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FULL CIRCLE

A Play in One Act

A Thesis

Presented to

the Chancellor's Scholars Council of

The University of North Carolina at Pembroke

In Partial Fulfillment

of the Requirement for Completion of

the Chancellor's Scholars Program

by

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November 24, 1998

Faculty Advisor's Approval



Date

Nov. 24, 1998

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FULL CIRCLE

A PLAY IN ONE ACT

by

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FULL CIRCLE

CAST OF CHARACTERS

FLORA. A green fairy.

FAUNA. A brown fairy.

WOMAN. Young adult, female.

MAN. Young adult, male.

THE TIME

The present.

Scene one. Spring.

Scene two. Summer.

Scene three. Autumn.

Scene four. Winter.

Scene five. Spring.

THE PLACE

The place should not be easily determined by the set. It could literally be anywhere. Since FLORA and FAUNA are nature spirits, the setting could be natural, and there could possibly be something like a tree to show the passage of time throughout the year. However, this same effect could be achieved by lighting changes and by changing FLORA's costume pieces according to the seasons.

FULL CIRCLE

ACT ONE

Scene One

SETTING: Spring.

AT RISE:

FLORA and FAUNA enter, frolicking, maybe playing leapfrog or some such fairy fun. Then FAUNA notices the audience.

FAUNA

(Freezes in HER tracks.)

Augh!

FLORA

What's wrong Fauna? You look like a deer caught in headlights...

FAUNA

There are... there are... *people* sitting out there! And they're watching us!

FLORA

I'm sure you must be mistaken. Even if there were people sitting all around us, they couldn't see us or hear us. We're invisible to...

(Sees the audience.)

Augh!

FAUNA

See what I mean?

FLORA

What are they doing here?

FAUNA

I don't know. They're watching us pretty closely. Is it hunting season already, Flora?

FLORA

I don't know. I don't follow hunting seasons. I know it's springtime because I'm in bloom.

FAUNA

Do you think they're going to hurt us?

FLORA

I don't know. They don't seem to be doing much... just kind of sitting there.

FAUNA

They look like they're expecting us to DO something. Maybe we should tell them a story.

FLORA

What kind of story?

FAUNA

I don't know. What kind of story do you want to tell?

FLORA

Ooh, ooh, a fairy tale, a fairy tale. We are fairies, after all, your typical garden variety...

FAUNA

Maybe you're garden variety... I'm in my prime.

FLORA

And I'm in full-bloom!

FAUNA

Are you sure you didn't sprout from the cabbage patch?

FLORA

Maybe, but at least I can photosynthesize, *and* I can reproduce on my own...

FAUNA

Oh, so now you're going to get onto *reproduction* are you! Well...

FLORA

Aren't we forgetting something?

FAUNA

Oh, yeah, we've got visitors. We're sorry. It's just this time of year, when our blood starts pumping again, we get kind of emotional.

FLORA

Speak for yourself. I've got sap rising in my veins. Besides, have you ever heard of an emotional plant?

FAUNA

Anyway, we were going to tell you a story...

FLORA

(sings)

...of a lovely lady.

(FAUNA gives her a dirty look.)

Sorry.

FAUNA

Maybe we *should* tell you about a lady. A beautiful maiden. Once upon a time there was a great queen...

FLORA

Royalty? Great! I love stories about royalty... the poor unfortunate girl gets swept off her feet by Prince Charming...

FAUNA

Did I say *anything* about a prince?

FLORA

No, but don't all fairy tales have a Prince Charming?

FAUNA

Maybe, maybe not. Even though our stories are always similar, the details are never the same.

WOMAN enters with broom and begins sweeping the stage.

FLORA

Who is that? More people! There everywhere, I tell you!

FAUNA

That is the queen.

FLORA

So this lady is supposed to be a queen? She looks more like the hired help!

WOMAN

Excuse me. Don't just assume that I'm a servant just because I am sweeping!

FLORA

(Aghast.)

Did she just talk to me? But she can't see us... can she?

WOMAN

I'm your creation, aren't I? Of course I can see you. In fact, I probably know you better than you know yourselves.

