When Women Were Wolves:

The Representation of Feminism in Nineteenth-Century Werewolf Short Stories

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Introduction

> Wolves and women are relational by nature, inquiring, possessed of great endurance and strength. They are deeply intuitive, intensely concerned with their young, their mate and their pack. They are experienced in adapting to constantly changing circumstances; they are fiercely stalwart and brave. (Estés 2)

Throughout history, both wolves and women have had a tainted reputation. Not only are they, as Estés argues, relational by nature, there is also a creature that allows an actual combination of woman and wolf: the werewolf. In the nineteenth century, tales were produced by both male and female writers that feature a female werewolf as a main character. Importantly, in the same century, feminism developed into a more systematically organised movement and discourse with visible individuals and groups such as the suffrage movement.

Scholars in the field of horror studies (most notably Carroll) have shown that monsters often represent the fears of certain groups within a society. This thesis will analyse several nineteenth-century werewolf stories in the context of nineteenth-century developments in feminist thought and action. The analyses will show how the female werewolf in these stories represents and reflects upon various aspects concerning the development of feminism in the period in which the stories were written and published. It will also reveal that the reactions towards the female werewolf reflect traditional society's reaction towards these feminists.

Context

Feminism was still in its infancy at the end of the eighteenth and the beginning of the nineteenth century. However, for quite some time, intellectuals had already been concerned with women's rights and women's emancipation. Mary Wollstonecraft (1759-1797) is an example of this. In her *Vindication of the Rights of Women* (1792), she advocated women's

rights (Rendall 7). Another proto-feminist voice can be found in the work of John Locke (1632-1704), who argued that "marriage was a contractual relationship in which, although the male's superior abilities gave him the right to manage joint affairs, it gave no absolute sovereignty" (Rendall 9). Locke challenged male authority within the family and believed that the power of the patriarch should be limited. Locke, and later Wollstonecraft, were not the only intellectuals advocating women's rights in their respective periods, but their work has proven influential to the fight for women's rights and women's emancipation in the mid and late nineteenth century, which will be discussed in more detail in the analyses in the chapters.

Like feminist discourse, werewolf short stories were also still in their infancy at the turn of the nineteenth century (Barger 9). Although the werewolf myth has leaped from legend through poetry to literature (Barger 11), "a transformation of the werewolf in literature made its greatest strides in the 19th century when the monster leaped from poetry to the short story" (Barger 13). The first bestselling English novel to contain a werewolf as its protagonist was Reynold's *Wagner, the Wehr-Wolf* (1846-1847). In this novel, Wagner desperately accepts the curse of the werewolf in exchange for youth. The novel tells about his struggle of being both human and a murderous, uncontrollable monster.

According to Noël Carroll, any monster , including the werewolf, crosses "the boundaries of the deep categories of a culture's conceptual scheme" (32). The werewolf does this in a very literal way, by mixing humans with wolves. However, the female werewolf not only transgresses the boundaries between mankind and wolf, but she also transgresses the boundaries between what was considered to be feminine and masculine, since the primal and instinctual behaviour of a werewolf is generally considered to be masculine. Because of their transgressive nature, werewolves are an ideal vehicle for expressing "the imagery of fear and disgust against the forces of political or social repression" (Carroll 198).

The female monster represents a reaction to the repression of women in society and

reflects the women who attempt to challenge the dominance of men. Since "gothic novels are all about patriarchies, about how they function, what threatens them, what keeps them going" (Heiland 10), the female werewolf, and what she represents, can be considered a threat to patriarchy. The creation of a female monster reflects the fear of society to the threatening of the status quo.

Monsters reflect the fears of society and monsters thus possess traits that are considered frightening or threatening. The female werewolf can show a reader that particular female behaviour was considered to be threatening in the various periods in which the different stories were published. As the call for women's rights and equality grew, the fear for the destruction of patriarchal society grew with it. Because of this, it is possible to trace and analyse the various phases of early feminism throughout the nineteenth century by looking at the literary female monsters created in this century and the various reactions of society to feminism.

Methodology and Literature

This thesis will analyse four stories written and published in the nineteenth century that feature a female werewolf as a main character. In order to show that the development of the female werewolves in these stories can be linked to various waves of feminism in the nineteenth century, I have chosen stories written several years apart. Two of the four stories that are analysed in this thesis were written by female authors and two by male authors. This will facilitate a critical exploration of the question whether the female werewolf is portrayed and functions differently when conceived by a male or a female author.

In terms of literary-critical terminology, this thesis will mainly draw from two theoretical frameworks for the analyses of the female werewolf and the reactions towards the female werewolf of both the other characters in the stories and the reader: Barry Brummett's

Technique of Close-Reading (2010), which is useful to discover the ideological nature of formal aspects of texts and Carroll's influential *Philosophy of Horror* (1990), which is equally concerned with the relationship between form and ideology.

Brummett's technique of using form for close reading and his terminology are useful for exploring the multiple potential meanings of a text. Brummett distinguishes between three techniques of studying form: attention to narrative, attention to genre, and attention to persona (51). Brummett differentiates between three elements that create form in a narrative: coherence and sequence, tension and resolution, and alignment and opposition. The coherence and sequencing of a text are what makes a text easy to understand and follow (Brummett 55). Following from coherence and sequence are tension and resolution. This element involves the creation of a certain tension in a text after which the author decides whether or not this tension will be resolved (58). The third element in a narrative that creates form are the alignments and oppositions in a text. An author works with the potential of signs to be either in alignment with or opposition to other signs. Brummett states that "there is a great deal of rhetorical power in how alignments and oppositions are created in a text" (60).

After an attention to narrative, the second technique of close reading is attention to the genre of a text. Brummett describes genre as a "natural extension of narrative" and "a recurring type of text within a context" (62). Genre consists of three components: style, substance, and situation. These three components make a text recognisable to a reader as belonging to a particular genre (Brummett 62).

The third technique Brummett mentions in attention to persona. He describes a persona as a role or recurring kind of character that is taken up in connection with a text (Brummett 65). Brummett then explains the idea of a subject position, which is the role a reader has to place themselves in in order to make sense of a text (66). According to this theory there are three different subject positions, the preferred subject position, which occurs

when the text appeals to the reader, the subversive subject position, which occurs when the reader reads "against" the text, and the inflicted or negotiated subject position, in which the reader is neither reading in favour of nor against the text (Brummett 66).

All three of the techniques that Brummett discusses rely on the expectations of the reader which the narrative, genre, and personae create. How much the text appeals to its readers depends on how the text meets or violates these expectations and how the readers respond to these confirmations or violations. Brummett also states that the three techniques "can carry important effects that manage power distribution" (69). The form of a text, and a close reading of this form may lead to social and political insight into a text that a more naive reading may not discover. The effect that a text may have had on its reader when it was first read become much clearer. For these reason I will employ Brummett's technique of using form for close reading, where appropriate, to analyse the stories.

The second main source used in this thesis is Noël Carroll's *The Philosophy of Horror* (1990). Carroll states that "the emotional reactions of characters (…) provide a set of instructions or, rather, examples about the way in which the audience is to respond to the monsters in the fiction – that is, about the way we are meant to react to its monstrous properties" (17). According to Carroll, this only applies to the positive characters in the story (24). This suggests that, if the female werewolf is read as a representation of feminists, the reactions of the positive characters towards her give the reader an idea of how to react to feminism. Since one of the objectives of this thesis is to analyse how the reaction towards the female werewolf can be seen as a reflection of societies reaction to feminism, Carroll's theory will help to highlight the desired reaction of the reader towards the monster by analysing the behaviour of the positive characters towards the female werewolf.

It is impossible to argue that characters in literature exactly represent people in society, so I will make no attempt to argue that the female characters and werewolves in the

stories analysed are fictional representation of real-life feminists. I will try to show that the fictional women and werewolves in the literature analysed represent stereotypical images of the feminist movement and feminists, and how the characters' reactions towards her reflect the various reactions readers in nineteenth-century British society may have had towards feminism.

Terminology

The term "feminism" was not used in the English language until the end of the nineteenth century (Rendall 1). In this thesis, the term "feminism" is used to refer to the striving for both woman's rights and woman's emancipation and not to refer to an organised political movement. The term "feminist" is used to describe the people who were concerned with this fight for woman, and can be used for both men and women. Feminists in the nineteenth century "interpreted the word 'equality' in terms of moral and rational worth, and not in terms of an equality of labour" (Rendall 1). When the term "equality" is used in this thesis, I am speaking of equality in this sense, and not the modern meaning.

The term "werewolf" is difficult in itself, because of its male origins ("wer" is the Old English word for "man"). However, since it is the term generally used for cases of lycanthropy, it will be used in this thesis, although generally combined with the word "female". In the first and third chapter, the term "she-wolf" is used to refer to the female werewolf (generally in wolf-form). This is mainly because the stories themselves use this terminology.

The term "patriarchy" is also problematic, since it has a narrow, traditional meaning (Lerner 238). In this thesis I will use Lerner's definition of patriarchy. This means that the term "patriarchy" refers to:

> the manifestation and institutionalization of male dominance over women and children in the family and the extension of male dominance over women in society in general. It implies that men hold power in all the important institutions of society and that women are deprived of access to such power. It does *not* imply that women are either totally powerless or totally deprived of rights, influence, and resources (Lerner 239).

When the term "patriarch" is used in this thesis, it is used to describe the male figure at the head of his own patriarchal domain. This domain might be his own family, his estate, or a patriarchal society.

The Structure of the Thesis

This thesis consists of four analytical chapters. Each of these chapters is concerned with one story, and contains analyses of the female werewolf and the reactions towards this female werewolf in that specific story. The chapters also contain a brief overview of the stage of feminism in that particular period in the nineteenth century. The first chapter contains the analysis of Frederick Marryat's "The White Wolf of the Hartz Mountains" (1839). The second chapter is concerned with Catherine Crowe's "A Story of a Weir-Wolf" (1846), the third chapter Gilbert Campbell's "The White Wolf of Kostopchin" (1889), and the final chapter with Clemence Housman's "The Were-Wolf" (1896).

Chapter 1 – Marryat's "The White Wolf of the Hartz Mountains"

The Female Werewolf Who is Fighting the Domestic Ideal

Introduction

Frederick Marryat's "The White Wolf of the Hartz Mountains" is one of the first, if not the very first, of the Victorian werewolf stories that features a female werewolf as a main character. The story was originally part of Marryat's novel *The Phantom Ship,* which was serialised from March 1837 to August 1839, but was later also published on its own. The story was written in the early nineteenth century, a period in which feminism was still in its infancy. In this chapter I will analyse "The White Wolf of the Hartz Mountains" from a feminist perspective, using the terminology of Brummett. The female werewolf in Marryat's story and the behaviour of the other characters towards her reflect the reaction of certain groups in British society towards the rising want for change in the social and political status of women in Great Britain in the early nineteenth century. This chapter will begin with a summary of the story, followed by a short summary of the Caroline Norton Trial and an analysis of how this trial can be linked to "The White Wolf of the Hartz Mountain". The analyses of various aspects of the story, read from a feminist perspective, will show that the female werewolf in the story represents women who were fighting the domestic ideal in the 1830s. The reactions towards her represent the reactions of certain groups in society towards feminism and feminists in the 1830s.

Summary of "The White Wolf of the Hartz Mountains"

"The White Wolf of the Hartz Mountains" is narrated by Hermann, who, while traveling on a ship to Goa, tells his family history to his friend Philip. He relates to him the story of Krantz, the serf of a Hungarian nobleman in Transylvania and the father of three children. Krantz has shot the mother of his children after he had discovered that she had an affair with his

employer, whom he also kills. After this he flees to the Hartz mountains, a rural mountain range in Germany, which is the setting for the remaining part of the story. While hunting down a white wolf, Krantz meets a beautiful young woman and her father, who are also from Transylvania. He offers them both shelter from the cold weather. He later marries the woman, who is named Christina. She is discovered to be a werewolf, but by then she has already murdered two of Krantz' children. She is eventually killed by Krantz. Christina's death causes her father to curse the Krantz family. As a result of this curse, Krantz dies of a brain fever and Hermann is killed by a tiger when he and Philip reach the shore.

