

NOTES

INTRODUCTION

1. Carolyn Heilbrun, "Millett's *Sexual Politics*: A Year Later," *Aphra* 2 (Summer 1971), 39.
2. Mary Daly, *Beyond God the Father: Toward a Philosophy of Women's Liberation* (Boston: Beacon, 1973), p. 8.
3. Adrienne Rich, "When We Dead Awaken: Writing as Re-Vision," *College English* 34 (1972), 18.
4. Cynthia Ozick, "Women and Creativity: The Demise of the Dancing Dog," *Motive* 29 (1969); reprinted in *Woman in Sexist Society*, eds. Vivian Gornick and Barbara Moran (New York: Signet-New American Library, 1972), p. 450.
5. Kate Millett, *Sexual Politics* (Garden City: Doubleday, 1970), p. 58.
6. *College English* 34 (1973), 1075.
7. "Dwelling in Decencies: Radical Criticism and the Feminist Perspective," *College English* 32 (1971), 887; reprinted in *Sex, Class, and Culture* (Bloomington: Indiana University Press, 1978), p. 16.
8. *College English* 32 (1971), 855.
9. *Ibid.*, 856-57.
10. *Massachusetts Review* 13 (1972), 226, 227.
11. *Thinking About Women* (New York: Harcourt Brace Jovanovich, 1968), pp. 149-50.
12. Edwards, p. 230.

CHAPTER 1

1. Philip Young, "Fallen from Time: The Mythic Rip Van Winkle," *Kenyon Review* 22 (1960); reprinted in *Psychoanalysis and American Fiction*, ed. Irving Malin (New York: Dutton, 1965), p. 23.
2. Leslie Fiedler, *Love and Death in the American Novel* (1960; rpt. New York: Meridian-World, 1962), xx-xxi.

3. Both Young, *op. cit.*, and Henry Pochmann, "Irving's German Sources in *The Sketch Book*," *Studies in Philology* 27 (1930), 489-94, discuss at some length the heroic context of Rip's experience, which includes such figures as King Arthur, Charlemagne, and Frederick Rothbart.

4. Young, p. 29n.

5. See William Hedges, *Washington Irving: An American Study, 1802-1832* (Baltimore: Johns Hopkins Press, 1965), pp. 138-39: "The femaleness of the landscape suggests that in transferring a German folk legend to an American setting Irving has by no means obliterated all traces of the sexual fears and desires which the basic myth of a long sleep, found in many forms in many countries, usually seems to embody." Philip Young, p. 39, focusing somewhat euphemistically on the "extremely arresting" description of the terrain Rip covers in company with the little men, suggests that what Rip witnesses in the mountains is a highly disguised form of an ancient fertility rite and that Rip's sexual reluctance is revealed in the fact that he finds the little men sad and responds to their activity by going to sleep.

6. See, for example, Brooks and Warren, *Understanding Fiction* (New York: Appleton-Century-Croft, 1943), pp. 103-106: "We are not, of course, to conceive of Aylmer as a monster, a man who would experiment on his own wife for his own greater glory. Hawthorne does not mean to suggest that Aylmer is depraved and heartless. . . . Aylmer has not realized that perfection is something never achieved on earth and in terms of mortality"; Richard Harter Fogle, *Hawthorne's Fiction: The Light and The Dark*, rev. ed. (Norman, Okla.: University of Oklahoma Press, 1964), pp. 117-31; Robert Heilman, "Hawthorne's 'The Birthmark': Science as Religion," *South Atlantic Quarterly* 48 (1949), 575-83: "Aylmer, the overweening scientist, resembles less the villain than the tragic hero: in his catastrophic attempt to improve on human actuality there is not only pride and a deficient sense of reality but also disinterested aspiration"; F. O. Matthiessen, *American Renaissance* (New York: Oxford University Press, 1941), pp. 253-55; Arlin Turner, *Nathaniel Hawthorne* (New York: Holt, Rinehart, and Winston, 1961), pp. 88, 98, 132: "In 'The Birthmark' he applauded Aylmer's noble pursuit of perfection, in contrast to Aminadab's ready accep-