**"The Courtship of Mr. Lyon"**

**Summary**

A young woman named Beauty stares out the window at snow gleaming in the dusk. We are told that her skin resembles the snow because it possesses the same "inner light" that seems to emanate from within. The snow is unspoiled by footprints, "white and unmarked as a spilled bolt of bridal satin." The young woman worries for her father's safety because he said he would be home before dark, and he cannot call her because he phones are down.

The young woman's father has gotten his car stuck in the snow far away from home. He is returning from a meeting with his lawyers, where he has discovered that his fortune is gone. He does not have enough money even to buy Beauty the single white rose she requested. His spirits dampened, he comes upon an enchanting house that seems deserted except for one illuminated window. As he approaches the gate, he spies a single white rose blooming on a snowy bush amid the storm. As he enters the gate, he hears "a great roaring, as of a beast of prey." Beauty's father gathers his wits and knocks on the door. He notices that the knocker is a lion's head made of solid gold. To his astonishment, the door opens and then closes behind him without anyone touching it. Inside the house, candlelight illuminates countless crystal jars filled with flowers. He is not afraid, because he senses that the house's master is so rich that he is not subject to the laws of reality. A King Charles spaniel wearing a diamond necklace greets Beauty's father and urges him into a fire-lit study. There, he partakes of food and drink that is laid out for him. He calls a tow-truck service from the number on a thoughtfully provided card. However, when he tries to call Beauty, the lines are down again. The spaniel leads him out the door.

As Beauty's father makes his way out of the estate, he bumps into a rosebush and knocks the snow off another single, peculiarly perfect white rose. He hears another bout of roaring. However, thinking that the estate's master will not mind, he plucks the rose. Suddenly, the Beast, a great creature with a lion's hea, appears next to Beauty's father and "[shakes] him like an angry child shakes a doll." Beauty's father appeals to the Beast, explaining that he stole the rose for his daughter. When Beauty's father shows the Beast a photograph of Beauty, the Beast is pacified. He tells Beauty's father to take the rose but bring Beauty to his house for dinner.

When Beauty meets the Beast, the sadness in his eyes touches her. The Beast asks Beauty's father to serve himself and his daughter, himself eating nothing. He explains that he does not keep servants because being around humans constantly would make him feel mocked. The Beast and his house frighten Beauty; she feels as though she is his "Miss Lamb, spotless, [and] sacrificial." The Beast calms her momentarily when he promises to help her father regain his fortune. Yet the price of his help distresses Beauty; she must stay with the Beast while her father is in London.

Luxury surrounds Beauty at the Beast's estate. But she cannot enjoy it because she senses that the Beast cannot either. She also notices that he avoids her as though he, the mighty predator, is scared of her; the Beast has the "shyness ... of a wild creature." Beauty amuses herself by reading fairy tales until the Spaniel shepherds her into the Beast's den. Beauty feels comfortable with the beast, as though she has always known him. When the clock strikes midnight, the Beast throws himself on Beauty's lap and lavishes her hands with passionate licks. Then he suddenly bounds out of the room, to Beauty's "indescribable shock ... on all fours."

Beauty is happy at the Beast's estate. She spends her days exploring the house and garden and her nights conversing with the Beast. Then one night, her father calls with the good news that his fortune is being restored. The Beast is devastated. Before leaving, Beauty promises him to return to him "before the winter is over." She departs for her new, luxurious life in London. Beauty has never experienced luxury before; her father lost his fortune before her mother died giving birth to her. Consequently, wealth changes the unaccustomed Beauty from a pure, unspoiled young woman into a spoiled girl. Though Beauty sends the Beast white roses, she largely forgets about him and is relieved to be away from him. Because the weather does not change much in London, Beauty does not realize that winter is about to end.

As Beauty gazes at herself in the mirror one day, she hears a scratching at the door. The Beast's Spaniel has come to retrieve her. It does not resemble the well-kept creature that was her companion at the Beast's estate; it is filthy, starved, and distraught. Beauty realizes that the Beast is dying and hurries to his house. Even though spring has broken, the Beast's estate is as desolate as if it were midwinter. It looks deserted except for a very faint light in the attic. The gold door-knocker is covered in black fabric. Inside, the house is dusty, dark, and filled with an air of desperation. The flowers in the jars are dead.

Beauty ascends to the Beast's threadbare room in the attic, where she finds him bedraggled and close to death. The roses she sent him lie dead at his bedside. The Beast tells Beauty that he is dying of hunger because he has not had the will to hunt since she left. He tells her, "I shall die happy because you have come to day good-bye to me." Beauty throws herself upon the Beast, and kisses his paws as he did so often to her. She begs him not to die and promises she will never leave him again. As she cries, her tears fall on his face and, restore him so that he is human once again. Even in human form, Mr. Lyon still resembles a lion because of his "unkempt mane of hair" and broken, lion-like nose. He invites Beauty to join him for breakfast. The story ends with "Mr. and Mrs. Lyon" strolling through the grounds of their estate together while "the old spaniel drowses on the grass, in a drift of fallen petals."

**Analysis**

"The Courtship of Mr. Lyon" is based on a classic story, "Beauty and the Best," and told in the "once upon a time" third person common to traditional fairy tales. Carter's classic backdrop of basic story and narration emphasizes her tale's unconventionality, with its feminist themes and plot reversal. Like many of Carter's stories, far from "classic," "The Courtship of Mr. Lyon" is a tale of self-discovery and rejection of female objectification. According to Meyre Ivone Santana da Silva, the story's primary thematic difference from "Beauty and the Beast" is its manipulation of that story's "act of mirroring." In "Beauty and the Beast," we are forced to see Beauty and Beast as diametrically opposed forces; Beauty is feminine, beautiful, innocent, and gentle, while Beast is masculine, ugly, experienced, and wild. The original story suggests that the sides of this dichotomy are irreconcilable, or in da Silva's words, "completely dissociated."

Yet Carter's characters are more "ambiguous." In the story of "Beauty and the Beast," according to da Silva, "One side is always empowered in relation to the other." Although "The Courtship of Mr. Lyon" begins this way, Carter quickly reverses the convention. Beauty begins as a penniless, helpless girl, whom the rich, powerful and world-weary Beast forces to live in his house. However, she rapidly becomes the more active, experienced, and adventurous character. While the Beast hides from the world, she is confident enough to live a high-profile life in the city. While at first she is afraid of him, she comes to realize that he is actually afraid of her. In the end, Carter totally reverses the Beauty/Beast dichotomy; the Beast takes on the role of fairy-tale princess, wasting away in his attic "tower," guarded by a beast (in this case himself), and needing Beauty to rescue him from that beast or beastliness.