The Norton Trial and the Story's Critique on Women's Marital Rights

In the 1830s, a woman called Caroline Norton started questioning the laws concerned with child custody, which in turn started a period of campaigns for marriage law reform (Lyndon Shanley 17). Caroline Norton tried to get custody over her children after she was accused of adultery by her husband. She condemned the proposed divorce law and the loss of a woman's legal personality upon marriage, since "both implied that a wife was herself the "property" of her husband" (Lyndon Shanley 22), especially because a man was able to divorce his wife, while a woman was not able to divorce her husband. The common law also stated that a father had the absolute right to custody of the children (Lyndon Shanley 25). Caroline attempted to change this law and succeeded in 1839 with the passage of the Infant Custody Act. The Norton trial itself, which was covered by the newspapers, and Caroline Norton's pamphlets "provided dramatic lessons in the laws governing marriage to the English reading public"(Lyndon Shanley 23). Readers of "The White Wolf of the Hartz Mountains" who had also been following the trial would be able to see parallels between the Norton trial and Marryat's story.

Krantz' wife in "The White Wolf of the Hartz Mountains" is also accused of adultery.

Both she and her lover are murdered by Krantz, which is a clear example of the implication that a woman is the property of her husband. Christina and her father are considered to be Krantz' punishment for the murder of his wife. While it could be argued that the adulterous wife would not make a suitable mother for the Krantz children, by killing their mother and mistreating Christina, Krantz has ensured his children a much more terrible faith. Krantz' treatment of the women in the story eventually leads to the death and destruction of his entire family. From this perspective, Christina is used as a means of punishment, and an example of a truly bad mother. Christina is opposed to the biological mother of the children. The adulterous wife can be aligned with Caroline Norton, who's reputation, although the charge was considered to be false, was badly damaged by the allegations. Neither Krantz nor George Norton are presented as particularly good fathers or good husbands, George being "not very bright," possessing "few social graces," and "resenting his need for the money that Caroline's growing career as a poet and novelist brought them" (Lyndon Shanley 23) and Krantz being negligent towards his children and leaving them to care for themselves. The notions of adultery and parenthood in the story can be linked to Caroline Norton's critique towards both the idea that a woman is legally considered to be the property of her husband and a father's right to complete custody.

The Female Werewolf: A Representation of the Demonic Woman Who Threatens Patriarchy

From the beginning of the story, tension is created around the character of Christina, who, as the reader later discovers, is a werewolf. Christina is described as a stunningly beautiful woman, around twenty years of age. Her hair is flaxen, glossy and shiny, and bright as a mirror. Her mouth is large, with brilliant teeth and her eyes are bright (146). Her features, although unconventionally beautiful, do not betray that Christina is not a normal human being. However, her eyes are described as restless and her behaviour towards Krantz'

children, in particular his daughter, is hostile. The tension that is created by her eyes and her behaviour towards the children makes it impossible for the reader like or admire Christina. Apart from her beauty, which appears to be important only to assure the attention of the male characters, there is nothing appealing about her. This has the effect that both Christina's human character and her wolf form appear to be completely evil.

The contrast or opposition between Christina's outer appearance and her behaviour further enhances the idea that a woman, however beautiful, may hide a very demonic character. Christina's beauty does not change the fact that she is considered a monster. The definition of a monster is not a creature that is extremely ugly or grotesque, but rather a "form of moral condemnation" (Carroll 41). Carroll states that a monster can be beautiful, since "monstrosity and impurity may be more than skin-deep" (Carroll 41). The murders Christina commits are even more monstrous, because of the belief that a woman should take care of the children within a marriage.

The title of the story, "The White Wolf of the Hartz Mountains," suggests that Christina is not a cursed human, because it mentions a "wolf" and not a "werewolf." Her true form seems to be that of the wolf, and not the woman. This is further suggested when Christina changes back into her wolf form after she has been shot, an element that is opposed by the tradition that a (male) werewolf changes back into his human form to portray the idea of the cursed, pitiable human being. A reader who is familiar with earlier werewolf stories will interpret the transformation after Christina's death as a sign of the inherent evil nature of the female character, and perhaps in extension all women.

When an author deviates from the expectations a reader has of the genre, this deviating element is emphasised. The inclusion of a female werewolf is such a deviation, because the genre of the Victorian gothic was unfamiliar with the female werewolf. The effect is that a reader is more focussed on the evil female character and is unable to compare her character to

anything other than her male counterparts. For this reason, the transformation into her wolf form after her death makes the reader pause and wonder why a female werewolf would differ in this feature from her male counterparts. Again the emphasis appears to be on the fact that Christina is a demonic female, and not necessarily on the fact that she is a regular monster.

Brummett states that "there is a great deal of rhetorical power in how alignments and oppositions are created in a text" (60). Analyses of "The White Wolf of the Hartz Mountains" show how powerful such alignments and oppositions can be. Throughout the story there are multiple occurrences in which male dominance is reinforced. By suggesting the idea of male dominance, the weakness of the opposite sex is also suggested. If the text is read with the rising call for women's rights in mind, many of these signs become more prominent. By making the monster of the story female, an alignment is created between women and evil. By including such signs it is possible for the reader to understand the importance of the dominant patriarchal ideology.

The dominance of men is even further enhanced by the fact that Christina is always "owned" by a male character, even though she appears to make her own decisions. First, she is in the care of her father; the first time Krantz and the reader encounter Christina, she is sitting on the back of her father's horse (145). Her father and Krantz decide upon the marriage, which again enforces the idea that a woman has no freedom and no rights to make her own choices concerning her marriage. After her marriage, Christina is in the care of her husband, Krantz. In this sense, Marryat's story is much like most early gothic novels, such as Horace Warpole's *The Castle of Otranto* (1764), which are concerned with "exploring, defining, and ultimately defending patriarchy" (Heiland 8). In "The White Wolf of the Hartz Mountains," the female werewolf is presented as a demonic woman who attempts to destruct patriarchy.

"The White Wolf of the Hartz Mountains" consists of a framed narrative. Because the

story of the werewolf is narrated by Krantz' son Hermann, the reader receives an introduction to the story without clearly understanding what the story is about, since the title of this story was not added until the story was published separately from *The Phantom Ship.* Hermann wonders "why such malevolent beings as I am about to speak of should be permitted to interfere with us, and punish, I may say, comparatively unoffending mortals is beyond my comprehension" (138). The story continues with the report of Krantz' adulterous wife. Although the reader will discover that Hermann is speaking of werewolves by the end of the story, they could not have known this at the beginning. Considering that the following story is about an adulterous wife and not about an actual monster, such as a werewolf, the reader may expect this story to be about the evil of women in general instead of just a regular werewolf story. The effect of this is that the reader is now focussed on the evil female character instead of on a typical monster.

The Transgression of Boundaries: Defining or Challenging the Status-Quo

Although Christina is never truly free from male dominance, the animalistic side within her allows her to succumb to the more aggressive side of humanity, which up until then was considered to be masculine (Bourgault Du Coudray 14). Therefore, the fact that she is a werewolf not only enables her to transgress the boundary between human and animal (or monster), but also the boundary between masculine and feminine. According to Carroll, the transgression of boundaries is what makes a monster horrifying (Carroll 32), which means that a female werewolf can only be seen as a true monster.

The transgression of boundaries is also important for the rise of feminism in the early nineteenth century. Not only did people like Caroline Norton fight for women's rights, but they also started to question the definitions of masculinity and femininity and the implications these redefinitions had on social and political life. The difference with gothic fiction is that

the transgression of boundaries in gothic fiction was merely used to reinstate the patriarchal structure. As Heiland states: although gothic fiction has a "focus on corruption in, or resistance to, the patriarchal structures that shaped the country's political life and its family life, and gender roles within those structures come in for particular scrutiny," the patriarchy is generally reinstated and often even more prominent than before (5). In "The White Wolf of the Hartz Mountains," Krantz kills Christina in order to reinstate patriarchy and eliminate the threat that challenged the patriarchal ideology.

Christina's Marriage to Krantz: The Protection of a Married Woman

The way in which marriage is represented in "The White Wolf of the Hartz Mountains" reflects the shifting boundaries within marriages in the 1830s, especially in the light of the Norton trial. The marriage is conducted by Christina's father, and even though marriages unsanctified by church and state were not uncommon in Britain in the early nineteenth century (Rendall 194), the wedding vows that Christina and Krantz exchange are everything but conventional. Christina's father changes the traditional Christian vows into something he believes to be better suited. They are sworn to the spirits of the Hartz mountains instead of Heaven and include: "If I fail [to protect, cherish, and love my wife and never to raise a hand against her] in this my vow, may all the vengeance of the spirits fall upon me and my children; may they perish by the vulture, by the wolf, or other beasts of the forest; may their flesh be torn from their limbs, and their bones bleach in the wilderness" (150). The vows foreshadow what is to come further in the story, which is the eventual death of Krantz and his family after he has killed Christina. These vows are quite restrictive for Krantz, considering that "the right to punish a wife physically" and the assertion of male dominance in a household was generally accepted (Rendall 199). These restrictions placed on Krantz are a reflection of the shifting boundaries within marriages in the 1830s. With these wedding vows,

Christina is secure in her knowledge that she will be protected from any violence by Krantz. It also signals that she is not merely her husband's property who he can treat as he pleases, which was exactly what Caroline Norton was trying to achieve.

Marcella's Reaction to Christina: A Template for the Reader's Reaction

Even though Christina's physical appearance does not betray her lycanthropy, there is one character in the story who immediately notices that there is something wrong with her: Marcella, Krantz' youngest child and only daughter. From the very first moment that Marcella meets Christina, she distrusts her restless eyes and artificial kindness. The only reason Marcella is allowed to live quite long in the story, and is not immediately killed by Christina, is because Christina knows that Marcella will never be believed. When her father and brother are blinded by Christina's beauty, Marcella tries very hard to avoid being near Christina. She seems to be the only person who is able to see Christina's true character. This shows how Christina's human disguise is only meant to attract the male gaze. Because Marcella is a girl, there is no reason for her to be enchanted by Christina's beauty, which enables her to see through her outer appearance. This suggests that Christina is purely a means of entrapping and punishing men.

Krantz could have prevented the destruction of his entire family, if he had only listened to Marcella. Although it could be argued that she is merely a child, and no one would have listened to her, he likely ignores her because she is a girl. Krantz resents the female sex, which has resulted in the fact that Marcella is his least favourite child. This makes the ending even more moral, since his own dislike for women is eventually the cause of his own death and the death of his family.

Carroll argues that the emotion a reader has towards a monster are parallel to those of the positive human characters in a work of horror (Carroll 18). Krantz cannot be seen as a

positive human character. His behaviour towards his first wife and her lover, and the manner in which he treats his children make it impossible for the reader to view him as a positive human character. For this reason, the reader will not follow Krantz' lead in admiring Christina. Readers are invited to mirror their responses to the female werewolf to those of the positive human characters. The children, Marcella in particular, appear to be the only positive characters in the story, which is why the reader's response to Christina is similar to Marcella's. The reader follows Marcella's lead in her emotions towards Christina, from her suspicion in the beginning of the story to the feelings of terror she has before she is murdered (155).

Fighting the Domestic Ideal: The Rejection of Motherhood and Marital Responsibilities

After Krantz has married Christina and Christina has ensured her position in his household, she becomes extremely unkind towards the three children, Marcella in particular. With this behaviour, Christina appears to reject the domestic ideal of the woman who cares for her husband's children. While motherhood was being redefined in the early nineteenth century, both men and women agreed on the importance of the domestic responsibilities of women, especially concerning the care-taking of the children. There was, however, much discussion of the freedom of women to decide how to perform this domestic task (Rendall 198). The reader will recognise Christina as a woman who rejects her domestic responsibilities altogether, which is not particularly strange, since demonic women are generally described as bad mothers (Bourgault Du Coudray 7). According to Bourgault Du Coudray, the narratives featuring demonic women who reject motherhood "reflect the anxieties about women who did not enact 'normal' maternal behaviour" (7). This is the result of the fear of the consequences of giving women too much freedom in the care for their children. Christina's character is a representation of this fear, and can be read by the reader as a warning of what will happen

when women receive more freedom in the domestic sphere.