FLORA

Oh, yeah?

WOMAN

Yeah!

FAUNA

She has a point, Flora. Once created, the story will have a life of its own.

FLORA

So all we can do is watch?

FAUNA

No, of course not.

FLORA

Why not?

FAUNA

We can't watch it cause we're in it!

FLORA

Oh. I get it... I think.

FAUNA

Just be patient, Flora.

FLORA

Patience is a virtue. I'm exempt.

(FAUNA gives her another dirty look.)

Okay, okay. I'll be patient.

FAUNA

So, the May queen was cleaning the area for the celebration...

FLORA

We get to go to a party?

FAUNA

Yes, we get to go to a party.

FLORA

Party, party, party! I love parties!

FAUNA

Well, we won't get to the party unless you let me get on with the story!

FLORA

(Sheepish.)

Sorry.

FAUNA

It was a typical spring fertility festival. The Goddess was represented by the bonny May queen, and the God by a young man in a mask.

MAN enters wearing a mask of leaves.

FLORA

A masked man! Oh, what fun!

WOMAN

So what are we supposed to do now?

FAUNA

Well, this *is* a fertility ritual...

WOMAN

Excuse me, but, no. I just met this person, and I can't even see his face. And I'm just supposed to do him right here? I don't think so.

MAN

She's right.

(Takes off mask.)

That doesn't really seem right. I mean, I'm up for the challenge and all, but...

WOMAN

I don't think this was in my contract.

MAN

It wasn't? It was in mine.

FAUNA pulls out contract and shows it to
WOMAN.

FAUNA

See, right there. Fertility ritual.

WOMAN

I guess I overlooked that part. So what do we have to do?

FAUNA

You represent the Great Goddess and you ensure fertility for the land by consummating a sacred marriage with the God here.

WOMAN

(To MAN)

Would you like to get a cup of coffee or something first?

MAN

Sure. That sounds like a great idea. Coffee. I think we need to get to know each other.

THEY set up chairs and mime a conversation.

FAUNA

But, that's not supposed to happen! Where's the maypole? The dancing, the revelry?

FLORA

(Mocking.)

Once created the story will have a life of its own. Whatever happened to patience, Fauna?

FAUNA

But they're going to knock things completely off schedule.

FLORA

Oh, I don't know. It looks to me like they are getting along pretty well.

FAUNA

I wonder if we can hear what they're saying.

WOMAN

I don't know what I want to do. It seems like there are so many options out there. Sometimes I wish things could just be easy again. I never knew how good I had it when I was just a kid.

MAN

Yeah, I know what you mean. I like the freedom of being an adult, but there are so many things that you don't think about when you're a kid. Rent. Electricity. Hell, even this coffee costs money.

WOMAN

Don't I know it.

FLORA

(Whispering).

I thought they were royalty...

FAUNA

Shut up, Flora!

WOMAN

So, since this is sort of a blind date fertility ritual, I guess we should go through the obligatory stuff. Do you have any diseases?

MAN

No, I checked out clean. You?

WOMAN

I'm a virgin. No diseases.

FLORA

Hey, Fauna, did you know she's a virgin?

FAUNA

So?

FLORA

Doesn't it seem kind of odd that the fertility of an entire group of people depends on a virgin?

FAUNA

No, that doesn't sound odd at all. The May queen is always a virgin.

FLORA

So, she won't be the May queen after the ritual?

FAUNA

No, but she will still be a queen. And a virgin, in her own way.

FLORA

That seems to be pretty impossible to me. You can't have both.

FAUNA

Flora! Virgin doesn't have to mean "chaste."

FLORA

Oh, yeah? Well, what does it mean, then?

FAUNA

Originally, it meant "whole unto herself." The chastity thing came a lot later. Besides sex was sacred to most ancient cultures. In ancient times the sacred marriage between the Goddess and the king is what gave a king his power.

FLORA

So this guy here is going to be the king?

FAUNA

Something like that.

MAN

Well, I guess we'd better get to it.

(Putting mask back on.)

That is what we were hired for, after all.

WOMAN

Yes, No use putting it off.