Carter uses symbolism in "The Courtship of Mr. Lyon" to emphasize her main feminist agenda. She employs a paradigm commonly found in literature, distinguishing the city as a masculine place of experience and corruption and the country as a feminine one of inexperience and purity. However she uses this literary convention to undermine a gender convention; the Beast is trapped in isolation in the country while Beauty has free range of the city. Because the characters need to access both their "masculine" and "feminine" attributes in order to be happy, they are both are unhappy when they are limited to being in one place. The country is so "innocent" or devoid of activity that it weakens the Beast almost to the point of death. The city is so "worldly" and full of superficial interactions that it hardens Beauty and begins to replace her inner beauty with a spoiled, false air. Carter uses the city and country as symbols to strengthen her contention that a person needs to be both "masculine" and "feminine" to have an authentic and fulfilled existence.

Carter uses food or sustenance as an equalizer because it is symbol of both animal and human nature; both animals and humans must eat in order to survive. At first, food signifies civilization and humanity. When the Beast leaves out food for Beauty's father, he shows his humanity by being courteous to his guest. It is the same when he feeds Beauty; he may be a lion who eats raw flesh, but he provides her with the finest human food. At the story's end, food signifies animal nature. The Beast is dying because he is not eating, just as humans can die from starvation because we too are animals.

Beauty proves herself to be more than a traditional fairy tale heroine, but in the beginning, she conforms to the paradigm. Like many of Carter's heroines, she must start within and then break free from the restrictions and assumptions of patriarchal society. As da Silva phrases it, "The daughter is conscious of her annihilation in the patriarchal society but she doesn't have autonomy to overcome it." While Beauty is living with the Beast, she finds amusement in reading fairy tales. It is as though despite living in a modern world with telephones and automobiles, Beauty wants to believe in the conventional "happily ever after." Her request for a single white rose also conveys this wish for conventionality; the rose symbolizes her chasteness and delicateness. Carter emphasizes Beauty's femininity, innocence, and virginity by comparing her to the immaculate snow upon which she gazes. By saying the snowy road, and by association, Beauty is "white an unmarked as a spilled bolt of bridal satin," Carter seems to insinuate that Beauty's uniqueness lies in her gentle femininity and that her destiny is marriage. However, knowing Carter's motives, we can assume that Beauty's virginity represents possibility more than it does naivete. Beauty may be trapped within a society that objectifies her, but her innocence empowers her; she is pure of mind enough to see through its conventional dichotomies and claim her own destiny, as she does at the story's end. In fact, Carter reminds us explicitly early on that Beauty has "will of her own"; she actually empowers herself by consenting to live with the Beast because in doing so she is choosing to step out of her role of child and act as protector to her father.

Like Beauty, the Beast does not conform to his side of the "irreconcilable binary" of Beauty/Beast. Also like Beauty, in the beginning of the story, he seems to conform. As a lion, 'king of beasts,' he is the embodiment of masculine power, strong, confident, and rough. When we first encounter the Beast, this seems to be true of him. His very anger ignites the house with "furious light" and he roars with the strength of not only one but "a pride of lions." He is strong enough to "[shake] Beauty's father like an angry child shakes a doll ... Until his teeth rattled." But it quickly becomes clear that the Beast's strength is an impediment to human interaction. When he speaks, Beauty wonders "how [she can] converse with the possessor of a voice that seemed an instrument created to inspire ...Terror." The first time he kisses her hands, Beauty is terrified by how rough his tongue is until she realizes he is not trying to harm her.

The Beast is so ashamed of his appearance that his only companion before Beauty is his spaniel. By the end of the story, we see that the Beast's loneliness makes him weak and inactive. Beauty's absence weakens him so much that he is unable to do so much as feed himself, and he almost dies of despair. At the end of the story, Beauty is still a beautiful woman, but she is active and brave; she is a mixture of Beauty and Beast. So too is the Beast, who retains remnants of his leonine appearance when he transforms into a gentle human. He also retains the name Lyon, signifying his former identity. Beauty takes his name when she marries him. While taking one's husband's name can be seen as an act of submission, in this case it is an acknowledgment of Beauty's own masculinity. She is claiming her rightful title, for she too is a strong Lyon/lion.

# Summary

A third-person narrator relates to us the tale of "The Courtship of Mr. Lyon," which is based on the story of Beauty and the Beast. The story centers on Beauty, a young woman with an unusually unspoiled nature. Beauty waits at home for her father, who has gotten trapped in a snowstorm on his way back from a business meeting. He has just discovered that he has lost all his wealth. Beauty's father approaches a house for help and is astonished when the door opens and closes behind him without anyone touching it. A spaniel greets him and leads him to a room where food and a card to call a tow-truck service is set out for him. When he leaves the house, he accidentally knocks the snow off a single, perfect white rose that is growing, though it is the dead of winter. He picks it for Beauty, because she requested that he bring her a white rose and he is too poor to buy one. Suddenly, the Beast, a creature with a lion's head, appears beside Beauty's father and shakes him violently for trying to steal his rose. Beauty's father appeals to the Beast, showing him a picture of Beauty. The Beast decides that he will forgive him and help him regain his fortune if Beauty stays in his house while her father is in London.
Beauty does not want to live with the Beast, but she finds him sadly intriguing. One night, after their customary fireside talk, the Beast throws himself on Beauty and licks her hands, then flees on all fours. Pity overcomes her. The Beast keeps his promise, helps Beauty's father regain his wealth, and lets Beauty join him in London. Beauty promises the Beast she will return before winter ends. In London, Beauty learns to be pampered and petulant. She sends the Beast roses, but otherwise forgets him. One day, the spaniel arrives at Beauty's door, ragged and frantic. Beauty realizes that the Beast is dying, and rushes to his home, where she finds him motionless in a bed in the attic. He explains that since she left, he has not had the strength to hunt. Beauty throws herself upon the Beast and as her tears fall on his face, he transforms into a human. Even in human form as Mr. Lyon, the Beast's long hair and broken nose make him resemble his namesake. At the story's end, we see into the future, where Mr. and Mrs. Lyon happily stroll their estate together.

### Key Themes

**The Bloody Chamber**
The bloody chamber is the Beast's room. Even though the Beast does not hurt anyone in the room, it represents the violent and "bloody" reputation. If the Beast is seen as a being who devours, his room is perceived as a place of terror - a bloody chamber. The Beast's room is also a place of transformation for both himself and the heroine. It is there that she realizes her love for him and that he transforms back into a human.

**The Objectification of Women**
Beauty becomes an object when her father uses her as payment for his debt to the Beast. Even though Beauty lives luxuriously both at the Beast's and in London, like the heroine in "The Bloody Chamber" she is seen as property.