Christina's behaviour towards the children is not the only sign that she rejects her domestic responsibilities. She also leaves her husband's bed during the night and wanders outside instead. It is unclear whether she refuses a sexual relationship with her husband, but this is indicated by the fact that she is reluctant to share his bed. This can also be seen as a sign of the shifting boundaries within marriage, started by the Norton trial. In the story, the person who rejects the domestic ideal is a demonic woman, which signals to the reader that this type of behaviour is monstrous.

The Ending of the Story: The Repression of The Woman Fighting the Domestic Ideal

At the end of "The White Wolf of the Hartz Mountains" all the characters, apart from Christina's father, have died. Analyses of the ending using Brummett's concepts of subjects position and personae make it easier to understand the different attitudes a reader might have when reading the story in connection to feminism in the 1830s. The first persona is not included in this discussion, since it is not relevant for the topic of this thesis.

The second persona is the reader of the text. Although Brummett states that the personae created by a text are formal (68), it might be more interesting to explore the different responses to "The White Wolf of the Hartz Mountains" that correspond to the different subject positions mentioned earlier in this thesis. The reason why this is more useful is because each person has a different approach to a certain text, especially when that text is read in relation to the social and political changes in the period in which the story was written. The reason Brummett's concept of subject position is important for the analysis of "The White Wolf of the Hartz Mountains" is because a subject position is the response of a reader to the ways that a text calls them to take on a particular role (66). When Marryat's story is read with the discussion of domestic ideals and women's rights in mind, the reader is able to link the

characters and situations in the story to the actual social situation in the 1830s.

From a preferred subject position, a reader will see the importance of male dominance and the demonic ability of women to question and overthrow this patriarchal ideology. This reader will be satisfied by the end of the story, because Krantz is able to kill Christina and reinstate his dominance. Interestingly, the subversive subject position also offers a more or less satisfying view on the story, since Krantz and his family are punished for what they have done to Christina by the curse of her father which will eventually lead to their death. A person who reads from the subversive subject position will most likely read in favour of the resistance to male dominance, and not in favour of Christina's character itself. Although Christina's character questions the domestic ideal that so many women were fighting against, she also rejects motherhood to an extreme that would not be accepted by anyone, whether they are in favour of women's rights or not. A person reading from an inflicted or negotiated point of view might be able to view the end of the story as satisfying since all the tension is resolved and both the female and male characters have been punished for their crimes. Since the story is very clear in its signs of male dominance, and the dislike that is created towards Christina's character through her murdering small children, the reader is most likely invited to read the story from the preferred subject position, in favour of the patriarchal ideal of male dominance.

The third and last persona is explained by Brummett as a sense of the Other, a role that is generally created by invoking an opposition to the second persona. When a reader is invited to read a text from a very dominant male perspective, the opposition to women invites the reader to automatically place women in the role of the third persona. The effect of this is that readers will not only see the demonic side of Christina, who is violating the domestic and patriarchal ideology, but also the evil side of all women who were questioning these same ideologies in the period the story was written.

Another feature of the ending of the story that is important to discuss is Krantz' hesitance to shoot Christina. Even though it is obvious to Krantz that Christina has not only murdered two of his children, but has also mutilated their corpses, he still hesitates to kill her. Only when his last living son hands him back his gun, he is able to shoot her. This shows Krantz' fascination with Christina's beauty renders him unable to kill her, even after he has witnessed the horrible things she is capable of. This implies that his feelings towards her are much more complex than originally thought. He apparently views Christina's as a type of sublime being. His emotions towards Christina render him unable to shoot the monster that questions male dominance and who rejects the domestic ideal, which removes any masculine credibility he has. Once his son has given him his gun, Krantz is able to overcome his attraction towards her and regain his masculinity. When the reader views Christina as a representation of women who fought the domestic ideal, Krantz' fascination can be explained as a fascination with the challenge these women represent. Since the female werewolf is aligned with womanhood and the fight against the domestic ideal, her death can be seen as the repression of the women who try to break free from the dominance of men.

Conclusion

The female werewolf in "The White Wolf of the Hartz Mountains" and the other characters' reactions towards the female werewolf show how the female werewolf in the story can be aligned with womanhood and the violation of the domestic ideal. The alignment between women and evil suggests that there was much anxiety towards the woman who violated or questioned the domestic ideal.

The analyses of "The White Wolf of the Hartz Mountains" show just a few examples of how Brummett's techniques of using form for close reading may help to ascribe a meaning to the text on a level beyond the literal explanation. When the formal aspects of the story such

as its narrative framework, genre, and personae are analysed from the perspective of the rising call for women's rights, it is possible to discover the extent of the fear people might have felt towards the violation of the patriarchal and domestic ideals. There are many signs throughout the story, both on a literal level and implied by alignment and opposition that enhance the dominance of the male characters and which can be seen as a reaction to the changing social and political position of women in society.

Chapter 2 – Crowe's "A Story of a Weir-Wolf"

The Female Monster that is Created by Society

Introduction

Catherine Crowe's "A Story of a Weir-Wolf" is very different from Marryat's story. Crowe wrote a few novels, such as *The Adventures of Susan Hopley* (1841), that comment on the injustice women suffered from in the Victorian era, but she was also well known for her supernatural stories. "A Story of a Weir-Wolf" was published in *Hogg's Weekly Instructor* in 1846. After this, the story was never again reprinted, until Barger printed it in *The Best Werewolf Short Stories 1800-1849* (2010). The story is centred around a woman who is accused of being a witch, which later results in an accusation of lycanthropy. In this chapter I will link "A Story of a Weir-Wolf" to aspects of mid-nineteenth-century feminism. The chapter will begin with a brief summary of the story and will continue with a short description of the importance of education in the mid-nineteenth century and analyses of the setting, the title, the opening scene, the female characters, the ending of the story and the importance of a female author. The analyses will show that the reaction to the female werewolf in "A Story of a Weir-Wolf" is a reflection of the reaction towards women's education and women's rights in the mid-nineteenth century and how a society's prejudice can produce a monster that does not exist.

Summary of "A Story of a Weir-Wolf"

The story is set in the Middle Ages and begins with the introduction of two young women, Manon and Francoise. Francoise has come to stay with her cousin Manon while her father is in Italy to find the philosopher's stone. One day, a man, Victor de Vardes, rides past the house and is clearly interested in Francoise, which incites jealousy and rage in Manon. The two women grow apart and when Manon discovers that Victor and Francoise have been meeting

in secret, she becomes extremely angry and knowingly starts the story that Francoise and her father are witches, which is eagerly believed and repeated by the villagers. Since a large wolf has been sighted in the area, the story develops into one in which Francoise has the ability to change herself into a wolf. When the wolf is caught in a trap and loses its paw, and Francoise loses her hand in one of her father's experiments around the same time, the villagers have enough proof to arrest Francoise and her father and sentence them to die at the stake. Manon attempts to save them but fails. In the end, Victor is able to rescue them with a pardon from the king. Francoise and Victor marry and live a happy life, while Manon and Francoise's father die shortly after the two are rescued.

Women's Education in the Mid-Nineteenth Century and in "A Story of a Weir-Wolf"

In the mid-nineteenth century, the focus on the reason for the importance of women's education had shifted from "enhancement of the domestic sphere" in the early nineteenth century to "its links with future employment" (Rendall 108). "A Story of a Weir-Wolf" was published in a period in which there was much discussion of women's education, which led to "more general reflection on the status and degree of independence which women might hope to enjoy" (Rendall 110).

The state of women's education and its consequences was an important subject in the 1840s. Before this period, women were "only encouraged to pursue 'feminine' accomplishments leading to domesticity: anything else, including a questioning mind, was dismissed as 'unfeminine' by the world at large" (Weedon 44). In the mid-nineteenth century, the calls for gender equality became an organised movement "seeking women's property rights, higher education, civil and political rights" (Radford Ruether 6). Hedgecock states that "the mid-Victorian femme fatale is a literary signpost of the changing roles of women in the nineteenth century" and that "she foreshadows later protests against society's treatment of

women" (2-3). She argues that the mid-Victorian femme fatale is a more subdued version of the femme fatale in the late-nineteenth century. This implies this earlier version is not yet the completely independent woman, but that she may be seen as a representation of the changing norms concerning women's rights.

Calhoun explains that from the mid-nineteenth century onwards,

> physicians argued that "unnatural" women—that is, "over" educated women, women who worked at gender-atypical occupations , and women who practised birth control or had abortions—were likely to suffer a variety of physically based mental ailments including weakness, nervousness, hysteria, loss of memory, insanity, and nymphomania (139).

In other words, women who did not conform to the patriarchal conventions and the domestic ideal were turned into a type of monster in the eyes of society, which is exactly what happens with Francoise in "A Story of a Weir-Wolf."

Even though "A Story of a Weir-Wolf" is set in the Middle Ages, the notion of women's education is mentioned in the story. Francoise is described as a clever and educated girl, although she is not educated on a school but by her father, who is an alchemist. However, in a Medieval context, he is considered to be a learned man. In August 1835, Watkins argued that the future improvement of society "would depend on the acquisition of useful knowledge by women" (Rendall 117), which is echoed in Crowe's portrayal of Francoise's character. That leaves the discussion of what type of education a woman should receive. As mentioned above, many people in the early and mid-nineteenth century argued that the main focus should be placed on knowledge of domesticity and motherhood. However, there is no evidence of such knowledge in Francoise's character. Her knowledge is on books, herbs, flowers, nature, and the sky and astronomy (87), which is "masculine" knowledge that has no connections to motherhood. This type on knowledge cannot be considered to enhance the

domestic sphere and it is therefore more likely that the purpose to expand Francoise's knowledge has been to enhance her changes of a future employment. She also captures Victor's love with her education, since he is "as much charmed and surprised by the cultivation of her mind as he had been by the beauty of her person" (93). Knowledge appears to be a more desirable trait than wealth, which is the reason Manon has never been able to capture Victor's affection.

In "A Story of a Weir-Wolf," Manon and Francoise are opposed to each other. Francoise is described as kind, educated, and perhaps slightly naïve, and Manon as a vain and jealous woman, without education, content to be merely beautiful. These two opposites can be viewed as a reflection of the discussion about women's education. Francoise is the only female character to experience a happiness at the end of the story. She is to have been the only person suitable for the creation of the philosopher's stone, the discovery of which would change the entire future of mankind. The fact that Manon dies in the end and Francoise receives the life she desired with Victor suggests that Crowe preferred Francoise's character over that of Manon. This has as the effect that the reader of the story reads in favour of women's education.

The Female Characters in "A Story of a Weir-Wolf": How Prejudice Creates a Monster

On the first page the reader is introduced to the two main characters of the book, Manon and Francoise. They are described in some detail, which alerts the reader that the focus of the story will mainly be on these female characters. Although Francoise is accused of witchcraft and lycanthropy, she is always portrayed as a victim. The narrator does not try to convince the readers of Francoise's guilt. She is also the only female character who has received some form of education.

Manon is described as a woman who is "fully as vain as she was pretty" (91) and who

"you might live with as long as you steered clear of her vanity" (92). She is not educated, but does not really care for knowledge either. These qualities make her a dangerous character, because Manon brands Francoise as a rival and an enemy the moment Francoise receives the attention of a handsome man. Although Manon starts the rumours about Francoise, she "in reality entertained no such idea." She was "under the influence of the evil passions that were raging within her at the moment" (96). This signals to the reader that Manon is aware that she is accusing an innocent woman.

After Francoise and her father are sentenced to die at the stake, Manon realises how much harm her actions have caused, but she also understands how little she can do to undo them, because "though powerful to harm, she was weak to save" (101). However, she does try: she is willing to give up her own happiness by marrying a man she always thought was beneath her in order to get him to help her. When that does not appear to help she decides to capture the wolf herself. This will prove that Francoise cannot be the wolf, since she is still in prison.