FLORA

Hey, Fauna, are they getting paid? How come I don't get paid?

WOMAN

Shall we dance?

MAN

Seems like a good place to start.

THEY begin to waltz, very stiff and formal... a full arm's length from one another.

FAUNA

No, no, no! Stop that right now. We need ecstatic dancing. Revelry, excess! Why don't you have some wine?

WOMAN

I don't drink..

MAN

Plus, doesn't that weaken the sex drive?

FLORA

Once created the story will have a life of...

FAUNA

I know, I know! So, I put my foot in my mouth. What are we going to do?

FLORA

Why don't we let them figure it out on they're own. They're bright kids. You do like each other, right?

MAN

I think she's great!

WOMAN

Yeah, he's okay.

FLORA

Great! That's a start. Here, you two go spend some time together.

(Hands the MAN a few dollars).

Take her to dinner, a movie, whatever. Don't feel pressured to do *anything*. Nature will work itself out, all in good time.

WOMAN

That sounds wonderful.

MAN

To be honest, I'm relieved. I was kind of nervous about performing in front of all these people.

WOMAN

You were nervous? It's my first time.

THEY walk off together.

FAUNA

Thanks, Flora. Thank you very much! Our story just walked offstage.

FLORA

Relax, Fauna, and be patient. The story has only just begun.

Transition.

ACT ONEScene Two

SETTING: Summer.

AT RISE: FLORA and FAUNA enter, possibly wearing sunglasses or something to show the heat.

FAUNA

The sky is blue, and the air is fresh! Ah, what a beautiful morning.

FLORA

Speak for yourself, I'm wilting over here.

FAUNA

Yes, it is rather hot. But that's part of summer. I'm envisioning picnics, days at the beach, and fun in the sun...

FLORA

And I'm seeing fire ants, sunburn, and heat stroke!

FAUNA

Is that all summer is to you? It's a beautiful time.

MAN and WOMAN enter with picnic basket and blanket. THEY set up a mimed picnic, obviously enamored with each other.

FLORA

They seem to like each other a lot more than they did when we saw them before.

FAUNA

Isn't it wonderful! Young love... Picnics on sunny days, long walks in twilight on warm summer nights. Days at the beach, a time of romance blossoming...

WOMAN

This was a great idea. I feel almost like I'm a kid again.

MAN

I'm glad you like it. I really want you to be happy.

WOMAN

Oh, I am, I am.

MAN

Good.

(Clears HIS throat.)

There, uh, there's something I need to talk to you about.

WOMAN

Is something wrong?

MAN

No, well, yes, well, sort of...

WOMAN

What, what is it?

MAN

I got this in the mail a few days ago. Pulls envelope from his pocket. It's, uh, it's a draft notice.

WOMAN

A what?

(Takes it from HIM.)

What do you mean, a draft notice?

MAN

I'm being drafted into the army. Uncle Sam wants *me*.

FLORA

It looks like things are heating up all right.

WOMAN

Can't you refuse to go?

MAN

No, I can't refuse. I can't do that. What kind of example would I be?

WOMAN

You'd be a *living* example!

MAN

I already said I would.

WOMAN

You what?

MAN

I said I would go. It's only for a few years. I figure it will give me money for college. Besides, I don't have anything better to do.

WOMAN

You don't have anything better to do? What about me?

MAN

What about you? This is my life, you know.

WOMAN

Yes, and I thought I was a part of your life.

MAN

You are, honey. But I've got to do this. I can't really explain why. I just know it's something I've got to do.

WOMAN

But why the army? They have guns, you know, big guns. Wars are real. People really die. I don't want you to go away. I love you.

MAN

I can handle this, baby. Really, I can. Nothing's ever stopped me yet.

WOMAN

But, you'll still have to leave!

MAN

Yes, I will have to leave to go to training, and then I'll get my assignment. I can write to you, and you can come be with me wherever I end up. I want you to be with me. I don't want you to think that I wasn't thinking about you. I think about you all the time. I think about us and our future.

WOMAN

But how could you have been thinking about us if half of *us* is going away?

MAN

I really didn't want to do it like this, but I guess I should.