**Mirrors**
We see the Beauty's transformation from unspoiled child into pampered woman by the fact that she looks in the mirror too often. She has become obsessed with her own physical image, when she really prefers the Beast's image of her as someone with whom to have meaningful conversations.

**Roses**
The white roses represent a "mythologized" idea of a woman. Beauty's rose grows unnaturally in the middle of winter, yet it is still perfect; it represents her unspoiled, gentle, virgin self. Beauty and her father both want the rose, so they both subscribe to an idealized idea of who she is. She is objectified into a rose. When Beauty's father steals the rose, expressing his desire to keep her virginal and perfect, the result is that Beauty becomes a literal object - the payment of her father's debt. When she sends the Beast roses, she is sending him reminders of her idealized self, which he cherishes. At the story's end, Beauty takes charge of her own desires and returns to the Beast. The roses have wilted, as has her identity as the perfect object of a woman.

**Others include:**
- Love
- Life
- Family
- Alienation
- Vanity

### Quotes

#### ****"Outside her kitchen window" & "the snow possessed a light of its own"****

- Opening scene is idyllic and domestic
- Past tense is used in this first paragraph for storytelling and setting the scene

#### ****"palladian house" & "atmosphere of a suspension of reality"****

- Palladio was an architect noted for his graceful, balanced, and restrained classical designs. His architecture was not dependent on expensive materials though, but the Beasts house is full of luxury inside. Possibly showing that whats on the outside can be very different to what you an find on the inside , linking to the transition the beasts makes into a man. how we view him as beastly, violent and fierce, to seeing his as someone who is actually lonely and worthy of our sympathy.... (hopefully this isn't too far fetched? )
- Gothic setting is described, and it takes us to a place of unreality and an abnormal environment
- The Beast's house is isolated in the county, which carter uses to twist the Gender ideals on its head. We see the Beast isolated from society in the country, whilst Beauty is able to have freedom in the City and experience a more worldly upbringing.

#### "instinctual shudder of fear" & "she felt herself to be, Miss Lamb, spotless, sacrificial"

- Beauty can only relate to the Beast by thinking of herself as a lamb, something weak and innocent, something to be consumed.
- She is aware that she is part of a trade-off which will see her father’s financial problems solved.
- she sees this in naïve terms as ***"some magically reciprocal sale"***, shying away from any physical implications this trade might have.

#### "she saw, with indescribable shock, he went on all fours"

- She is shocked to see him move, animallike,on all fours almost as if Beauty has not even realised the Beast’s true nature.

#### ****"Mr and Mrs lyon walk in the garden"****

- Whilst the Beast transforms into human form, he still keeps the name Lyon to remind us of his former identity.
- Beauty takes his name when she marries him. While taking one's husband's name can be seen as an act of submission, in this case it is an acknowledgment of Beauty's own masculinity. She is claiming her rightful title, for she too is a strong Lyon/lion.
- Carters open ending however could leave the reader with a sense of falseness in the domestic bliss.

**Definitions of the Gothic**
**Look at the statements below. What evidence can you find of these interpretations in the texts we have studied?**
This recurrent pattern of primitive thinking, appearing from the period from about 1760 -1830, is symptomatic of the sudden dislocation, challenge to, or loss of faith in the theological interpretation of nature before there was a scientific one to replace it.
(From: Marilyn Gaull English Romanticism: The Human Context, 1988)

[The Castle of] Otranto, Horace Walpole’s pioneering gothic novel of 1764, looks uncommonly like an attempt to graft onto the novel – that modern form concerned with money, possessions, status, circumstance – the heightened passions, elemental situations, and stylised poetic techniques of the Elizabethan dramatists.
(From: Marilyn Butler: Romantics, Rebels and Reactionaries, 1981)

Gothic can be seen as recovering and renewing a tradition which valued feelings and sensibility over the dominance of reason and rationality as key to all human problems. This tapped into a general trend towards an aesthetic more fully in touch with feeling and emotion which was profound and real.

At the height of the gothic revival, middle class readers, safe in their unthreatened social positions, felt safe experiencing the thrilling world of the extreme without danger. This perhaps taps into society’s deep seated need in the individual psyche to experience something greater than normal, everyday consciousness. The sublime, the supernatural and the horrific go some way to doing this.

Spiritual values and aspects found in gothic texts were often seen as a challenge to the privileged position of hte ‘official’ Christianity of the church. It could be suggested, then, that the gothic emanates from a period of spiritual transition and dramatic change in religious outlook.

Rationalism led to a devaluation of religious experience. It is possible to argue that this led to a negative distortion of the many human spiritual dimensions. Perhaps, however, the gothic simply put people in touch with the supernatural and superstitions which had faded since the Enlightenment.

Gothic characteristics transcend history and allow timelessness to pervade the text. It is, essentially, a fascination with the past.

The gothic is based on the supernatural. Not simply ghost stories but beyond nature and what is normal.
**Questions to discuss**
1. Gothic writing has been described as ‘a species of brutality’. With reference to at least two githic texts, discuss whether this indictment has any validity.
2. In what senses is it appropriate to regard the gothic as essentially a reaction to rationalist concepts of life?
3. ‘Four hundred years of excess, horror, evil and ruin’. How might a writer working within the gothic tradition mount a defence against such a view?
4. How far does the gothic remain elusive as a literary force, impossible to define or pin down? Might this be seen as a strength or a weakness?
5. In relation to at least two texts, consider the view that the gothic is essentially backward looking: nostalgic, escapist and merely titillating?
6. Was Coleridge right in describing the gothic women as either ‘shameless harlotry’ or ‘trembling innocents’?