On the day of the execution, when Francoise and her father are already on the woodpile, Manon enters the marketplace with the wolf with the missing paw (109). Although this should have been enough evidence that Francoise could not have been the werewolf, it does not prove to be so, and Manon collapses as a result of her wounds caused by the confrontation with the wolf, "exhausted with grief, terror, and loss of blood" (109). This last scene shows that even though the evidence is incontrovertible, and the villagers ask for a pardon, the nobility decides that the execution must continue, because their interest was "too strong for that of the populace" (109). They use the accusations against Francoise as a means to remove her from Victor's life, because they feel Victor was supposed to marry their daughter. This shows the dominant role of the nobility in the middle ages. However, when Victor, Francoise's lover, arrives a moment later with an order from king Henry IV, the

innocence of Francoise and her father is immediately accepted and "the production of the wolf wanting a foot" is "now considered as satisfactory a proof of their innocence, as the production of the foot wanting a wolf had formerly been of their guilt" (110). This reflects the dominant position of men in the society, since men are able to determine what is the truth, even though the obvious truth has already been pointed out by a woman. The different treatment of evidence produced by a man or a woman reflect the difference in the behaviour of a society toward men and women.

Manon is considered by Crowe to be "the sacrifice for her own error" (110) and it is never described how she vanquished the wolf, only that she did so all by herself. Before Manon dies, she receives the forgiveness and gratitude of Francoise and her father. Although it could be argued that this last scene should be read as an affirmation of patriarchal society, and that a man's evidence is more reliable than a woman's, Crowe's manner of phrasing suggests that she does not agree with this. The fact that the same evidence is considered satisfactory when it is presented by a man is criticism on a society's willingness to overlook women and only accept the authority of a man. It is apparently also important that the reader knows that Manon has vanquished the wolf all by herself, since it is the only thing mentioned by Crowe about what happened between Manon and the wolf (110). This emphasis on Manon's strength, although overlooked by most characters in the books, cannot be ignored by the reader of the story, since the narrator specifically focusses on this. This signals to the reader that even Manon is not a purely evil woman, but that her character is also formed by the expectations her society has of women.

<u>The Setting of "A Story of a Weir-Wolf": The Reader's Belief in Medieval Prejudice</u>

"A Story of a Weir-Wolf" is set in the Middle Ages. The main reason for this appears to be that it makes it possible for the author to create an opposition between the people from the

Middle Ages and the people of the period in which the story was published, who should know better than to believe a werewolf story. Crowe states that "in those days, pride of blood, contempt for the rights of the people, ignorance, and superstition, were at their climax" and even the great and wealthy "believed in witchcraft: the learned, as well as the ignorant, believed in it at that period" (97). This manner of phrasing creates on opposition between perspective of the reader and the perspective of the characters in the story, a traditional technique of gothic fiction, which was also used for example by Horace Walpole in *The Castle of Otranto* (1764), and by Ann Radcliffe in *A Sicilian Romance* (1790). Both stories are presented as translated medieval manuscripts and contrast the superstitious world of the manuscript to the enlightened world of the reader. By employing this Gothic trope, Crowe makes the reader aware that they should know better than to believe that Francoise is a werewolf.

The accusation that Francoise is a witch and a werewolf aligns Francoise with evil, even though there is no evidence of any evil act, only a rumour that she has bewitched Victor to fall in love with her. Francoise's alignment with evil and Manon's unpleasant character suggest that there is an alignment between women and evil. However, the alignment proves to be incorrect. The author makes clear that believing in werewolves is something that was only done out of people's ignorance in the middle ages. This suggests that the idea of an alignment between women and evil is part of the dominant gender ideology in the middle ages, in which women were considered inferior to men. This is something that a reader may easily connect to the fear amongst more traditional groups in British society towards the rise of feminism in the period in which the story was published. Read in light of the Victorian debates concerning female empowerment, the story suggest that women were only alienated and demonised when their knowledge and behaviour was felt to be destructive of patriarchal society.

The accusations towards Francoise are constantly described as ridiculous by Crowe.

They result from small minded gossip in the village and the sharp tongue of a vain and jealous woman. When the large wolf has lost its paw in a trap, and Francoise has had her hand amputated around the same time, due to an unfortunate experiment of her father, the reader cannot help but entertain the idea that perhaps the accusations are correct, even though they are based on false logic . This, combined with the title, which will be discussed below, makes a very convincing argument to the reader that Francoise is indeed a witch and a werewolf. It might seem peculiar that Crowe appears to discourage the reader from believing the small town gossip throughout the story, but that she also includes "evidence" of her guilt. However, this only enhances the effect on the reader when the story is indeed proven to be untrue. It may very well leave the reader feeling slightly embarrassed, because, for a moment, he or she was just as ignorant and narrow-minded as the townspeople from the Middle Ages who accused Francoise. This emphasises the idea that it is easy to believe the demonization of women who do not follow conventions and who try to take control of their own life and their own heart. It also shows how easily prejudice against women can lead to injustice.

The Title, the Opening Scene, and the Author: The Effect of Violating a Reader's Expectations

It is important to note that the title is "A Story of a Weir-Wolf" and not "The Story of a Weir-Wolf," which suggests a certain kind of anonymity. A reason for this could be that the story is not necessarily a unique and individual one, since it shows how prejudice and jealousy lead to injustice in general. The phrasing of the title of the story is also significant because it results in the expectation of the reader that the story will contain an actual werewolf. Although the author is quite clear throughout the story that the werewolf myth is nonsensical, a reader might still expect a werewolf to make an appearance somewhere in the story. The effect of this title is incredibly powerful, because it makes the reader almost search for an actual

werewolf in the story. This creates a very accurate representation of society searching for evil where there is none. Because the werewolf is female and the reader is searching for evil in the character of Francoise, the reader is searching for evil in a completely innocent character and can only be disappointed in this quest, since Francoise is described as the only faultless female character in the story. The title creates reader's expectations which are violated by the plot of the story. This has the effect that the reader is placed in a similar position as the ignorant villagers, who are very eager to believe in the evil nature of Francoise, mainly because they did not require any evidence of actual evil.

The title also places the focus on a single werewolf, even though both Francoise and her father are accused of witchcraft and are sentenced to death. Since Francoise's father was a known alchemist before the accusations, this shows that knowledge was acceptable in a man, but not in a woman. The main focal point is Francoise and not her father, which also means that the female evil is considered to be more important.

The opening scene of the story also violates the reader's expectations. The story begins with the words: "It was on a fine bright summer's morning" (87). This is significant, because the title is "A Story of a Weir-Wolf" and the reader will expect a darker and more mysterious setting, which is the conventional opening of a gothic novel. The very first line of the story violates the expectations created by the title of the story, which makes the reader aware that the story might not be a standard werewolf story. A reader will very cautiously read the rest of the story, because he or she will not know what to expect, since the concept of a werewolf story in such a happy and peaceful setting is quite unfamiliar. It does not come as a surprise, therefore, when it turns out that the story does not contain an actual werewolf.

The title and the opening scene show how much an author can influence a reader's reading experience by violating a reader's expectations. In "A Story of a Weir-Wolf" these violations are used to emphasise the injustice towards the female characters.

It is obvious that "A Story of a Weir-Wolf" is not written from a patriarchal perspective. The most likely reason for this is that Crowe herself is a woman. In the Victorian period, Crowe was quite popular, and she was considered to be an authority on the supernatural (Frost 62-63). This again creates the reader's expectation that "A Story of a Weir-Wolf" would indeed be a supernatural story. When the reader discovers that the story does not contain an actual werewolf, the effect of the injustice towards women becomes even more powerful. It also requires that the reader more actively tries to make sense of the story and the moral it contains. Since Crowe's novels were concerned with the mistreatment of women in the Victorian era, the reader is perhaps more willing to place themselves in a preferred subject position.

The Ending of "A Story of a Weir-Wolf": A Satire of an Unrealistic Ideal

The actual end of the story is important, because it seems to convey the message of the story. The narrator wonders what would have happened if Francoise had not lost her hand and states: "and we may reasonably hope, that when women shall have learned to hold their tongues, the philosopher's stone will be discovered, and poverty and wrinkles thereafter cease to deform the earth." (111). The philosopher's stone is featured in the story as part of the storyline of Francoise's father, and its discovery seems to depend on finding an innocent maiden who is able to keep a secret. Finding this maiden is called "the real impediment in the way of all philosophers who have been engaged in alchemical pursuits" (111), since it is impossible to find a woman who is able to keep a secret. This can be interpreted as critique towards women in general, which would make the story unsuitable for a positive reading from a feminist perspective. The story is easier to read as a satire of the absurd ideals a male dominated society demands of women. Francoise was considered to be the only person who was suitable for the position of innocent maiden, were it not for the loss of her hand. The loss

of her hand made her "no longer eligible to assist in the sublime process" (106). This is ironic, because Francoise has lost her had in an experiment conducted by her father, which means that a man is the reason that the philosopher's stone is not discovered. The philosopher's stone represents the unrealistic ideal men demanded of women.

It also suggests to the reader that the world is in need of more women like Francoise, who are kind and educated, and not afraid to act against the wishes of the nobility. The story ends with a Latin inscription, which has been carved out underneath the stone figure of a wolf with one leg. The inscription reads: "In perpetuam rei memoriam" (112), which means "in everlasting remembrance." This seems to emphasise the importance of the message of the story, which should not be forgotten: a society is much too eager to believe that a woman is evil when she is educated and does not act according to conventions.

Conclusion

"A Story of a Weir-Wolf" is a very clear example of how the werewolf myth can be used to represent a society's attitude towards feminism and women's education. Monsters generally represent aspects of a society that are feared or need to be repressed in order for that society to think of itself as coherent and stable. In this story, the monster is created out of jealousy and the fear of a vain woman to gain a rival for a man's affections. The story shows to the reader how easy a society is willing to believe in a fabricated evil. Unlike Marryat's story, Crowe's story shows precisely how easily a society brands innocent women as evil.

The reader is opposed to the ignorant villagers in the Middle Ages, who only believed in the demonization of women out of ignorance and conformity to a patriarchal gender ideology. This suggests that the reader should know better. The reader is able to see Francoise from a different perspective than the villagers. Since she is both the only female character to receive the life she desired and the only female character who would have been suitable for

the creation of the philosopher's stone, she can be viewed by the reader as an example for women in the period. Francoise can be seen as a representation of the importance of education and of not following conventions. This can be linked to the discussion on women's education in the mid-nineteenth century.

Francoise's character in Crowe's "A Story of a Weir-Wolf" is a clear example of the toned down femme fatale from the mid-nineteenth century mentioned by Hedgecock (2-3). Although Francoise is still always under the guidance of a male character, first her father, and after her father dies her lover Victor, she is quite independent. She is more educated than the other female characters and her knowledge makes her an easy target for the accusations of witchcraft and lycanthropy. "A Story of a Weir-Wolf" shows how the prejudice against and the fear of a woman with an education lead to such injustice that is almost kills her. The story can be read as a reaction to the Victorian discussion on women's education, but also as a reaction to society's reception of feminism.

Chapter 3 – Campbell's "The White Wolf of Kostopchin"

The Female Werewolf Who is in Control of her Sexuality

Introduction

Gilbert Campbell's "The White Wolf of Kostopchin" was written nearly half a century later than Marryat's story. Apart from the obvious similarity in the title, Campbell's story bears many similarities to "The White Wolf of the Hartz Mountains." The story is set in Lithuania, in Russian Poland, and features a beautiful young woman who can change into a werewolf, and who's apparent goal is to destroy the male protagonist of the story. "The White Wolf of Kostopchin" was originally published in 1889, in *Wild and Weird Tales of Imagination and Mystery.* The 1880s are often seen as the period in which the first wave of organised feminism truly commenced and in which a new type of woman emerged. This development can be seen in the portrayal of the white she-wolf in "The White Wolf of Kostopchin." This chapter will begin with a short summary of "The White Wolf of Kostopchin" and a brief explanation of the Social Purity movement and the New Woman, which can be linked to the identity and behaviour of the female werewolf of the story. The chapter continues with analyses of the male protagonist and his reactions to the she-wolf, and show how these parallel the reactions of the more conservative patriarchal groups of society towards feminism in the 1880s. After this, the she-wolf's identity and behaviour will be analysed in relation to the other characters, as well as the ending of the story, in order to show how the female werewolf in "The White Wolf of Kostopchin" is a reflection of the New Woman and how the wave of feminism in the 1880s was perceived as monstrous by some strands of late Victorian society.