(Gets down on one knee and fishes in pocket. Pulls out a ring box.)

I know we haven't known each other long. We kind of got stuck together. Things seemed awfully rushed. But I fell in love with you. I love you very much, and I want you in my life forever. Be my wife. Will you marry me?

(SHE doesn't answer.)

FLORA

Oh, my! This is wonderful! This is just great! See, they're right on schedule.

FAUNA

(Realizing what this means.)

Yes, I know. Right on schedule.

WOMAN

I don't know what to say.

MAN

Well, you could start by saying "yes."

WOMAN

Yes? Oh, yes, yes, of course. I just never thought all this would happen so soon.

MAN

I've been wanting to ask you for a while. It just never seemed right.

WOMAN

So you carried the ring in your pocket, huh?

MAN

Yup. I was looking for the right time.

WOMAN

(Looking around.)

And you just happened to pick the spot where we met?

MAN

(Smirking.)

Yup.

WOMAN

You buffoon.

MAN

Baboon?

WOMAN

Buffoon!

MAN

I'd rather be a baboon. Then we could monkey around.

WOMAN

(Laughing.)

You sure are a monkey... But I have one real question. What if I had said "no?"

MAN

I guess I would still be carrying the ring in my pocket.

WOMAN

That's it?

MAN

And I would be very sad. Especially since I have to go away.

WOMAN

Did you have to remind me?

MAN

Sorry. But, wherever it is, we'll be together.

WOMAN

That we will. I'm not letting you get away anytime soon. Get over here, you monkey.

THEY embrace and exit to carry out their monkey business.

FLORA

Aren't you happy, Fauna! They're back on schedule. They're supposed to marry at midsummer.

FAUNA

Yes, I know that.

FLORA

So, they're going to get married!

FAUNA

Yes, I know.

FLORA

So, what's wrong?

FAUNA

Once they get married, one of them will die.

FLORA

What?

FAUNA

It's the rules, the fates, whatever you call it. They're right on schedule, all right.

FLORA

But...

FAUNA

No "buts." We must see the whole story. The wheel continues to turn.

Transition.

ACT ONEScene Three

SETTING: Autumn.

AT RISE: FLORA and FAUNA enter, a little slower than before. The cool fall air invigorates FAUNA, but she's not as spry as she was before. FLORA is even more worn for the wear. SHE would never let anyone notice, though.

FAUNA

Anyway, time has passed. It is now the autumn. Leaves are changing colors and falling...

FLORA

Don't remind me!

FAUNA

Oh yeah, that means my seasonal friend here will die soon.

FLORA

(Fakes death.)

I'm wilting, wilting, wilting...

FAUNA

Not quite yet, hon.

FLORA

(Immediately recovers.)

Oh, okay.

FAUNA

But I don't know what you're so upset about. You die every year, but you always come back in the spring. It's not like you're really going to die... You just go to sleep for a while. In the meantime, I'm left here all alone, barely able to find food throughout the long winters...

FLORA

Oh, poor baby. Is it my fault that you eat my vegetation? Huh?

FAUNA

Is it my fault that you die every year? Cycles of nature, remember?

FLORA

I do always come back! I'm like the energizer weed, and I keep growing, and growing, and growing...

FAUNA

Unfortunately, the same won't happen for our lovers. The thing about mortals is, they're mortal.

MAN and WOMAN enter. HE is in uniform, carrying a duffel bag.

WOMAN

Are you sure you can't get out of this?

MAN

It's my assignment. I have to go.

WOMAN

I'm scared.

MAN

I'm only going to be gone for a little while. I'll be alright.

WOMAN

We've only been married a little while. You were away for basic training and then we moved here. Why do you have to go away again so soon?

MAN

I do what I'm told to do. That's the way it works.

WOMAN

Well, I don't like the way it works.

MAN

You knew what you were getting into. You married me. For better or worse, remember?

WOMAN

I love you!

MAN

I love you, too.

WOMAN

I miss you already.

MAN

I miss you too. But I've got to go, honey.

WOMAN

Write me.

MAN

I will, as often as I can.