The Bloody Chamber (1979) is a collection of stories which explores, through reworkings of fairy tales and traditional stories, the key driving forces at work in relationships between men and women.Angela Carter herself, however, stated that; "My intention was not to do 'versions' or, as the American edition of the book said, horribly, 'adult' fairy tales, but to extract the latent content from the traditional stories."In this way, by repositioning the familiar and framing it in terms of the unfamiliar, we as reader are asked to reevaluate what we know, or assume we know about relationships and power dynamics.
**The Objectification of Women**
Women are objectified in every one of Carter's stories. The objectification and subjugation of women is part of the "latent content" of fairy tales that she exposed, as she claimed, simply by virtue of being a woman. The heroine in "The Bloody Chamber" is one of the most obviously objectified. The Marquis makes her into a pornographic image by undressing her while remaining dressed, he dictates that she always wear her collar of rubies like a dog, and most extremely, he plans to turn her into a literal object - a corpse - to display in his bloody chamber. The Marquis does not only kill his wives; he makes elaborate displays of their dead bodies as though they are collectibles.
In "The Courtship of Mr. Lyon," Beauty becomes an object when her father uses her as payment for his debt to the Beast. Even though Beauty lives luxuriously both at the Beast's and in London, like the heroine in "The Bloody Chamber" she is seen as property. In "The Tiger's Bride," the heroine's father considers her one of his belongings, which is why he wagers and then loses her to The Beast. While she is human, the heroine is seen as merely "a pearl" or "a treasure," prized for her beauty and nothing else. She escapes objectification by rejecting the role of woman entirely and turning into a tigress.
The girl in "The Snow Child" is the crystallization of Carter's message about women as objects. The Count simply wishes her into existence based on his ideas of attractiveness. Like the mechanical soubrette in "The Tiger's Bride," she does not speak and does only what she is asked to do. When she dies, the Count rapes her corpse as if he created her only to be a sex toy. When she dies, she disappears into a collection of objects.
The heroines in the Red Riding Hood stories are symbolically sexual objects because the werewolves see them as prey. Like the hereoine to the Marquis, these heroines are of more value to the werewolves dead than alive. The only heroine who manages to objectify a man instead of being objectified herself is the Countess in "The Lady of the House of Love." She is condemned never to be happy with a man because, like a werewolf, her insatiable hunger causes her to kill her potential mates. The Countess's story lets us see the other side of objectification; it harms the objectifier as well as the object. The Countess can never really be happy because she can see men only as objects. All she wants is fulfilling love, yet all she can conceive of is objectifying lust.

Summary
Based upon the fairy story 'Beauty and the Beast', the concept of the Beast as a lion-like figure is a popular one, most notably in the French film version of 1946
This and its paired story ‘The Tiger’s Bride’ are based upon the fairy story ‘Beauty and the Beast’.A third-person narrator relates to the tale of "The Courtship of Mr.Lyon" which is based on the story of Beauty and the BeastThis is a didactic story of virtue over appearance, the youngest and most beautiful daughter of a wealthy merchant is prepared to sacrifice herself when their father loses money
The story centers on Beauty, a young woman with an unusually unspoiled nature. Beauty waits at home for her father, who has gotten trapped in a snowstorm on his way back from a business meeting. He has just discovered that he has lost all his wealth. Beauty's father approaches a house for help and is astonished when the door opens and closes behind him without anyone touching it. A spaniel greets him and leads him to a room where food and a card to call a tow-truck service is set out for him. When he leaves the house, he accidentally knocks the snow off a single, perfect white rose that is growing, though it is the dead of winter. He picks it for Beauty, because she requested that he bring her a white rose and he is too poor to buy one. Suddenly, the Beast, a creature with a lion's head, appears beside Beauty's father and shakes him violently for trying to steal his rose. Beauty's father appeals to the Beast, showing him a picture of Beauty. The Beast decides that he will forgive him and help him regain his fortune if Beauty stays in his house while her father is in London. Beauty does not want to live with the Beast, but she finds him sadly intriguing. One night, after their customary fireside talk, the Beast throws himself on Beauty and licks her hands, then flees on all fours. Pity overcomes her. The Beast keeps his promise, helps Beauty's father regain his wealth, and lets Beauty join him in London. Beauty promises the Beast she will return before winter ends. In London, Beauty learns to be pampered and petulant. She sends the Beast roses, but otherwise forgets him. One day, the spaniel arrives at Beauty's door, ragged and frantic. Beauty realizes that the Beast is dying, and rushes to his home, where she finds him motionless in a bed in the attic. He explains that since she left, he has not had the strength to hunt. Beauty throws herself upon the Beast and as her tears fall on his face, he transforms into a human. Beauty and the Beast disclose their love for one another and the Beast's humanity is revealed.Even in human form as Mr. Lyon, the Beast's long hair and broken nose make him resemble his namesake. At the story's end, we see into the future, where Mr. and Mrs. Lyon happily stroll their estate together.

The Bloody Chamber
The bloody chamber is the Beast's room. Even though the Beast does not hurt anyone in the room, it represents the violent and "bloody" reputation. If the Beast is seen as a being who devours, his room is perceived as a place of terror - a bloody chamber. The Beast's room is also a place of transformation for both himself and the heroine. It is there that she realizes her love for him and that he transforms back into a human.

**The Objectification of Women**
Beauty becomes an object when her father uses her as payment for his debt to the Beast. Even though Beauty lives luxuriously both at the Beast's and in London, like the heroine in "The Bloody Chamber" she is seen as property. Beauty can only relate to the Beast by thinking of herself as a lamb, something weak and innocent, something to be consumed. She is concerned, rather patronizingly, with his ‘otherness’. The same image of water and pressure is used here as in ‘The Bloody Chamber’ and ‘The Erl- King’, suggesting a male force which both oppresses and exerts an irresistible gravitational pull. Beauty feels none of its allure or pull, only its threat. She is aware, nevertheless, that she is part of a trade-off which will see her father’s problems solved, though she sees this in naïve terms as ‘some magically reciprocal sale’, shying away from any physical implications this trade might
have.

**﻿Unreality of World**
Carter typically draws attention to the unreality of the world into which she is taking us with its ‘pervasive atmosphere of a suspension of reality’. Remember the ‘mysterious, amphibious place, contravening the materiality of both earth and the waves’ to which the Marquis took his bride? In this story there is a house by Palladio, an architect noted for his graceful, balanced, even restrained classical designs.

**Mirrors**
We see the Beauty's transformation from unspoiled child into pampered woman by the fact that she looks in the mirror too often. She has become obsessed with her own physical image, when she really prefers the Beast's image of her as someone with whom to have meaningful conversations.The first time the name ‘Beauty’ is used. It is the result of looking in the mirror. As so often in Carter’s work, the mirror acts as a frame in which we see someone caught and defined in a role. Here, woman is defined as beauty and we see a growing vanity as other people’s opinion of her appearance become important to her, the bud transforms into flower, or more particularly, a ‘pampered’ cat.

**Roses**
The white roses represent a "mythologized" idea of a woman. Beauty's rose grows unnaturally in the middle of winter, yet it is still perfect; it represents her unspoiled, gentle, virgin self. Beauty and her father both want the rose, so they both subscribe to an idealized idea of who she is. She is objectified into a rose. When Beauty's father steals the rose, expressing his desire to keep her virginal and perfect, the result is that Beauty becomes a literal object - the payment of her father's debt. When she sends the Beast roses, she is sending him reminders of her idealized self, which he cherishes. At the story's end, Beauty takes charge of her own desires and returns to the Beast. The roses have wilted, as has her identity as the perfect object of a woman. In ‘The Bloody Chamber’, the Marquis is associated with white lilies, a flower associated with death. Here, Beauty is associated with a white rose. Roses occur throughout the collection, notably in ‘Lady of the House of Love’ and ‘The Snow Child’.

