; Dickinson's fascicles, 607–08, 640–42
- Tennyson, Alfred, Lord, 456, 573; "The Palace of Art," xi, 73, 87; "The Lady of Shalott," 617–20 *passim*
- Tertullian, 30, 240
- Thackeray, William Makepeace, 373, 540, 546; *Vanity Fair*, 29
- Theatre and acting: in *Mansfield Park*, 164, 166–68; in *Villette*, 413, 418, 421–25, 426, 435, 437; in "Armgart," 464; in *Daniel Deronda*, 455; in "The Lifted Veil," 464; in *Middlemarch*, 499–500, 520; and Eliot, 532; in *Uncle Tom's Cabin*, 533–35, 620; women in Elizabethan theatre, 540; in Dickinson, 582–650 *passim*. *See also* Clothing; Duplicity, female; Parody; Romance
- Times of day: dawn, 58–59; night, 99, 101; noon, 102; night in *Paradise Lost*, 202–03; night in *Wuthering Heights*, 300; night in "Goblin Market," 569; symbolic in *Aurora Leigh*, 576, 578, 580; symbolic in Dickinson, 593–94; noon in Dickinson, 595–97, 598, 606, 607, 617; dawn/morning in Dickinson, 600–04, 623, 642–43; night in Dickinson, 625–26, 635–36. *See also* Moon, symbolism of; Sun, symbolism of
- Todd, Mabel Loomis, 563
- Transvestism. *See* Clothing; Female impersonation; Male impersonation; Theatre and acting
- Twain, Mark, 109, 558
- Utopian visions: female, 102–04; female in *Wuthering Heights*, 265; female in *The Professor*, 235; female in *Aurora Leigh*, 578–80; female in Dickinson, 642–50; male aesthetic, 646. *See also* Feminism, rise of; Heaven/Eden/paradise

- Van Ghent, Dorothy, 278
- Venus in the Cloister, or the Nun in Her Smock*, 411
- Vicinus, Martha, xii
- Victorian culture: male sexuality in, 4; woman's place in, 20, 54-55, 194, 381, 462, 482, 505; death in, 24-27; and morality, 63, 444-45; female sexuality in, 94. *See also* History
- Virgin Mary, 18, 20-21, 365; in *Shirley*, 397; in *Villette*, 415; in Eliot, 468, 485, 490, 492-98 *passim*, 501. *See also* Christianity; Mothers, goddesses
- Wagner, Richard, 284
- Wakoski, Diane: "Sun," 510
- Walpole, Horace; on Mary Wollstonecraft, 31; *The Castle of Otranto*, 347
- Weininger, Otto, 8
- Weisstein, Naomi, 53
- Welsh, Alexander, 24-26 *passim*, 490, 616
- West, Rebecca, 372
- Westminster Review*, 450, 482, 530
- Wheelock, John Hall, 562
- Whiteness: symbolism of, 21, 613-22; in "Snow White," 37-39 *passim*; and Dickinson, 86, 613-22, 636, 640, 645, 556; and *Villette*, 437; and Milton, 472; in *Uncle Tom's Cabin*, 534-35, 620; in *Moby Dick*, 614-15, 621. *See also* Clothing
- Whitman, Walt, 554, 560-61; and literary ambition, 556-57; *Leaves of Grass*, 556-57; "A Noiseless, Patient Spider," 639
- Widowhood: Hopkins on, 10-11; in Austen, 136, 170, 172, 181-82; in *Villette*, 420; in Eliot, 522. *See also* Female sexuality; Marriage
- Wilbur, Richard, 564
- Wilde, Oscar: *Salome*, 365
- Winchelsea, Anne, Countess of. *See* Finch, Anne
- Winthrop, John, 55
- Witch, the. *See* Woman as witch
- Wittreich, Joseph, 212
- Wollstonecraft, Mary, 31, 97, 211, 250, 349, 370, 444, 449, 453, 455; on female education, 116; *A Vindication of the Rights of Women*, 124-25, 205, 222, 466, 569; on "the sublime," 204; on Milton, 213; *Mary*, 222; *Posthumous Works*, 222; and M. Shelley, 222-24, 242; *Maria*, 232, 245-46, 620
- Woman as angel, 64, 86, 101, 197, 444; history of, 17-27 *passim*; in Barrett Browning, 18, 26, 463; and death, 24-27, 490-91, 535; linked with monster, 28-31, 34, 44, 46, 48, 68, 76, 78-79, 194, 196, 203, 219, 240, 244, 314, 321-23, 345-46; in "Snow White," 39-42 *passim*; and disease, 55; and silence, 71; in Goethe, 75; in Austen, 119, 165, 166; in *Frankenstein*, 229, 232; in *Wuthering Heights*, 261, 267, 289, 299-300; in Eliot, 307, 455, 479, 485, 491-92, 514; in C. Brontë, 318, 344-46, 376, 386, 421; and veils, 471; and Fuller, 480; in "Goblin Market," 567; in C. Rossetti and Eliot, 583; whiteness of, 615-16. *See also* Christianity; Ladyhood; Woman as monster