He exits. The WOMAN remains on stage, searching for something to do to keep from worrying.

FAUNA

So she waited in their new home...

WOMAN picks up broom and begins to sweep.

FLORA

She sure likes to sweep.

WOMAN

It keeps my mind off other things. I just have to stay busy! If I just stay busy...

FAUNA

She waited and she tried to keep herself busy. It was hard because she was new in town, and she didn't know anyone. She watched for the mail every day, hoping for a letter from her husband. When the postman came by, she would rush out to meet him, just in case.

FLORA assumes the role of Postman.

WOMAN

Any letters?

FLORA

Sorry, ma'am. None today.

SHE walks away a bit and then repeats.

Any letters?

WOMAN

Sorry, ma'am. None today.

FLORA

She wanted so badly to hear from him. Just to hear from him.

FAUNA

I just can't shake this feeling. I should have heard from him by now.

WOMAN

Every time the phone rang, she jumped.

FAUNA

Phone rings. SHE jumps.

Hello? Yes, this is his wife? No, I would not like to switch phone companies!

WOMAN

Then, one day, she met the postman, but it wasn't the same...

FAUNA

Any letters?

WOMAN

You're in luck! This is the one you've been waiting for.
(Hands HER a letter.)

FLORA

It's from him, it is! He's okay!

WOMAN

But, before she could even read it, her world came crashing down. She knew that something was wrong when she saw an officer and chaplain arrive at her door.

FAUNA

FAUNA assumes the role of the officer and
FLORA assumes the role of the chaplain. The
following lines overlap like a cascading waterfall.

We're real sorry to say this, ma'am, but your husband...

FAUNA

WOMAN

What? But I just got a letter...

FAUNA

You're husband was a brave man...

WOMAN

No. No, it can't be.

FAUNA

He was truly a hero. He chose to accept a dangerous job...

WOMAN

Don't say these things. I don't want to hear these things.

FAUNA

I'm sorry, ma'am. Your husband is dead. You'll be contacted by...

WOMAN

No, no, no.

FLORA

The Lord works in mysterious ways.

WOMAN

He can't be dead. He can't be, he can't be...

(WOMAN crumples in a heap on the floor.)

FLORA and FAUNA resume their roles as fairies.

FLORA

Well, it is called "Fall."

FAUNA

That's not funny, Flora.

FLORA

Why did he die?

FAUNA

Why does anyone die? That's one of those questions that can't be answered.

FLORA

But you knew! You knew he was going to die. And so did she.

FAUNA

Yes, we knew. We always know. People die. No one is immortal. Even fairies die..

FLORA

But I always come back in the spring.

FAUNA

She really needs our help right now.

FLORA

But how can we help her?

FAUNA

She can feel us here. We can help. We're the only ones who can.

They pick WOMAN up and help her off the stage.

Transition.

ACT ONEScene Four

SETTING: Winter.

AT RISE: FAUNA enters, alone. She is an old fairy now, carrying with her some evergreens to remind her of her missing partner.

FAUNA

It is winter. The trees are bare and Flora is not with me for a time. I miss her silliness and even her sarcasm. But I am still here. I am still watching over our world. Everything seems like it's asleep, but there is life waiting within. It is a transitional time, like the cocoon that a caterpillar must enter to become a butterfly. It's time for a change.

WOMAN enters, visibly pregnant and in mourning.

Why did this happen?

WOMAN

I don't know why.

FAUNA

But you knew it was going to happen?

WOMAN

Yes.

FAUNA

But it's not fair. Why would any god allow this to happen?

WOMAN

God is dead.

FAUNA

What?

WOMAN

FAUNA

In ancient times, people celebrated both a Goddess and a God. In the winter, when the land became barren and the plants died, they decided that this meant the God was dead.

WOMAN

In ancient times! In ancient times! Well, this isn't ancient times! And my husband is dead! He wasn't a God, he was a man, and now he's dead! But that's what we were supposed to be in your story, wasn't it? He was the God and I was the Goddess, but now he's dead. Gods don't die. You knew this all along. I don't want to be in your silly story anymore! It's not a happy ending!