**Transformation**
Draws attention to the artificiality of the fairy tale genre and of her own reworking of those tales. It is as if Beauty has not even realized the Beast’s true nature: she is shocked to see him move, animallike,on all fours. In this parody of a lovers’ courtship, she has not looked into her lover’s eyes and seen love, but has seen only herself. She is naïve, a ‘bud’ awaiting transformation into a fullflower. In ‘The Tiger’s Bride’ this transformation occurs as the Tiger licks away Beauty’s skin. Here, at the Beast’s touch, Beauty is still flinching and retreating ‘into her skin’. She sees him still as different. Furs reoccur throughout the collection: sometimes in the form of clothing which is put on; sometimes as a natural skin or pelt. As the Beast is dying and it is Beauty who kisses him and effects a transformation in him as opposed to what happens in ‘The Tiger’s Bride’. We return to the world of fairy tale with the emergence of the man.

**Others include:**
- Love
- Life
- Family
- Alienation
- Vanity

'The Tiger's Bride'

**Key Quotations**

1. Her beauty and youth are emphasised by how her father describes her as : 'his girl child'

2. 'Miss Lamb, spotless, sacrificial' - depicts the vunerability of women. Also shows her purity with the symbol of a lamb

3. Rose motif again present: 'one last single perfect rose' - symbollic as her father takes it for his daughter - shows his love for her but the power struggle between him and the younger Mr.Lyon having stolen something of his - shows society favours the young.
'The faded rag of a white rose' : love lost, symbollic of Lyon's death

4. 'Sense of obligation to an unsual degree' : male and female dynamics and ownership - control of men over women

5. 'do not think she had no will of her own' : feminist outlook - offers a different dimension to her mindset by suggesting she knew men and how to manipulate them and is in fact playing the game.

6."I am the beast" shows intertextuality, shows dominance and power over her

7.Her name is "Beauty" which is highly symbolic of women and it makes a clear link to beautiful women who are subjected to mens dominance.

8."Knocker in the shape of a lions head" symbolic of the predator, Lions are associated with grandeur and nobility but also power and dominance.

9. "Leonine apparition" shows predatory nature

10."Mr and Mrs Lyon walk in the garden; the old spaniel drowses on the grass, in a drift of fallen petals." It ends happily ever after such as a fairytale would. The fallen petals symbolise that Mr Lyon's facade has fallen.

The first story we read of Angela Carter's "The Bloody Chamber", was a re-imagining of "Beauty and the Beast".

We started the lesson building on the general introduction to the Gothic with Mr Sadgrove began the previous class.

Looking at various images, we began to discuss not only conventional gothic themes but the functionality of them. The main themes that we touched on were: oppositions, corruption of innocence, supernatural and gender relations.

Reading through "The Courtship of Mr Lyon" we stopped periodically to discuss the relevance of certain motifs. This built on the earlier discussion we'd had about gothic themes.

After completing the story, we looked at oppositions within it:

Beauty Beast

Male Female

City Country

Caring Spoilt

Healthy Ill

Reality Magical

Punter called this blurring of oppositions the "borderland that fear resides". We went onto discuss what oppositions meant specifically for the male Beast and female Beauty (or the other way round offered Aleks).

Homework was to comment on the subtext of gender roles in this tale.

The starter for the lesson was to think what we'd be if we could be anything. There were many ideas - such as a phoenix and a sketch pad, among others. I said I'd be Bill Gates, as he has all the money in the world and could buy anything. Or I'd be a poisionous berry (or something poisionous) so people wouldn't touch me. We discussed why people change (or go through metamorphosis) and different things this represents.

Then, we moved on to discuss the meaning of the word symbolism. I wrote down that symbolism was ' a metaphor for an image'. However, the real meaning was 'Investing material objects with abstract meanings greater than their own; allowing a complex idea to be represented by a single object.' After this we attempted to find connections and similarities between Angela Carter's 'The Courtship of Mr. Lyon' and her other story that we'd read, 'Tigers Bride'. Similarities I managed to identify were those of the main characters both supposedly being animals (and male animals), the female character stayed with the 'beasts' at the end of the respective stories, and also that both females dictated the animals (thought the be male) in the stories. For instance, the male beast in the Courtship of Mr. Lyon was dependant on the female character.

Our next task was to then "compare the 2 cat stories, commenting on how Carter subverts the traditional (fairy tale) concepts of gender relations." During this task, I commented on the similarities (shown above), but focused on the point of the males bveing dependant on the females. In traditional fairy tales (Little Red Riding Hood, Snow White etc.) the females are dependant on the men. However, Carter goes against this ideology.

Homework:
Research - 1st, 2nd and 3rd wave feminism. Also research Little Red Riding Hood.
Read - "Company of the Wolves".
Write - Comment on this and write your view on "Company of the Wolves".

### Gothics and Fairtytales

In the start of the lesson we had to read a Gothic story on the board.

**New Stories**
Take- An old castle, half of it ruinous,
A long gallery, with great mnay doors some secret ones.
Three murdered bodies quite fresh.
As many skeletons. in chests and presses
Mix them together, in the form of three volumes, to be taken at any of the water places before going to bed.

From reading this we had to create our own **Gothic Recipe.**This is an example of Chris.C Gothic Recipe.
take a nightmare and shroud it in mystery
Form it in the most horrosome setting dark, cold, sinister.
Take a victim pushed into this.
Press on with the terror

**Which is the odd one out/why?**
As a class we decided which fairytale was the odd one out and why, here are the following fairytales.

* Cinderella
* Little Red Riding Hood
* Snow White
* Sleeping Beauty
* Beauty (from the beast)

I thought that Cinderella is the odd one out because with her story her is more naturalistic, it hasnt got any evil magical characters although theres the step mother and two ugly sisters. But they are humans. However fellow classmates thought differently Red riding Hood was the odd one out because Red Riding Hood is the youngest, she isnt from a high status and she gets rescued by an ordinary person.