Summary of "The White Wolf of Kostopchin"

The story begins with a short narrative concerning the life of Paul Sergevitch, a gentleman from Russian Poland, and his estate. Sergevitch's wife has died and she has left him with their

two children, Alexis and Katrina. The estate is threatened by a white she-wolf, who randomly attacks people from the village. When Sergevitch and a large group of servants and villagers try to hunt the wolf down, they come across a beautiful young woman hiding in the woods. Sergevitch is immediately enamoured by the woman and offers her his house as a place of refuse, since she claims she is on the run from the law. She agrees to stay, although she is very cautious of Sergevitch. When he offers her his hand in marriage, she is hesitant, but she agrees to give him some time to prove that he is worthy of her. During this period, the wolf is occasionally sighted, but it does not attack the villagers anymore. One day, one of Sergevitch's servants sees the she-wolf enter Ravina's chambers. When they search the chambers, they only find Ravina herself. Sergevitch fires the servant, who later returns to the house to catch Ravina in the act of trying to rip out Katrina's heart. He stops her and leaves with the child. Sergevitch is upset that his daughter has gone missing, but is still very much in love with Ravina. One evening Ravina states that she will answer him if he meets her outside during the night. When they meet, she asks him if he will give her his heart. When he agrees, she rips out his heart and eats it. She is then shot by Alexis, Sergevitch's son.

Social Purity and the Emerge of the New Woman in the 1880s

In the 1880s and 1890s, the moderate feminism from the mid-nineteenth century occasionally came into conflict with other feminist ideas (Caine 388). These new ideas were mainly connected to the conditions of working-class women and were less concerned with political rights. In the same period there was an uprising of more radical feminist ideas, which were mostly concerned with the image of the New Woman, who rejected "the propriety and stress on family duty" and demanded sexual freedom and "freedom from the restraints both of family life and of conventional feminine propriety" (Caine 388).

From the mid-nineteenth century onwards, the first wave of feminism had started to

challenge the female domestic ideal, the structure of marriage, women's property rights and access to divorce, higher education and employment and control of male sexuality (Calhoun 138). Especially the last is of importance in the 1880s, when women started to demand sexual freedom and independence. The 1880s also saw the rise of the New Woman in literature. "Polemical and assertive in their alliance of readers with a rebellious woman's point of view, the New Woman narratives challenged society's most fundamental and sacrosanct vision of Woman – her desires, her capacities, and the worlds, particularly the world of marriage, in which she might move" (Mangum 1).

An important movement in the 1880s was the social purity movement. "The social purity movement provided a vehicle which the feminists could use to make their influence felt" (Jeffreys 7). The primary aims of this movement were "the elimination of prostitution and of the sexual abuse of girls" (Jeffreys 6). The movement also focussed on other male sexual behaviour such as incest, rape, sexual harassment in the street, and sexual abuse of children. Both men and women were involved in this movement, the men were concerned with controlling their behaviour, and the women were concerned with preventing the exploitation of their own sex (Jeffreys 7). This movement was fed by two different currents: the religious revivalism and the agitation against the Contagious Diseases Acts. The feminists who opposed against this act, which allowed the compulsory examination of prostitutes, "pointed out that the examinations were an infringement of the women's civil rights" (Jeffreys 7). Feminists succeeded in the repeal of the acts in 1886, a campaign inspired by Josephine Butler. They protested against the "double standard of sexual morality which enforced such abuse of women in order to protect the health of men who, as they pointed out, had infected the prostitutes in the first place" (Jeffreys 7).

Josephine Butler, an influential feminist in the 1880s, not only demonstrated against the Contagious Diseases Acts, but also for higher education for women. Josephine Butler was

mostly interested in defending the individual's rights and liberties against state interference. She also actively campaigned against the idea that there were different moral standards for men and women, which according to her led to the "condemnation of women and the excusing of men" (Jeffreys 8-9). She focussed mainly on middle and upper-class men, because they were in the habit of "hiding behind a mask of respectability." (Jeffreys 9).

The Female Werewolf of "The White Wolf of Kostopchin": A Reflection of the New Woman

When the white she-wolf is first introduced, she is seen leading a pack of "ten or a dozen" wolves (348). She is "as big as any of the male ones" and the only wolf who is not afraid of the crucifix that is held by Michal as a form of protection (348). The she-wolf is further described as a savage beast, who does not seem to kill for food, but merely for the fun of killing, only eating her victims hearts. Ravina's behaviour can be seen as an imaginative and exaggerated representation of the actions of the first wave of organised feminism in the late nineteenth century, in which both men and women actively campaigned to overthrow the male oriented domestic and social ideals.

To explain why she is hiding in the woods, Ravina states that she is a fugitive of the law, but that she used to be "simply a woman who once moved in society and read the papers" (360). According to her story, she is a fugitive because she had the imprudence to speak her mind too freely and relates to Sergevitch: "you know what women have to dread who fall into the hands of the police in Holy Russia" (360). This comment makes it easier for a reader to align her with feminism, since people could react very strongly towards feminists, mostly because the law was still very much attuned to patriarchal society. She also attempts to "consume" the hearts of people of all levels of society. Obviously, by creating the werewolf, it could be argued that this should be seen as a bad thing, but it does show the power of feminism to reach all levels of society, and not just the upper or middle class. In the story, the

effect this has is that all levels of society fear the white she-wolf, which is in line with the preferred subject position when the story is read from a patriarchal perspective.

In her human form, Ravina is described as exquisitely fair, with long Titian red hair, wrapped in a mantle of soft white fur with a green travelling cap. Her voice has "a certain tinge of aristocratic hauteur" and she is quick to demand to speak to the master of the estate, when she is first found trespassing (357-358). Throughout the story it becomes clear that Ravina is aware that she is a werewolf. When she is first encountered in the woods, with the blood of her latest victim on her hands, she addresses the villagers with "a ring of suppressed irony in her voice" (359). This signals to the reader that she is not only aware of the fact that she is a werewolf, but also knowingly kills her victims. She is not portrayed as a victim of a curse, and she has apparently made peace with her situation. This is in line with the independence women strived for in their campaigns against male dominance in the 1880s. Ravina even mocks Sergevitch when he has not been able to kill the white she-wolf, laughingly stating that "the white wolf was not so easy to catch as he fancied" (366). When Alexis asks if white wolves are difficult to kill, Ravina answers: "it seems so, my little man, [..] since your father and all the serfs of Kostopchin were unable to do so" (366). It is important to note that she is speaking of white wolves in general, and not just the white wolf that is haunting Kostopchin. When the reader aligns the white she-wolf with the New Woman, the notion of white wolves in general suggests a larger movement, like the organised wave of feminism in the 1880s. This enhances the alignment between the white wolf and feminism. With this statement, Ravina also confirms the fear of the patriarchal society that this movement is not as easily silenced as the patriarchal society would have hoped.

Ravina's Victims: A Representation of the Fear Throughout Society

In "The White Wolf of the Hartz Mountains," the victims of the female werewolf are limited

to Krantz and his family, who are being punished for Krantz' crime of murdering his wife and her lover. In "The White Wolf of Kostopchin," there are more victims, and they seem to have been chosen at random. Ravina's victims include a poacher, a servant girl, an old drunkard, a little child, an old woman, and a young lad. All victims are from different circles of society, which suggests that no person is spared by the white she-wolf. Although feminism was mainly a movement formed by middle-class women, the need for women's rights was growing in all layers of society. The she-wolf's choice of victims is a clear representation of this. The fact that Paul is the man over whom Ravina exerts control can be linked to Josephine Butler's tactic of targeting middle and upper-class men (Jeffreys 9). However, the choice of victims results in a rather subversive subject position for the reader who is reading the story from a feminist perspective, because it seems to suggest that no one in society is safe from the bloodthirsty and savage women fighting for gender equality. It very clearly shows the fear that those who conformed to patriarchal gender ideology would have felt towards these women.

Paul Sergevitch: A Reflection of the Patriarchal Society

Paul Sergevitch, the male protagonist of the story, is described as a "gentleman of means, and the most discontented man in Russian Poland" (345). Before his return as the master of the estate, he travelled through Europe, frequently visiting brothels and public gaming tables. After he has shot the son of a wealthy gentleman he is ordered to return to Lithuania, much to his dismay, where he spends his time drinking, smoking, and hunting. He is extremely negligent of both the house itself and the estate, and when he marries the daughter of a neighbouring gentleman, he treats her first with indifference and later with savage cruelty (346-347). After she dies, he is left with their two children, Alexis, a boy of seven, and Katrina, who is eighteen months younger. Paul is very fond of Katrina, but does not care

much for Alexis and mostly ignores the boy.

Paul's general behaviour towards women is highly unpleasant, and before Ravina enters his home, the only female character he seems to be kind to is his daughter. Sergevitch's negligent behaviour towards women, his estate, his servants, and his health suggest a state of decline in the power and status of patriarchy. The portrayal of Paul suggests that he is a very extreme representation of male dominance, a man who sees a woman as his possession and who has no inclination to be kind towards women.

Paul's Reactions to the She-Wolf: A Reflection of the Complex Reactions to Feminism

Before Ravina is introduced in the novel, Paul reacts to the white she-wolf in three different ways. His first reaction is described when his servant, Michal, tells him he has seen the white she-wolf leading a pack of wolves. Paul at first dismisses the story, doubting whether or not she is a figment of Michal's imagination. Nevertheless, he leaves the house with his gun in order to hunt the wolf down, stating that "a couple of good buckshot cartridges will break any spell" (350). This reaction is very masculine, and Paul, as the representation of the patriarch does not feel threatened at all by the idea of a large white wolf. This could be read as a reflection of patriarchal society underestimating the strength and influence of the waves of feminism in the late nineteenth century. However, when Paul leaves the house with his gun, his entire world seems to have changed:

> A change seemed to have come over his whole life, the skies looked brighter, the spiculae of the pine trees of a more vivid green, and the landscape seemed to have lost that dull cloud of depression which had for years appeared to hang over it. And beneath all this exaltation of the mind, beneath all this unlooked-for promise of a more happy future, lurked a heavy, inexplicable feeling of a power to come, a something without form or shape, and yet the more terrible because it was shrouded by that thick

> veil which conceals from the eyes of the soul the strange fantastic designs of the dwellers beyond the line of earthly influences. (351)

The feelings Paul has in this segments create tension for the reader, who is aware that some form of illusive danger is hidden from view. The excitement Paul feels when he thinks of hunting the wolf already feels ephemeral, since it is overshadowed by the feeling that an unstoppable force will come. This can be aligned with the fear of the rising wave of feminism, which threatened to overthrow patriarchy, which Paul represents.

After Paul has found the mangled body of the poacher, he experiences "the ever-present sensation that there was something close to him, an invisible thing, a noiseless something" (535). However, his reaction to this sensation appears to be quite different from his earlier urge to simply shoot the threat:

> The certainty that an impalpable thing of some shape or other was close at hand grew so strong, that as the short autumn day began to close, and the darker shadows to fall between the trunks of the lofty trees, it made him hurry on at his utmost speed. At length, when he had grown almost mad with terror, he suddenly came upon a path he knew, and with a feeling of intense relief, he stepped briskly forward in the direction of Kostopchin. (535)

Now that Paul has seen the threat, and can no longer pass it off as the figment of an old servant's imagination, he becomes very frightened. Instead of facing the threat and fighting it, he merely wants to run away from it and ignore the problem. He only becomes relieved when he is in the vicinity of his estate, as if he feels that his patriarchal dominance is re-established and he feels certain the white she-wolf will do him no harm.