FAUNA

No, you don't understand. The story does have a happy ending, for the Goddess gives birth to the God.

WOMAN

What are you saying? I'm going to give birth to my husband?

FAUNA

I'm saying that you are the miracle of life. All life begins within a woman.

WOMAN

But that's impossible! He's gone.

FAUNA

But part of him will live on forever. He will live through your child, and through your memory.

WOMAN

But I don't have enough memories. I never even got to say goodbye.

FAUNA

But he said goodbye to you. Or don't you remember?

WOMAN

What are you talking about now?

FAUNA

The letter. Don't you remember the letter?

WOMAN

The letter. A slap in the face. I thought everything was going to be alright.

FAUNA

Did you read the letter?

WOMAN

At first I was too upset. Now I'm just sort of afraid.

FAUNA

Afraid of what?

WOMAN

Of what he wrote.

FAUNA

Read the letter. It will help.

WOMAN takes tattered unopened letter from HER coat pocket. SHE opens it and reads. We hear the MAN's voice from offstage as SHE reads.

MAN

Hey Honey, I'm writing to let you know that I'm alright. We got here fine. Trips are never comfortable, but that's the army, right? I am sorry I have not written before now, but I've been so busy and I was waiting for an address to send you. It's cold out here, sleeping in tents. I sure do miss cuddling with you. I think about you a lot. I lie awake at night sometimes and wish I could just hear your voice. Just your voice. I wonder sometimes what I'm doing here while you're so far away. But then I remember why I'm here. I'm here so that no one can ever come into our home and take you away from me. I'm here for something higher than just you or me. I didn't choose this battle, but it's my war now. I want our children to never have to know such pain and devastation. I've got to win this for me, and for you, and for our family. I want our children to be proud of their father...

WOMAN

But he didn't know...

FAUNA

He didn't have to know.

MAN

I can't wait to see you again. I won't be gone too long. I volunteered for a special assignment. It'll be tough, but it's likely to get me home quicker. I need so much to hold you. But dawn comes early and I need to end this. Take care of yourself. I'll be with you before you know it. Love you so much. Bye, baby.

WOMAN

So that's all? It's over? He's gone? I've had no time!

FAUNA

Time is what we make of it. It is a circle. It may be winter now, but spring is just around the corner. I can hear the birds, and Flora's silliness. The Sun will be born again, and life will go on. That's how it works.

WOMAN

We've come full circle, then? But everything has changed.

FAUNA

Everything always changes. Life is about change.

WOMAN

What do I do now?

FAUNA

You live. The earth turns on its axis. Babies are born. Others die. You learn from the past, hope for the future, and live each day. You just live.

Transition.

ACT ONE

Scene Five

SETTING: Spring.

AT RISE: FLORA enters in her springtime best. SHE and FAUNA have a happy reunion. Then WOMAN enters, carrying a baby. SHE rocks the baby and comforts him with the green mask from the earlier Spring. FLORA and FAUNA investigate the baby, too, and then all freeze into a tableau. The circle never ends.
Blackout.

A Journey Through the Playwriting Process

In the spring semester, 1998, I proposed to write a play for my Chancellor's Scholars' Thesis Project. I intended to research goddess traditions in mythology, as this subject fascinates me, and fashion a play from the research. This proposal fit with my major in theatre and minor in literature. Also, for quite some time I have had the personal goal to write a play, but I had never before attempted it. I expected this to be a learning experience. Through the course of this project, I indeed learned a great deal about playwriting and dramatic structure. I learned a clearer distinction between drama and other literary forms. The play that I wrote went through a process of transformation also, and the final product is nothing like my original concept. However, I am pleased with my work. I believe that this project will help me in the future in several ways. My greater understanding of dramatic construction will help me in my future education, as I plan to continue studying theatre arts in graduate school. Also, I now have a better idea of the playwriting process. I hope eventually to incorporate some of my many other ideas into other plays.