**What are Fairy Tales?- we wrote about what comes to mind about fairy tales**

* Magic
* Love
* Quest
* Prince/ Princess
* Damsel in distress-the women is helpless.inncoent,perfect,naive
* Morals-teaching kids whats good and evil
* Villians
* "happily ever after"`

As a class we evaluated that fairy tales could be outdated, it stereotypes boys always being strong and masculine and girls being soft, weak, helpless. As a class we had to read "There Was Once" and answer the following questions. article can be found in sirs blog "the Snow child"

1. What is implied about the characters that traditionally feature in fairty tales?

Pricne, princess, beautiful character, always white, wealthy, woman are oppressed, jealous characters, villians

2. What expectations does an audience bring to this base on their previous experience of fairy tales

expecting quests, marraige, "happily ever after"

3. What new features has the author brought to the story and how do they help to entertain and make a point

making it more urban, ethnic, questioning the status of person,

Carter:

My intention was not to do 'versions' or as the American edition of the book said, horribly "adult" fairy tales but to extract the latent content from the traditional stories and to use it as the beginnings of new stories

**The snow child**

* she changes the meaning of death
* changes character
* no stepmother
* more bleque, dark, more of a sexual nature
* Bold, gothic colours
* graphic descriptions
* disturbing images
* detailed description

**HOMEWORK:**

Read Sadgroves post "The Snow Child" comment/ answer questions

Read "The Bloody Chamber" (page 1 - 43)

comment on this blog

Rosie,

### Intertextuality

We started the lesson discussing intertextuality within Wolf-Alice, and how different elements from the other novels in The Bloody Chamber are apparent in the ending. We came up with the conclusion that red lips, the licking of the husband/duke, the dress and metamorphosis were all evident at the end of the novel, and also appeared in The Snow Child, The Tiger's Bride and The Bloody Chamber.

List of our ideas:
Red lips - the snow child - sexual element, representing labial lips

Puberty/menstruation
Blood
Self is not fixed - immutable
Man/Beast
Snow/Purity
Father's are selfish/absent
The bloody Chamber - both lexically and literally
Mirrors
Transformation (metamorphosis)
Dressing up and licking down of the skin and fur - linked with appearance and identity.

A clip from the movie Alice Through the Looking Glass was put on the board, showing us one of the many perceptions mirrors can give us (Transportation to a parallel world), however there are many implications a mirror can represent.

We then discussed how Wolf-Alice was a 'bastardization' of many stories - Alice in Wonderland, Dracula, Sleeping Beauty. We agreed that Carter did this in order to show how all these intertextual elements are connected.

We then moved back onto the subject of mirrors and how mirrors are presented in Wolf-Alice. Yahaya pointed out that mirrors are used for vanity and shows us on the outside not the inside, this raised the question of appearance vs identity. We then pointed out that mirrors can be used as a sense of self realisation, when we see the difference ourselves we become aware of it, not just people's opinions.

Sir then put on the board a series of symbols mirrors can represent:
Reversal/opposites
Barrier/ Gateway
Subject/ object
Aufklarung - enlightenment, questioning whether God existed, strong in 18th Century writing
Perception
Constructed Identity - how we perceive ourselves and others

We then answered a series of questions which asked us about the intertextuality of objects throughout all of the short stories in the Bloody Chamber, and how all these came into context in Wolf-Alice.

Next lesson we will be continuing to study Wolf-Alice and the intertextual elements throughout, due to the fact that there is a lot more intertextual information to analyse. Our homework is to comment on this blog, and to find quotes on one of these four elements throughout the Bloody Chamber; Main characters, other characters, wolf figure and settings, due next lesson wednesday.

### The Moon and The Mirror

In the lesson we further discussed Wolf-Alice with particular emphasis on the figures of the moon and the mirror within the tale. We were first asked to find similarities between a mirror and the moon. These included the fact that both these objects reflect light, they both do not have their own presence in the fact that you cannot see them without external light and so on.

The class went on to re-read Wolf-Alice and focus on the mirror and the moon. We also discussed the narrator, who does his best to distance himself from Wolf-Alice by claiming that she is different from "us". We spoke about how Wolf-Alice would have quite clearly been an outcast and as such the villagers would not want to be associated with them; so they share responsibility by referring to "us" and not 'I'.

After finishing the tale, Sir put up quotes referring to the moon and the mirror and asked us to think of what the quotes are revealing about the objects. Examples of these quotes are:

**The Moon**"When it again visited her kitchen at full strength...bleeding again"

In this quote the class concluded that this quote is referring to the power of the moon, the way in which Wolf-Alice cannot stop it shows the way women have no control of their body in a patriarchal society.

**The Mirror**"The lucidity of the moonlight lit the mirror propped against the red wall, the rational glass, master of the visible"

This probed us to discuss the differences between the moon and the mirror in the tale. We said that the mirror refers to others opinions of us, and because the Duke has no reflection it shows that he is a social outcast so the public has no opinion of him. On the other hand, the moon represents truth and rationality, a constant, that's why it appears every month and Wolf-Alice bleeds.

Plot – A poor man is out when his car breaks down. He finds a huge house, home to a beast, whom he offends by taking a rose.The daughter is obliged to stay with the beast while he helps her father. She leaves the beast to be with her father but promises she will return before winter is over. She neglects her promise and the beast almost dies as a result. She returns and the beast is transformed by her kiss, becoming human.

Narrative Perspective – The tale is all in third person apart from speech on the first page although this is not indicated by speech marks. This speech is in the first person. Carter uses her own voice to give the tale a gothic feel. for example, the use of a gothic semantic field of words such as the verb 'possesed', the adverb 'unearthly', the noun 'nitghfall', and the verbs 'died' and 'ruined'.

Form – The story is based on the fairy tale 'Beauty and the Beast' – the concept of the beast being a lion is most recognizable from the French 1946 version of it. Carters 'The Courtship pf Mr Lyon' follows [Levi-Strauss's](http://levis501sale.com) Binary Oppositions form, because within the story there is poor VS rich and beautiful vs ugly.

Themes – Wealth ( “mahogany,” “ knocker in the shape of a lions head, “ “solid gold,” “chandelier,” “crystal,” ) Beauty ( “She smiled at herself a little too often in the mirror,” )

Characterisation – The Beast is a lion and characterised as a really nice guy although obviously people would be a bit scared of a beast immediately! He is “mysterious,” and “kind,” The girl is characterised as beautiful throughout with the adjective “lovely,” the metaphor “made all of snow,” and the proper noun “Beauty,”

Literary Devices - Personification and metaphor – “A roaring log fire,” the dynamic verb “roaring,” also represents the main character, the beast, who is a lion, and therefore roars. Simile – “White and unmarked as a spilled bolt of bridal satin,”

Linguistic Devices - Lots of polysyllabic lexis are used for example – “reverberating,” “melancholy,” “ eccentric,” “squirearchal,” showing Carters extensive knowledge of her area of expertise. Sheeeeeeeeeee uses a varied range of sentence types. Such as the short declarative sentence "Dust everywhere; It was cold," Uses the auxillary verb "was," to show the past tense, the narrative the story is in. She also uses compound sentences such as " Spring was here and she had broken her promise," uses the co-ordinating conjunction of "and," to show the next event. Finally she uses the complex sentence of " At that the crystals of a chandelier tinkled a little, as if emitting a pleased chuckle ... " This is prooven because of the subordinating conjunction of as if, the subordinate clause could easily make sense on its own.

### Drawing upon at least two stories from The Bloody Chamber explore the ways in which Carter might be considered to re-interpret the gothic conventions.