While Paul is obviously frightened by the white she-wolf, his next reaction to her is slightly more complicated to explain. When the servants and landowners approach him about

solving the problem of the wolf, he feels "a strange disinclination to adopt any active measures. A certain feeling which he could not account for urged him to remain quiescent" (356). For some reason, Paul neither wants to fight the threat, nor run away from it anymore. He simply wants to ignore the problem and when he is forced to deal with it, he does so with extreme reluctance (356). His reluctance to act is the result of his fascination for the white she-wolf. This suggests that the she-wolf inspires a sublime experience within Paul. He is both terrified and attracted to the idea of such a powerful wolf and does not know whether he should admire its strength or simply kill it. This links up with the idea that the transgression of boundaries is both horrifying and fascinating at the same time. Since feminism is very much concerned with the transgression of boundaries, the reader can align Paul's reactions to the werewolf to the more conservative reactions to feminism.

In the all the scenes from the story discussed above, the term "wolf" is never mentioned, even though paw prints are found near the body of the poacher that clearly belong to a wolf, and tufts of white wolf fur are found in the vicinity of each of the bodies. This allows the reader to understand the werewolf not as an actual wolf, but rather as a representation of something else. The reader can align the female werewolf with women who fought for sexual independence. The alignments between women and evil and Paul and patriarchy allow the reader to read the story in such a way that the fear towards the she-wolf can be seen as the fear of the destruction of patriarchal society by the growing demand for women's rights and independence. All of the reactions analysed above are reactions of fear, which seems to be logical, but it also shows that Sergevitch has no clear idea how to respond to the threat. The reader may recognise this as the reaction of conservative strands of society towards the threat of feminism, which became more and more pronounced near the end of the nineteenth century, and which became exceedingly more difficult to stop.

The Relationship Between Paul Sergevitch and Ravina: Patriarchy Against Feminism

Another, very significant, deviation from the previous werewolf stories is the relationship between the female werewolf and the male protagonist. From the moment Sergevitch sets his eyes on Ravina, he is enchanted by her beauty and immediately attempts to force her to stay in his home as his wife. The manner in which Paul threatens Ravina and attempts to force her to stay with him almost seems like sexual assault. This is not very surprising, as it was established above that Sergevitch is the embodiment of patriarchy. Jeffreys states that "rape as social control has the effect of restricting where women may go, what women may do, and serves to 'keep us in our place' which is subordinate to men, thereby helping to maintain male domination over women." (3). However, Ravina's response to his advances is very different from the more subdued and supressed female character of the mid-nineteenth century. This can be linked to the attempts of the social purity movement to protect women from the sexual oppression of men. Ravina appears to be in complete control of her relationship with Paul. She not only states the terms of their meetings, but also makes him wait for her each night and leaves him after only two hours of talking. In this time, she hopes that he will prove himself worthy of her. She refuses to speak of her family or who she is, stating that she leaves it to him to "judge from my manners and appearance whether I am of sufficiently good form to be invited to the honor of your table" (356). This shows that Christina is even in control of the amount of information Paul receives, and that she will not be judged by anything other than her behaviour and character.

Sergevitch's initial response to Ravina's independent behaviour is to force her to stay by threatening her. As mentioned above, the first sexual revolution of the twentieth century started in the 1880s, which did not only include campaigns for sexual independence, but also addressed the issue of rape as a form of control on women's lives and a way of maintaining male dominance (Jeffreys 3). Ravina's response to Sergevitch shows the amount of control

Ravina already exerts over Sergevitch and the revulsion about his attempt to force her to do something against her will. Any physical contact between the two must be permitted by Ravina, which means that Sergevitch is not allowed to touch her whenever he pleases. Ravina is much more independent than the female werewolves in the earlier stories. Ravina travels alone, without a male companion and is very clear in her demands towards the male protagonist, Paul Sergevitch. Ravina is able to control Paul's sexual desires and emotions and even plays psychological games with him. It is obvious that she in in complete control of his attention and the development of their relationship. Since she is independent, she is able to make her own choice in whom she wants to marry, and she exerts this control to the end of the story. Throughout the story, Ravina cannot be viewed as the possession of any man. Ravina's relationship with Paul emphasise the shift in the dominance men had over women, and the effect feminism had had in changing the relationship between men and women.

Katrina and Michal: Mediating Between Extreme Feminism and Patriarchy

From the very beginning of the story, Alexis is hesitant towards Ravina. He listens to the warning tales of the servants and avoids being near her. Katrina behaves very differently. She immediately gravitates towards Ravina, and the two appear to get along very well, up until the moment Ravina attempts to rip out and eat her heart. The relationship between Ravina and Katrina may therefore also allude to the minority of the feminists who were fighting for "the right of loving another woman" (Jeffreys 4). The relationship between Ravina and Katrina is not describes as sexual, although there is an obvious mutual attraction between the two. However, Ravina does try to rip out her heart, and the manner in which the next scene is described bears a great deal of resemblance to a description of sexual assault:

> Katrina lay perfectly motionless, and the hands of the figure were engaged in hastily removing the garments from the child's breast. The task was soon effected; then there

> was a bright gleam of steel, and the head of the thing bent closely down to the child's bosom. (376)

When Michal removes the child out of Ravina's hands, she states: "I could not help it; I liked the child well enough, but I was so hungry" (376). This implies that she has no control over her actions towards Katrina, which make her an even greater liability and a larger threat. The sexual revolution of the 1880s allowed the lesbian minorities to campaign in favour of sexual freedom, and homosexuality was considered to be part of this sexual freedom. This scene suggest that the story should be read from an anti-feminist preferred subject position, since it appears that sexual freedom will lead to the death or corruption of young girls. The story solves this problem by having Michal, the servant, take Katrina away from the estate. It is important to note that although Katrina is considered to be unsafe in the environment of the she-wolf, it also appears that her father is unable to protect her from harm. Neither patriarchy nor feminism are capable of ensuring a safe environment for the little girl. However, both Ravina and Paul represent extremes, suggesting that finding a middle ground between extreme patriarchy and feminism might be the best solution.

Since Paul is not a positive human character and the children's emotions are not really expressed, Michal is the only character who a reader can relate to. This would mean, according to Carroll's theory, that a reader would parallel his or her reactions to Michal's. Although Michal fears that Ravina will harm Katrina, he does not seem extremely frightened by her and even allows her to continue her relationship with Paul. He will leave her in peace to resume her "unhallowed work" (377) and not report her as a werewolf to the villagers, under the condition that he can leave with the child. He does not wish, in any way, to protect his previous master. Michal's reaction makes it difficult for the reader to read entirely against feminism, since he seems to realise that she should not be punished for the work she is doing with Paul. Michal's reactions show the complexity of reacting towards a creature that is not

completely evil.

The Ending of "The White Wolf of Kostopchin": The Death of the Two Extremes

After Paul has promised Ravina that his heart is hers, she rips open his chest and literally takes out his heart to eat. When Ravina is viewed as a representation of feminism and Paul as a representation of the patriarchal society, this particular moment suggests that when a patriarchal society gives in to feminism, this patriarchal society will die. This can be either considered a good or a bad thing, depending on whether the story is read in favour of patriarchy or against it. However, Paul gave his heart to Ravina willingly, and Ravina only kills Paul after he has promised her his heart and commitment to her. A feminist reading of this scene shows that when a true patriarch knowingly commits to feminism, the patriarch will no longer need to exist and will disappear. Ravina's death can be explained by the fact that when patriarchal society is overthrown, there is no longer a need for feminism. Her purpose is fulfilled by obtaining the heart of the story's ultimate representation of the patriarch.

Although it could be argued that Alexis shooting Ravina is yet another reinstatement of patriarchal authority, since a male character shoots the she-wolf, who the reader has now come to recognise as a symbol of feminism, Alexis cannot be seen as a symbol of patriarchy. He has suffered much from the neglect of his father, and only reacts to Ravina because of the stories he has heard from the servants. Alexis therefore represents the fear of society, since he has not really been in contact with the she-wolf or the terrors she has brought upon the villagers. He has heard the terrible stories of her deeds. Alexis' fear is the result of the fear of others and shows how the fear of a female monster spreads though society.

Apart from Paul, no other man in the story appears to be immediately attracted to Ravina, they even attempt to avoid her. This signifies that her beauty is not a means of attracting and killing men, which is enhanced by the fact that her victims are both male and

female. The female werewolf is no longer merely a demonic woman who tries to destroy patriarchy, but rather a force who is trying to affect society as a whole.

The last scene might be read as presenting a solution to both extreme patriarchy and extreme feminism. When patriarchal society finally acknowledges the existence of feminism and tries to consolidate with it, both patriarchy and feminism will die, and a balanced society will be left in its wake. This seems to be a reasonable explanation, since the readers will neither read in complete favour of patriarchy, since Paul Sergevitch's character is very unlikable, nor in favour of feminism, since the white she-wolf has left a considerable amount of victims in the village.

Conclusion

"The White Wolf of Kostopchin" shows the emerge of the New Woman in the 1880s. Ravina is a representation of such a woman: a woman who is independent, aware of her sexuality, and anti-domestic. In "The White Wolf of Kostopchin" there is a great opposition between the dominant male patriarch, Paul Sergevitch, and the dominant femme fatale. This makes it easy for a reader to align Sergevitch to patriarchal society, and Ravina to the feminist movement of the late-nineteenth century. These alignments enable the reader to perceive society's reaction towards feminism and women who are attempting to overcome masculine supremacy. The fact that Ravina's victims are all from different layers of society shows that feminism started to become an issue for all classes. Throughout the story, the reader also encounters various reactions towards both patriarchy and feminism, and the power struggle between the two, which appear to be a reflection of the social situation in late-nineteenth century Britain.

When the story is read from a feminist perspective, Sergevitch's death alludes to the end of male dominance. A lot of weight is put on his consent in giving his heart to Ravina, which suggests that the only way for patriarchy to desist is to knowingly give in to feminism.

Overall, the story gives the reader an account of the fear of society towards feminism, but also criticises extreme patriarchy. By killing both of these extremes at the end of the story, the power struggle between feminism and patriarchy is ended. This power struggle can be seen as a representation of the social situation in the late-nineteenth century.

Chapter 4 – Housman's "The Were-Wolf"

The Independent Masculine Female Werewolf

Introduction

Clemence Housman's "The Were-Wolf" was published in 1896. It is the first of the three novels Housman wrote. The story is illustrated by her younger brother, Lawrence Housman. This chapter will start with a short summary of Housman's "The Were-Wolf," followed by a section on the involvement of Clemence and Lawrence Housman in the feminist movement and a section on the general feminist movement in the 1890s. It will continue with a brief summary of Sarah Grand's article "The New Aspect of the Woman Question" (1894), which will prove valuable in the analyses of Housman's "The Were-Wolf." The rest of the chapter will consist of analyses of various aspects of "The Were-Wolf." These analyses will show that the female werewolf in Housman's "The Were-Wolf" is a representation of the masculine New Woman of the late-nineteenth century.

Summary of "The Were-Wolf"

"The Were-Wolf" is set in an isolated community, where suddenly a beautiful woman appears. This woman, named White Fell, is able to drive a wedge between two brothers. One of them falls in love with her, while the other is aware that White Fell is a werewolf and tries to tell this to his brother, who does not believe the accusations. After White Fell has killed a young boy and an old woman from the community, Christian, who is aware that White Fell is a werewolf, realises that his brother Sweyn will be her next victim. He then chases her for hours, running after her until it is midnight, since that is the time that she will change into a wolf. She manages to break one of his hands and his arm and just before midnight slashes his throat with her axe. His blood splashes onto her feet and kills her. Christian's sacrifice for his brother is the reason that his blood is able to kill the werewolf. Both of their bodies are then

found by Sweyn.

Clemence and Lawrence Housman and Victorian Feminism

Clemence Housman was an important figure in the women's suffrage movement. The legacies she received from family members and her work as a wood-engraver and illustrator enabled her to support both herself and her brother. She was a committed supporter of the WSPU. Her younger brother and life-time companion, Lawrence Housman, also participated in the women's suffrage movement. He believed that his resistance to the strict and ignorant Victorian code, which caused women to be ashamed of their own bodies, was what made him into a feminist and a suffragist before the movement actually existed (Holton 139). Lawrence believed that female sexuality and a feminine identity might enrich the nature of male sexuality and a masculine identity (Holton 141), and was likely involved in the women's suffrage movement because of Clemence.