The process began when I submitted my proposal and prospectus for my Chancellor's Scholars Project. After they were approved, I began my research and found many books and articles on Goddess traditions. Almost all agree that mankind's early ancestors worshiped a great Mother Goddess. Marija Gimbutas, an anthropologist and expert in this field, asserted in the 1970s that early sculpture indicates the people of pre-Indo-European Europe worshiped a female deity. Many scholars and feminist spiritualists

followed Gimbutas and support her claims. Goddess traditions have been a hot topic in mythology for the last few decades, corresponding well with the women's movement. I read many books on the subject, both by scholars and by spiritualists. I document this research in the attached annotated bibliography. Through this research, I was moved by the importance most of these authors gave to the spiritual significance of the Goddess. For example, modern writer Starhawk stresses this importance in her book Spiral Dance: A Rebirth of the Ancient Religion of the Great Goddess:

The importance of the Goddess symbol for women cannot be overstressed.

The image of the Goddess inspires women to see ourselves as divine, our bodies as sacred, the changing phases of our lives as holy, our aggression as healthy, our anger and purifying, and our power to nurture and create, but also to limit and destroy when necessary, as the very force that sustains life (24).

Starhawk also explains how the Goddess is important for men because She allows for personal growth outside the narrow view of the patriarchal culture. According to writers like Starhawk, understanding the Goddess is a matter of extreme urgency.

As I continued my research, ideas for a play began to form in my head. I saw many themes and motifs that seemed appropriate. I was particularly drawn to the idea of Goddess archetypes, or Goddesses who represent differing aspects of a woman's life. This idea of archetypes is based loosely on Jungian psychology, but it has been further developed since. The book that explained archetypes most clearly was Jean Shinoda Bolen's Goddesses in Every Woman. Bolen is a Jungian psychologist, and she developed

a system of archetypes using the Greek pantheon of Goddesses (and Gods in her other book). She explains that C. G. Jung “saw archetypes as patterns of instinctual behavior that were contained in a collective unconscious” (15). She further explains how mythology often contains such archetypes. “The presence of common archetypal patterns in all people accounts for similarities in the mythologies of many different cultures. As preexistent patterns, they influence how we behave and how we react toward others” (15)

One common archetypal pattern in Goddess mythology is the cycle of Maiden/Mother/Crone. The Goddess in this context is anthropomorphic as she is based on the various stages of a woman’s life. This also corresponds to the lunar cycle of the waxing, full, and waning moon. “The trinity of the Goddess represents the three most powerful passages of a woman’s life, venerated as ‘blood mysteries’ from ancient matrilineal cultures,” Nancy Blair explains in her book Goddesses in Every Season (28). The Maiden represents imagination and potential. The Mother creates the world and all life in it. The Crone holds the dignity and wisdom of one who has lived longer, and she stands at the door of death. Before the Spring semester ended, I knew that I wanted three central female characters based after this pattern. I wanted to show the progression and transition of women from one stage to another. I decided to include one man because men are an important part of the stages of a woman’s life. In most Goddess myths, the man is both the son and lover, so I decided my male character should be a son to the mother and lover to the maiden. I also wanted to show the human characteristics of these three forms of Goddess, so I decided to write the play in a primarily realistic mode. However, I wanted to bring in mythology and the supernatural, so I developed the idea of two fairies that

could act as narrators. I had a basic idea of the characters, but I still had no concept of plot or conflict. As the Spring semester was quickly ending, I decided to let my ideas brew for a while and see what happened.

Since I wanted to emphasize transitions, it quickly came to me that the most significant transition in a woman's life is when she becomes a mother. Motherhood is the most ancient significance of the divine feminine. Gimbutas and other scholars agree that our ancestors worshiped female deities because of their ability to create new life from within their own bodies. The early Goddess sculptures were often pregnant to emphasize this importance. Joseph Campbell explains, "...since the earth's magic and woman's are the same -- giving both life and its nourishment --...the role of the Goddess became the central interest of mythology..." (77) I decided that the maiden in my play should be pregnant, getting ready to cross into a new stage in her life.