The gothic genre is one that has been explored for centuries, ranging from classics such as the Castle of Otranto, to the more modern interpretations from Angela Carter’s The Bloody Chamber. Carter has been known to challenge and manipulate some of the traditional gothic features, thus re-interpreting the gothic with a modern flair and exposing the darker side of human nature to be sadistic and sexual rather than purely grisly murders that we are so often exposed to in the gothic genre.
The Bloody Chamber, the first story in Angela Carter’s collection of short stories seems to represent all things gothic. Primarily the setting we are introduced to alludes to the typical gothic, a castle ‘on the very bosom of the sea’, with ‘spiked gates’. The setting in a gothic text is important in creating an atmosphere for the story to come; Angela Carter remains true to this aspect of the gothic. Using the castle in this story to create a sense of entrapment and claustrophobia for our unnamed heroine. Throughout the story the sounds of the sea are constantly referred to, creating the image of the castle being completely surrounded by the sea with no way to escape. ‘The play of the waves outside’ ‘the waves crashed’. This is an interesting twist on the typical fairytale as well as the gothic, as the heroine is trapped in the castle in a sense but not by a wicked villain, by nature and it’s forces (in this case the sea). Similarly in The Courtship of Mr Lyon Carter creates the idea of claustrophobia around the Beast’s castle ‘it might have been the reflection of a star, if any stars could have penetrated the snow that whirled yet more thickly’.
A typical feature of the gothic is often suspense and mystery; Carter’s stories however lack this. There is a distinct lack of fear within the stories which in this sense shows Angela Carter’s own interpretation of the gothic. In The Bloody Chamber our heroine experiences no fear, ‘still I felt no fear, no raising of the hairs’. This of course affects the way in which we as the reader receive the story, as there is no real tension or suspense to enthral the reader and maintain that tense atmosphere so often associated with gothic text or film. This could be interpreted as a means to emphasise Carter’s own interpretations of what the gothic is truly about. Her writing style demonstrates and emphasises nature and the dark force of it, for example the snow in The Courtship of Mr Lyon, shielding the castle of the Beast from the outside world. Similarly Frankenstein, a famous gothic text emphasises the importance of the destructive force that nature can hold. Moreover Carter uses her description to allude to the senses of the reader, making several references to the ‘fleshy’ feel of the lilies in The Bloody Chamber.
Angela Carter’s The Bloody Chamber takes several well known fairytales and delivers them in a dark, provocative way. However the fairytale aspects of her narrative are what remove that tense gothic atmosphere from the texts. Both The Bloody Chamber and The Courtship of Mr Lyon end with a typical fairytale ‘happily-ever-after’ ending, which distinguishes Carter’s gothic from the traditional gothic. ‘Mr and Mrs Lyon walk in the garden…in a drift of fallen petals’. The serene ending of The Courtship of Mr Lyon is an example of the fairytale endings that Carter uses throughout her collection. These endings may not necessarily fit with the traditional gothic genre but they do fit with Angela Carter’s version of the gothic genre.
The female role in Carter’s stories can also be interpreted as untraditional in comparison to the traditional gothic. The typical gothic female role is a damsel in distress type character, however in both stories I have explored the sexuality of the female character is exposed as well as a role reversal in who holds the power. The Bloody Chamber explores the sexual side of the gothic genre which is quite often ignored in traditional gothic texts, the young bride displays signs of frustration and desire which traditionally would not have been revealed so openly ‘I felt both a strange and impersonal arousal…’. Carter has used her interpretations of the gothic to challenge the female role in society also. Written in the late 1970’s a time of social progression, it comes as no surprise that Carter places her female characters in a position of sexuality or power. In the Courtship of Mr Lyon, Beauty holds the power over the Beast. Demonstrated in the detrimental effect her absence has on him and how upon her return he is saved; this demonstrates the change in who holds the power that was occurring at the time and also challenges the conventions of the saviour and damsel in distress. Making the Beast, the male, the damsel and the female, Beauty the saviour, this emphasises the title of this particular story, The Courtship of Mr Lyon; it is the male character being courted, which traditionally was the other way round in the sense of courtship.

Carter’s narrative definitely demonstrates a re-interpretation of the gothic genre, whilst still remaining true to the main traditional gothic features such as isolation and desertion, Carter inserts her own ideas of what the gothic is about, for example nature and the distribution and abuse of power between male and female.

The Courtship of Mr. Lyon is twinned with The Tiger's Bridge, so we might as well think of it as Carter writing this one, realising that it's quite tame, and thinking "this isn't dark or creepy enough, **MOAR GOTHICNESS NEEDED**" and proceeding to do just that.
(I'll always refer to the Beast in Courtship as Mr. Lyon, to avoid confusing him with the one from The Tiger's Bride)

**Setting**

The opening scene establishes a domesticated and chaste setting, with its blanket of snow seen through the kitchen window. Carter likes to set her stories in Gothic times and seasons, as in The Erl-King's autumn forest and the icy-cold lanscape of The Tiger's Bride. The Courtship of Mr. Lyon is set in winter, mainly to create a sense of **"unearthly"** enchantment, but also to enable the Snow White comparisons for the female protagonist's character:

**"This lovely girl, whose skin possesses that same, inner light so you would have thought she, too, was made all of snow."**

The comparisons are deliberate, and make us think of the other fairytale heroine - an archetypal figure of purity and beauty - so we're already drawn out of our world and into a more fantastical one where a lion who walks upright and talks in English isn't as outlandish as we might have thought previously. Carter typically draws attention to the unreality of the world into which she is taking us with its **"pervasive atmosphere of a suspension of reality"**.

Here we have a house by Palladio, an architect noted for his graceful, balanced, even restrained classical designs. In the repeated references to restraint, Carter highlights the opposition between this story and The Tiger's Bride: in the latter, the Beast stays who he is and it's Beauty who becomes a tigress, whereas in this one the Beast becomes human ('Mr. Lyon') in the end. Instead of embracing the primeval side that Carter advocates, Beauty and Mr. Lyon reaffirm their own humanity and take tea like good, civilised British subjects. Well, maybe not that last bit.

**Liminal States, Metamorphoses and Boundaries**

**"When the sky darkened towards evening"** - we're in a transformative time; evening is more magical than just afternoon or even nighttime, and as a time of change Carter foreshadows the transitions of the girl and the as-yet-unknown Mr. Lyon.

In London, the name 'Beauty' is used for the first time when the girl looks in her mirror. As so often in Carter’s work, the mirror acts as a frame in which we see someone caught and defined in a role: 'woman' is defined as 'beauty' and we witness her growing vanity as other people’s opinions of her appearance become important to her: the seed becomes the rose, or more particularly, a "**pampered"** cat. In this instance, her transformation is not perceived as a positive thing.