- Woman as male agent: in *The Professor*, 326; in *Jane Eyre*, 348, 350-51; in *Villette*, 432-33
- Woman as male creation/creature/art object, 54-55, 187, 197-98, 208-09, 224, 235, 239, 243-44, 429, 616; theories about, 13-19 *passim*; in "Snow White," 41-42; and Austen, 111; and Edgeworth, 148; and Eliot, 450, 457, 461, 486. *See also* Authority; Paternity
- Woman as monster, 89, 99, 101, 222, 345, 444, 545-46; autonomy of, 16, 27, 28, 34, 60, 79; images of, 16-20 *passim*; history of, 27-36; and escape, 86; in *Paradise Lost*, 30, 33, 197; in Austen, 129, 141, 155, 159-74, 181, 183; in Edgeworth, 148; in *Frankenstein*, 225, 232-47 *passim*; in *The Professor*, 322; in *Jane Eyre*, 361-62; and Eliot, 455, 477, 489, 491-92; and Hannah More, 467; and veil, 471-72. *See also* Authority, monstrous female; Doubles; Fragmentation of personality; Madness; Supernatural and ghosts; Woman as witch
- Woman as nun: in Austen, 135; in *Shirley*, 386, 389; in *Villette*, 406, 410-15 *passim*, 419; 425-33 *passim*, 434-36, 438, 472, 476; in Dickinson, 621, 647. *See also* Christianity
- Woman as witch, 25, 27, 37, 38, 42, 79; and Lilith, 35; in *Wuthering Heights*, 207, 262, 292-96, 306-07; in *Villette*, 406, 430-33 *passim*; in "The Lifted Veil," 459; in *The Witch of Atlas*, 471; in *The Mill on the Floss*, 493; and Eliot, 447-517; in "Goblin Market," 569-70; in Dickinson, 647-49. *See also* Woman as monster; Supernatural and ghosts
- "Woman's Poem, A," 18
- Women and work: nurse in *Persuasion*, 182-83; teacher in *The Professor*, 323, 325, 331; need for, in *Jane Eyre*, 347-49; teacher in *Jane Eyre*, 364; singing teacher

- in *Daniel Deronda*, 450; maid in "The Lifted Veil," 447, 460; need for, according to Eliot, 468, 532; "commercial writing," 545, 558-59; schoolteacher, 558; Barrett Browning on, 559-61; social service in *Aurora Leigh*, 575-76; Dickinson on, 588-91, 634. *See also* Economics and women; Governess, the; Housekeeping; Marriage; Prostitution; Theatre and acting
- Woodhull, Victoria, 473
- Woolf, Virginia, xi, 202, 203, 211, 256, 336; on "the angel in the house," 17, 20, 23; on Cavendish, 63; on female authorship, 64, 546-49 passim, 559 (*see also* on "Judith Shakespeare," below); *Mrs. Dalloway*, 78, 642; on "Judith Shakespeare," 99, 187-88, 195, 539-41, 544-45, 548-49, 558, 563-64, 583; *The Years*, 133, *Three Guineas*, 134, 205; on Austen, 147, 153-55; on Milton, 187-95 passim, 212, 213, 307; *A Writer's Diary*, 189-90; *Orlando*, 192, 220; *Between the Acts*, 192; *A Room of One's Own*, 192, 243, 292 (*see also* on "Judith Shakespeare," above); *The Voyage Out*, 192-93; on misogyny, 218; on Eliot, 466; *To the Lighthouse*, 514, 642; on *Aurora Leigh*, 575
- Wordsworth, William, 312, 327, 330, 401, 411, 415-16, 439, 445, 461, 469, 474, 588; "Intimations" ode, 87; literary theory, 211-12; "Lucy Gray," 307, 342, 404, 405, 618; "Strange Fits of Passion," 405; *Lyrical Ballads*, 496; "The Thorn," 496; *The Prelude*, 582. *See also* Romanticism and Romantic poets
- Wounds as female metaphor, 311, 317; in *Wuthering Heights*, 272-73, 279, 284, 595; in "Jane" and *The Professor*, 329-31, 335; in *Shirley*, 393; in Dickinson, 595, 603-04, 606-07, 611. *See also* Disease/dis-ease/healing; Female sexuality
- Wyatt, Sir Thomas, "The Lover Compareth His Heart to the Overcharged Gun," 609-10
- Wylie, Elinor, 187, 372
- Yeats, William Butler, 12, 204, 206, 548; "Sailing to Byzantium," 646
- Yonge, Charlotte Mary, 169
- Zietlow, Paul, 181