Both Lawrence and Clemence actively campaigned to attract public attention to the cause of the suffragists and became leading members of the Suffrage Atelier, which was a group of artists who used their arts and skills to gain votes for women (Holton 142). Another cause that worried them was the increasing violence towards women, especially women who actively campaigned for the Suffrage movement (Holton 146). Mary Gawthorpe (1881-1973) is such a woman. She fought against the oppression of women by the government, who she felt refused to do justice to women (Holton 147). Although she did not become completely involved in the suffrage movement until the beginning of the twentieth century, her story is an example of the increasing violence towards women, and her story was known by the Housmans. When she attempted to break into an election meeting of Winston Churchill she sustained injuries which left her partially invalid for some time (Holton 149).

Feminism in the 1890s: The Rise of the Masculine Woman

At the end of the nineteenth century, the conventional gender structure within heterosexual marriages was challenged. To control this, the gender-deviant woman was described as someone who was "not only pathological and doomed to tragedy, but who was constitutionally unfit for family life" (Calhoun 141). Although Calhoun is speaking of lesbians in particular, this masculine woman can also be a heterosexual woman who does not conform to the desired feminine ideal. However, the image of "the doomed, mannish lesbian" (Calhoun 141) also served another purpose. By using an extreme form of gender deviance, the transition to the new gender norms in a heterosexual family were made easier, since the new (heterosexual) woman seemed relatively normal in comparison to the lesbians. According to Calhoun, it also suggested "that the heterosexual family was not in fact being challenged from within by *real* women" (141). This sexual freedom was also part of the idea of the New Woman, who emerged in the 1880s and continued to develop in the 1890s and the beginning of the twentieth century.

Grand's: "The New Aspect of the Woman Question"

In 1894, Sarah Grand published an article in *The North American Review* called "The New Aspect of the Woman Question." In this article she question the need for strong women to become more masculine, stating that it is a very dominant male notion that "women should ape men and desire to change places with him,, which only adds to male conceit (270). Grand calls men "who have hitherto tried to howl down every attempt on the part of our sex to make the world a pleasanter place to live in" members of the Bawling Brotherhood, or simply Bawling Brothers (270). Lawrence Housman later used this term as the title of his book *The Bawling Brotherhood* (1900). Grand acknowledges that not every man is a member of the Bawling Brotherhood, and even the brotherhood itself is split into two sorts of men: the first

type sees women as domestic cattle, that might threaten to strike, and the second type sees women as "scum" (270), and judges all women in the same manner. Although apparently the brothers are able to see different types of women, Grand states that the New Woman is too difficult for the brothers to comprehend (271). She also claims that women are partly to blame, since they have "allowed him to arrange the whole social system and manage or mismanage it all these ages without ever seriously examining his work with a view to considering whether his abilities and his motives were sufficiently good to qualify him for the task" (271). Grand suggests that women should have demanded "proofs of the superiority which alone would give him the right to do so" (272), instead of simply accepting his superiority as a given notion. She then discusses the figure of Christ as an example for men, which will be further examined later in this chapter, when the character of Christian from Housman's "The Were-Wolf" is analysed.

Grand continues her article with a discussion of how men have suppressed women in their education and development of the mind. She also states that women have known the truth all along, but that women cared more for man than for truth (272). However, all of this does not matter anymore, since "on the one hand man has shrunk to his true proportions in our [women's] estimation" and women "have been expanding" to their own (272). She claims that "the man of the future will be better, while the woman will be stronger and wiser" (272), and the struggle of women in the late nineteenth century would bring that about. She then compares men to children, who will have to be taught by the New Woman how to be consistent and how to understand this woman.

She also responds to the calls from men about the end of all true womanliness, which encompasses the idea that if women do not stay at home and reject the calls for women's rights, it would lead to the degradation of men. Women would then be "afflicted with short hair, coarse skin, unsymmetrical figures, loud voices, tastelessness in dress, and an

unattractive appearance and character generally, and then he [the man] will not love us any more or marry us" (274). This shows the fear men had towards the image of the New Woman, and the threats they used towards women to suggest that independence would make them less attractive for men.

Grand reassures these men that:

> true womanliness is not in danger, and the sacred duties of wife and mother will be all the more honourably performed when women have a reasonably hope of becoming wives and mothers of *men*. But there is the difficulty. The trouble is not because women are mannish, but because men grow ever more effeminate. Manliness is at a premium now because there is so little of it, and we are accused of aping men in order to conceal the side from which the contrast should evidently be drawn. Man in his manners becomes more and more wanting until we seem to be near the time when there will be nothing left of him but the old Adam, who said, 'It wasn't me.' (274-275)

She continues that the past has been improved upon, but that men seem to have worsened. She wonders what has happened to the chivalry, the truth, and affection, the earnest purpose, the plain living, high thinking, and noble self-sacrifice that, according to her, make a man (275). The article end with an appeal to women to "raise the dust" in order to "set the human household in order" (276).

White Fell: The Interstitial Monster Who is Not a Monster

In Housman's "The Were-Wolf," the reader can discern a masculinity in the female werewolf's character similar to masculine female of 1890s feminism discussed above. Not only does she wear masculine clothes, she also has great physical strength and is able to outrun the fastest male character in the novel. Although White Fell is a heterosexual woman, she is clearly different from the feminine ideal from the beginning of the nineteenth century.

Her ability to create a wedge between the two brothers in the story, who have always been very close, shows the fear for a masculine woman who is able to destroy the family hierarchy. The attraction that Sweyn feels towards White Fell is mainly out of admiration for her masculine side, and not out of love. He "acknowledged in this fair White Fell a spirit high and bold as his own, and a frame so firm and capable that only bulk was lacking for equal strength" (24). This ties in with Grand's notion that it is a conceited male notion that women should aim to become more like man, and Sweyn's character is indeed quite conceited.

As mentioned before, monsters, especially werewolves, are often used to represent a transgression of boundaries. Carroll states that "things that are interstitial, that cross the boundaries of the deep categories of a cultures conceptual scheme, are impure" (31-32) and that this "impurity" is necessary to consider a monster as horrifying. White Fell does not only transgress the boundaries between mankind and wolves, or human and animal, but she also transgresses the boundary between masculinity and femininity, which make her an even larger threat to the conservative Christian.

When White Fell knocks on the door in her human form, she immediately enters the house, and when she then attacked by Tyr, the large dog, her first reaction is to draw her axe and defend herself. Later, when the other characters react with astonishment to the fact that she travels alone, she states: "I fear neither man nor beast; some few fear me" (10). She is described as "a maiden, tall and very fair. The fashion of her dress was strange, half masculine, yet not unwomanly" (9). This portrayal of White Fell shows a great deal of female independence, without her behaviour being described as overtly masculine.

In her wolf form White Fell is extremely large. Even before she is actually seen by any of the characters as a wolf, Christian already seems to realise that she is highly dangerous. When he first notices the tracks he thinks: "a solitary wolf, nearly always savage and of large size, is a formidable beast that will not hesitate to attack a single man" (10). The word

"formidable" shows the ambiguous reaction to the monster of the story, but can also be seen as a general reaction to a threat such as feminism: while it is considered to be something that should be feared, it also creates a feeling of excitement or admiration.

During the novel, the reader easily perceives a contrast between good and evil. Although it is not difficult to see that Christian is the embodiment of good, it is not quite so easy to say that White Fell is evil. Throughout the story she is only seen in her human form, which is an attractive form with an admirable character. The reader only believes she is evil because Christian and the narrator believe she is. If the reader had not been told this from the beginning, White Fell's behaviour towards the characters would not have implied that she is anything else than a strong and independent woman.

That White Fell is not simply a monster or a dumb animal can be seen in the opposition between the manner in which she is described and the manner in which the other animals in the story are described. The other wolves and dogs in the story are described by Housman as being instinctive and dumb animals, "without intelligence or courage" (21). This description suggests an opposition between White Fell and "real" animals, which created the idea that the character of White Fell is much more complicated than the character of an actual beast. However, the fact that she in intelligent and courageous also make her even more dangerous. This danger is also found in the fact that she appears to be a new type of werewolf. Although it is not unconventional that supernatural creatures can be defeated with holy water, the idea of death through sacrificial blood is not found in other werewolf myths. Furthermore, she is forced to change into a wolf at midnight, which means she is a cursed human being and not in full control of her situation. This last notion is not uncommon in werewolf stories, but does make it interesting for the reader to understand White Fell's character. If she is not in control of who she kills, and is merely the victim of a curse, her character is much more likeable, because it then appears that her true from is her kind and gentle, but still strong and

independent, human form. There is no alignment suggested between women and evil, which makes White Fell a victim rather than a monster. This further implies that she is an interstitial being, transgressing the boundaries between good and evil, victim and victimiser, animal and monster.

The notion that White Fell is not truly a monster is further enhanced by the manner in which her victims die. In the story, White Fell's victims are not ripped apart, and there is no evidence of any monstrous manner of killing the young boy and the old woman. Both victims have simply walked out of the house and vanished, never to be seen again. It is assumed by Christian, and suggested by the narrator that White Fell has indeed committed these murders, and the reader cannot really doubt that this is the case. However, it is noteworthy that throughout the story, White Fell is never actually portrayed as a monster. Only at the very end of the story, which will be discussed later in this chapter, is she seen as an actual wolf, and even then she is already dead. She is never seen as a terrifying monster, although the accusations of Christian assure the reader that she is a werewolf.

The Two Brothers: Two Different Ideals of Masculinity

The portrayal of the two brothers also creates a contract. Despite their striking likeness, Sweyn's looks are described as perfect, whereas Christian's appearance is faulty. Although White Fell is the reason for conflict between the brothers, who have never been in a conflict before, Christian decides to risk his brother's wrath and physical aggressiveness in order to save his life, which he believes to be in danger, even though his brother is convinced he is jealous of his relationship with White Fell. This again suggests to the reader the good nature of Christian and the conceited and self-centred nature of Sweyn.

Sweyn is portrayed as the ultimate image of masculinity, and a great role model for Rol, his young cousin. Sweyn can be considered as the type of man who would do well in the

Bawling Brotherhood. He is conceited and inconsiderate towards his twin brother, only because he has better athletic abilities and a nicer appearance. His appearance is described as being "pre-eminent for manly beauty as well as for strength" (13). Not only is he the best hunter, fisher, wrestler, and rider, he is also the best dancer and singer. He is surpassed in only one thing, and only by his brother, which is running. When he is confronted by his brother that the woman he admires is a werewolf, he assumes that Christian is delusional. When Christian threatens to tell their mother of his suspicions, Sweyn reacts in anger: "'Women are so easily scared,' pursued Sweyn, 'and are ready to believe any folly without shadow of proof. Be a man, Christian, and fight this notion of a Were-Wolf by yourself'" (18). Without mentioning the werewolf, this statement sounds much like a statement a "Bawling Brother" might have made in regards to women and feminism. Sweyn's behaviour towards women in this statement is very much in line with the reaction of the conceited man in Grand's article, and also shows the hypocrisy of such men, since he admires the masculinity in White Fell's character, but judges the, in his eyes, more "feminine" emotions of Christian.

Christian's character is explicitly linked to the figure of Christ, a comparison that is not only enhanced by his name, but also by his sacrificial death. Housman herself makes the comparison at the very end of the novel, when his dead body is frozen in a position similar to the position of a crucified Christ. In Grand's article, Christ is a representation of what a man is supposed to be:

> We have seen him set up Christ as an example for all men to follow, which argues his belief in the possibility of doing so, and have not only allowed his weakness and hypocrisy in the matter to pass without comment, but, until lately, have not seen the humor of his pretentions when contrasted with his practice nor held him up to that wholesome ridicule which is a stimulating corrective. (272)

However, she argues that a man in the present day is not able to behave in such a manner. It is therefore interesting that Housman consciously aligns Christian with Christ, because it suggests that there is a way for men to follow Christ's example. Throughout the novel, Christian is indeed portrayed as a very good man. He has lived his entire life in the shadow of his twin brother, but does not feel resentment towards him, only love. He also truly believes that White Fell is a threat and, regardless of whether or not this is true, his intentions are honourable.