In The Tiger’s Bride transformation occurs as the Tiger licks away Beauty’s skin. Here, at Mr. Lyon's touch, Beauty is still flinching and retreating **"into her skin"**. She sees him still as different. However, Beauty's humanity effects a transformation on him too: after she leaves, he loses his appetite.

**"Since you left me, I have been sick. I could not go hunting, I found I had not the stomach to kill the gentle beasts, I could not eat. I am sick and I must die; but I shall die happy because you have come to say goodbye to me."**

Through the human presence in the house, Mr. Lyon has lost his own bestial nature - emphasised when he tells her he can **"manage a little breakfast"** after resuming his human form. She humanises him, contrasting The Tiger's Bride where the Beast....beastifies (?) Beauty. We return to the world of fairytale with the emergence of the man, but Carter’s typically open ending, and this particular version of domestic bliss, leave us feeling confused and somewhat unfulfilled.

**Violence**

Carter's use of violence is minimal here; Mr. Lyon's roar when her father steals the rose is an example of his anger, but this story is about as violent as it is shocking and I think most of the other stories would be better for a question about it.

**Gothic Heroine**

From the beginning Beauty seems like an archetypal wilting wallflower of a Gothic heroine, obediently waiting for her father and doing her **"chores"**, then agreeing quite obliviously to being traded off to Mr. Lyon. Carter gives a half-hearted attempt to convince us otherwise - **"do not think she had no will of her own...she was possessed by a sense of obligation"** - but we can tell that if she had wanted to set Beauty up as a strong, independant woman, she would have done so. However, by adding **"she would have gone to the ends of the earth for her father"** Carter makes Beauty into something more than just an obliging daughter; the exaggeration adds to her character a feeling of persistence, devotion and determination.

In this section, it is as if Beauty has not even realized Mr. Lyon's true nature: she is shocked to see him move, animal-like, on all fours. In this parody of a lovers’ courtship she has not looked into her companion's eyes and seen love, but has seen only herself. She is naïve, a bud awaiting transformation into a full flower.

Then, in London, when exposed to all the treats and luxuries her father couldn't afford before, she changes. She becomes more self-conscious and self-absorbed: Carter tells us that **"she was learning...how to be a spoiled child"** and **"her sweetness and her gravity could sometimes turn a mite petulant when things went not quite as she wanted them to go."**

This negative change also manifests itself in her physical appearance: as she "smiled at herself with satisfaction" having finally acknowledged the name Beauty as her own, in the mirror we see **"that pearly skin of hers was plumping out"** and **"a certain inwardness was beginning to transform the lines around her mouth"**- Beauty is becoming less concerned with the world around her and so the loveliness that comes from being sweet and kind and serious is starting to fade, instead becoming an **"invincible prettiness"** that Carter associates with **"exquisite, expensive cats."**

**Symbolism**

By describing the snowy road as a **"spilled bolt of bridal satin"** Carter links even the landscape to the purity and virginity of the heroine. The word **"spilled"** however suggests a lack of control, that Beauty is breaking free from her own innocence like the satin broke free from its shelf. It is more than just a roll of cloth, which would suggest that she is constrained and bound-up; it foreshadows Beauty leaving behind the glamour and ostentation of her London life for a freer existence as Mrs. Lyon.

Fur recurs throughout the collection: sometimes in the form of clothing which is put on; sometimes as a natural skin or pelt. The suggestion is that humans can be more bestial at times, adorning themselves in dead things.

Roses are associated with love, romance etc. but Carter uses them to symbolize virginity and her female characters' innocence, as well. In The Tiger's Bride, where Beauty is a lot more aware that she's been sold to Monsignor Stripes, not just invited up for a weekend spa break, the rose becomes smeared and **bloody** to symbolise her loss of innocence and (possibly) foreshadowing the prostitution and violation she expects.

However Mr. Lyon's Beauty escapes that fate, and escapes the roses until the Spaniel comes and literally chews at her ankles until she goes back. Dogs are often connected with loyalty and devotion, and here we see Beauty's kindness and loyalty overpowering her growing vanity and selfishness. She goes back to him, in the end.

Beauty can only relate to her host by thinking of herself as the 'Miss. Lamb' to his 'Mr. Lyon', someone weak and innocent, something to be consumed. She is concerned, rather patronizingly, with his 'otherness'.

The same image of water and pressure is used here as in The Bloody Chamber and The Erl-King, suggesting a male force which both oppresses and exerts an irresistible gravitational pull. Beauty feels none of its allure or pull, though, only its threat. She is aware, nevertheless, that she is part of a trade-off which will see her father’s problems solved, though she sees this in naïve terms as **"some magically reciprocal sale"**, shying away from any physical implications this trade might have.

In short, **the trade = prostitution**, only Beauty is so naïve she fails to see this; it's a magical trade to fix her father's problems. Her counterpart in The Tiger's Bride is a lot more perceptive, subverting the 'innocent victim' tradition of women in Gothic tales.

**Supernatural**

Again, not as prominent as in the other stories in the collection, but there is the obvious - that there is a man, who is a lion, who becomes a man again. The setting itself is quite otherwordly, described as having an **"unearthly, reflected pallor"**, and the presence of the **"white rose"** in the dead of winter also gives some magical importance to the flower.

**Religion**

The most obvious example of religious imagery in Courtship is when Beauty links Mr. Lyon to an angel. Although in her other stories Carter mocks religion and humanity's reliance on it, here Mr. Lyon is described in powerful terms:

**"How could she converse with the possessor of a voice that seemed...created to inspire the terror that the chords of great organs bring?"**

**"He was irradiated, as if with a kind of halo, and she thought of the first great beast of the Apocalypse..."**

**"...the winged lion with his paw upon the Gospel, Saint Mark."**

The 'Apocalypse' is the end of days, suggesting that this part of Beauty's life (her childhood) is drawing to a close, and Mr. Lyon is the messenger or harbinger of this. As well as describing him almost as an angelic beast, Carter makes us aware of how dangerous he potentially is; he's still a lion, and so a predator, but more than this he seems to have near godlike significance here.

**Shocking**

The only thing I can think of is the obvious - the lion-man. Don't answer a question on it. Do Wolf-Alice. Wolf-Alice is scarring.

[http://litb3thebloodychamber.wikispaces.com/The+Courtship+of+Mr.+Lyon](http://litb3thebloodychamber.wikispaces.com/The%2BCourtship%2Bof%2BMr.%2BLyon)

[http://thebloodychamberstvincent.wikispaces.com/The+Courtship+of+Mr+Lyon](http://thebloodychamberstvincent.wikispaces.com/The%2BCourtship%2Bof%2BMr%2BLyon)