Both brothers appear to be a representation of two different ideals of masculinity. Since Christian is the focaliser of the story, the preferred subject position of the reader is in favour of Christian, while the other characters in the story regard Sweyn as the more admirable person. This suggests that, although the focalisation "forces" the reader to view White Fell through Christian's perspective, Sweyn attitude towards White Fell might be more desirable, even though he is not portrayed as a positive character.

Christian's Conservative Gender Ideology: The Power of Focalisation

Even though Christian is aware that White Fell is a werewolf, she never targets him as a victim. Instead, she completely ignores him and places her focus on his conceited brother. Since Christian is a representation of Christ, and the embodiment of a good man, it would have made sense that White Fell attacked him instead of Sweyn. This further implies that she is not actually evil, but that this is merely Christian's perception of her. Carroll states that "the emotions of the audience are supposed to mirror those of the positive human characters" (18). In "The Were-Wolf", the positive human character appears to be Christian, which means that the reader will initially follow Christian's judgement of the werewolf. This is further enhanced by the focalisation of the story. Most of the story is told from Christian's perspective, which allows the reader to be very aware of his feelings and invites a reader to

identify with Christian.

At the end of the novel, when the reader is no longer reading the story from Christian's perspective, doubts may start to arise. Throughout the story, Christian's determination to prove that White Fell is a werewolf is the only evidence that this is actually the case. Although the reader is convinced that White Fell is a werewolf, there is no hard evidence to support this claim. There are no victims torn apart and no bodies found, which suggests that the characters who have disappeared may have simply run off, or have been killed by a wild animal. The reader has become so invested in Christian's perspective, that it is easy to believe that his accusations are true and that the evidence he supplies is valid. The one time he tries to actually prove his claim by throwing holy water over White Fell (29), he does not succeed. He is also the only person to see White Fell change from a woman into a wolf, and the only person who regards her behaviour as suspicious.

Another example of this can be found at the end of the story. Christian is able to pursue the werewolf because of the one thing he can do better than his brother, which is running. During this run she damages one of his hand (38) and his other arm (41) with her axe, which implies that she is not trying to kill, but merely wound him in order to escape his pursuit. He even realises that she would be able to kill him, would she be so inclined , but he continues his pursuit in order to save Sweyn. While they run further, Christian starts to question the concept of identity, thinking he "could not be a man, no more than that running Thing was really a woman" (42). Again, he is certain that White Fell is not a real woman, he still would not harm her in her human form, simply because she is a woman, and a man cannot harm a woman. This shows that the chivalry that according to Grand no longer exists is still inherent in the character of Christian, which makes him an example for other men. However, although White Fell would have been able to kill Christian, she does not attempt to do so. This suggests that perhaps she is not as evil as Christian believes her to be.

Furthermore, apart from the accusations Christian has placed upon her, there is no evidence that she has truly harmed anyone. This implies that perhaps Christian is not chasing evil, but rather pursuing something which does not align with his conservative idea of femininity.

This raises the question of whether or not Christian's belief that White Fell is a werewolf is based on an actual belief in werewolves, or that it is perhaps the result of Christian's conformation to conservative Christian gender ideology and his fear of a woman who transgresses the boundaries between his ideas of femininity and masculinity. Christianity has always aligned women with evil (after all, the fall of man was Eve's fault), and perhaps Christian's fear of the interstitial being, who is most definitely not inferior to men, further enhances this alignment.

The focalisation of the story also shows the reader how easy it is to be hailed by the conservative ideology of Christian, even though there is no actual evidence that he is right. This invites the reader to read the story as a satire of conservative Christian conceptions of woman- and manhood, but also seems to warn readers to be aware of the dangers of blindly following such a gender ideology.

The Reactions to the Female Werewolf: Differences Between Characters and Readers

From the outset, the relationship between Sweyn and Christian is described as unequal. Sweyn does not even pause to consider the story Christian tells him, he immediately assumes that Christian's feelings towards White Fell are born out of jealousy. Since this does not seem to be an accurate description of Christian's character, it can only be construed as a reflection of Sweyn's own conceited character. This emphasises the difference between the two brothers, and further enhances the reader's idea that Christian is right. Christian's kindness seems almost foreign to Sweyn, and "the loyal subservience that he could not appreciate had encouraged him to domineer; this strenuous opposition to his reason and will was accounted

as furious malice, if not sheer insanity" (32). This opposition between the brother suggests to the reader that the actual opposition of good and evil cannot necessarily be found in the characters of Christian and White Fell, but rather in the characters of Christian and Sweyn.

The other characters, like Sweyn, are very much charmed by the beautiful woman and do not perceive anything evil. Rol immediately climbs on her lap and tries to impress her by showing a cut on his hand. Her reaction to the sight and smell of blood is not seen by any of the characters, but Housman does describe how her face "had lighted up with a most awful glee" (11). When she is asked if she is bothered by the child, and she answers in a negative, something similar happens. Housman states that the questioned is answered "with an earnestness so intense as to seem disproportionate to the occasion" (11). Since none of the characters behave differently towards her, this comment appears to be meant only for the reader. This has as an effect that the reactions of the reader differ even greater from those of the other characters in the story.

The reason why the reactions of the reader differ from those of the other characters of the story can be explained by Carroll's theory that the emotions of an audience mirror those of the positive human characters. The other characters can be considered as an audience within the novel, while a reader is an audience outside of the novel. The reader will see Christian as the positive human character of the novel, mainly because of the focalisation of the story, which is discussed above. However, the other characters in the novel, the "inside" audience of the story, mirror the responses of Sweyn. This suggests that other characters view Sweyn as a positive human, while the reader believes him to be conceited and self-centred. The other characters appear to prefer Sweyn's stereotypical image of masculinity over Christian's ideology. This ambiguity does not only show the effect of the story's focalisation, but also shows that Christian's ideology, although shared by the narrator, is not considered to be the ideology of the other characters.

The Ending of "The Were-Wolf": The Destruction of the Ideology of Both Brothers

The ending of the story is filled with Christian imagery and allusions to Christianity. Christian's death is a sacrificial death and is linked to the death of Christ by the following image: "The dead man stood upright within his arm, frozen rigid. The eyes were not quite closed; the head had stiffened, bowed slightly to one side; the arms stayed straight and wide. It was the figure of one crucified, the bloodstained hands also conforming" (50). The story ends with Sweyn, carrying his brother through the snow: "And he knew surely that to him, Christian had been as Christ, and has suffered and died to save him from his sins" (50). In the end, Sweyn recognises that Christian has been the better man all along, and realises that, even though he always believed he "lacked perfection and strength equal to his, he had taken the love and worship of that great pure heart as his due." He understands that he has been unworthy of this love. Grand argued that Christ as an example for men was no longer valid, since men did not truly followed this example, but merely used it for the suppression of women. Housman shows that Christ can still be an example for men, and implies throughout the story that Christian is such a man.

The ending of the story is overtly Christian to such a degree that it almost seems satirical, especially considering the fact that the danger of the werewolf might be merely a figment of Christian's imagination. However, it does suggest that neither of the masculine ideals portrayed by the two brothers are positive ideals. Christian's fault of chasing an evil that may or may not exist leads to Sweyn's response to his own faults. Christian's sacrifice has therefore not completely been in vain, since it enables his brother to redeem himself. In this case, the evil Christian is chasing is not a female werewolf, but his own conservative and disruptive ideology, and by killing that ideology, he also destroys his own character.

Conclusion

The extremely symbolic Christian ending, combined with Housman's feminist background, suggests that the story might be a satire of conservative Christian gender ideology. Sweyn and Christian, who themselves represent two different masculine ideals, show two different reactions to the masculine woman. While the reader follows Christian's view on White Fell, mostly through the narrative's focalisation, the other characters in the story follow Sweyn's lead in admiring White Fell. In the end, when a reader reviews the story, the reader is able to see how easy it is to go along with the conservative Christian ideology, without any evidence of White Fell's guilt, purely through the subjective narrative and focalisation of the story.

Housman's own involvement in the women's suffrage movement, as well as her brother's, most likely influenced the feminist elements in "The Were-Wolf." The focus on the story, both through White Fell and the two brothers, can be seen as a reflection of the concept of the transgression of boundaries in the late nineteenth century. White Fell's independent behaviour and masculine clothes and physical abilities show that the boundaries between masculinity and femininity were being questioned and transgressed, which is in line with the actual events in the late nineteenth century. White Fell's interstitiality makes her a threat to Christian, who represent the conservative Christian gender ideology.

Conclusion

This thesis explored how the female werewolves in nineteenth-century werewolf stories represent the various stages of feminism in the nineteenth century and how the reactions towards these werewolves represent the different reactions of particular groups of society towards feminism. In each individual story, the female werewolf can be linked to a particular aspect that was important for feminists in that particular period. The four stories combined show the development of specific elements of feminism and the women who challenged the status-quo from the mid to the late nineteenth century. In "The White Wolf of the Hartz Mountains," the female werewolf is a subdued woman, who, even though she challenges the domestic ideal, is essentially controlled by man. The female werewolf in "The White Wolf of Kostopchin" is much more independent and very much in control of her own sexuality. The female werewolf in Housman's "The Were-Wolf" reflects the more masculine and fearless woman of the late nineteenth century. Francoise from "A Story of a Weir-Wolf" appears to be an odd one out, since she is not an actual werewolf. However, her character can still be linked to the rising call for women's education.

"A Story of a Weir-Wolf" is also important because it shows how the prejudice of certain groups within a society can create a monster, and how a completely innocent woman can become the victim of such prejudices. It also shows the reader how easy it is to believe in these prejudices. Both "A Story of a Weir-Wolf" and "The Were-Wolf" contain a female protagonist who is not portrayed as an evil woman. Although the other characters in the stories view these women as monsters, the reader does not. This might be because both of these stories were written by women. One of these female authors, Clemence Housman, was even an active member of the women's suffrage movement. These stories show the eagerness of certain groups of society to believe in the evil of independent women who behave differently from how women were supposed to behave.

The two stories that are written by female authors, Crowe's "A Story of a Weir-Wolf" and Housman's "The Were-Wolf" are considerably less judgemental towards the female werewolf. Crowe's story shows how prejudice can lead to injustice towards an innocent woman, and Housman's story features a very strong and independent woman. Both stories can be read as satires of patriarchal ideology. Housman's story can be read as a satire of the Christian ideology, and Crowe's story as a satirical portrait of a society that easily believes in the evil of women and the unrealistic demands men in positions of power make of women.

The analyses of the female werewolves in the stories, and the reactions and behaviour of the other characters towards the female werewolves, show that these werewolves represent the women who were fighting for women's rights and women's emancipation in the nineteenth century. The reactions and behaviour of the other characters in the stories towards the female werewolves not only provide the reader with a set of instructions for their own feelings towards the monster, but they also reflect the various reactions towards feminism and feminist within a society. The reactions of the positive characters in the stories create a template for the reader, to which they can mirror their own responses. In both Marryat and Campbell's story, the reaction of the positive characters towards the werewolf is one of disgust and fear. However, in all four stories, there is at least one character who is charmed or amazed by the female werewolf. The violation of standing categories and the transgression of boundaries not only elicits fear, but also seems to cause some kind of attraction to the characters, and perhaps even the reader. The female werewolves are both repelling and compelling at the same time. Since the female werewolves are aligned with evil, this could simply mean that evil is considered to be compelling. However, since the female werewolves can also be aligned to feminism, it suggests that feminism is compelling as well, even though some people were clearly fearful of the change it represents. This shows the complexity of the reactions to both the female werewolves and the various stages of feminism they represent.

The werewolf provides the perfect symbol to portray such a complex female monster, because, as Estés argues, wolves and women are relational by nature,

> yet both have been hounded, harassed, and falsely imputed to be devouring and devious, overly aggressive, of less value than those who are their detractors. They have been the targets of those who would clean up the wild as well as the wildish environs of the psyche, extincting the instinctual, and leaving no trace of it behind.
>
> (Estés 2)

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