Also, around this time, I decided that I needed to narrow the characters down a little. I wanted each of the three women to be loosely based upon actual named deities. Through much consideration, I chose Diana, the Roman Goddess of the hunt and chastity, as the maiden. I found it quite significant that early (pre-Roman) evidence shows Diana as a mother rather than maiden. Therefore, I felt she could make this transition. According to Barbara Walker in The Woman's Encyclopedia of Myths and Secrets, Diana was the triple Goddess as the "Lunar Virgin, Mother of Creatures, and Huntress (Destroyer)" (233).

For the mother, the obvious choice was the Christian Mary. "The mythic prototype for the conception and birth of Christ was well-established in the Near East for

many centuries before the Christian era. Mary, like many mother goddesses before her, such as Demeter, Isis, Astarte, Cybele, and Atagartis, gave birth to a god incarnate who died for the salvation of humankind and returned, resurrected, on the third day" (Husein 122). Mary is not considered a Goddess by most, but her status, particularly in indigenous countries, is very much as a Goddess. She assimilated many characteristics and traits of Goddesses from throughout the world. Most of her titles are borrowed from earlier Goddesses. Even some of her statues, the so-called "Black Madonnas," are now believed to have originally been statues of the Egyptian Goddess Isis nursing her child (Farrar 175). Mary seemed perfectly appropriate as the Mother Goddess.

I decided to base my Crone figure on the Sumerian Goddess Inanna. The Sumerian stories about Inanna are some of the oldest extant Goddess mythologies, dating back to as early as 4000 B.C.E. (Harvey and Baring 58). Inanna attracted me through her status as Goddess of nearly all aspects and attributes. Inanna is the Lady of love and war, light and darkness, birth and death. Later Goddesses display individual aspects of Inanna, but Inanna is whole and complete. Her greatest myth describes her descent into the underworld to confront her shadow self. She then dies and is resurrected after three days. Inanna's inspirational story "is the initiation of all women. Every step of the way She confronted the ultimate death of an old way of being. She eventually emerged possessed of Her own power, her own authority" (Blair 74). I also quickly discovered that the mythologies of both Diana and Mary were strongly influenced by Inanna. There is a myth that describes Diana on a similar descent. This was almost definitely translated through an oral tradition from one Goddess to another. Mary adapted many of the traits of Diana,

and thus inherited from Inanna. In fact, in Christian legend, "Diana herself was assimilated to the Christian myth as Mary's mother, or elder self, the 'Grandmother of God' under the name of either Anna (Hannah) or Di-Anna (Dinah)" (Walker 234). The three share many of the same roles and sacred places, similar stories, and even identical titles. The title "Queen of Heaven" spoke to me, and I decided tentatively to title my play after it.

The female characters really began to take form in my mind, but I was still missing the male character. I needed to find some way to make him fit in with the rest of the characters. I kept thinking of the lover/son in all the myths I had read. I also remembered how much of my earlier Goddess research blamed patriarchal systems for the suppression of Goddess religions. Riane Eisler, author of The Chalice & the Blade, discusses this "cataclysmic turning point during the prehistory of Western civilization, when the direction of our cultural revolution was quite literally turned around" (xvii). At this time, "domination powers" took over from the earlier, Goddess-worshipping societies. Joseph Campbell also told of how the nomadic people moved in and brought with them their gods. "These warrior tribes were not patient tillers of the soil, but nomadic raiders, and their chief patron-gods were thunder-hurlers, very like themselves..." (81). First, Goddess religions were merely tolerated. Some of the earlier Goddesses were incorporated into new pantheons (but usually the characters either married or were raped by the Gods). Then, with the rise of Christianity, the Goddess was demoted to merely the mother of God and then stripped of her deity completely (Walker The Crone 20-24). As I was thinking about all of this, it occurred to me that the character in the play is supposed to be the son of Mary. I decided to name the male character Chris, not after Christ, but after

Christianity, which as a whole has done the most harm in suppressing female divinity (Walker The Crone 20-24). Suddenly the entire play began to take shape in my mind. I wanted Chris to seduce Diana, and then to attempt to sweep her off her feet, and then to reject her entirely. I saw it as an allegory for civilization. However, I wanted the three Goddess characters to work together and gain in strength. I had a clear concept of what would happen. I decided to begin writing.

My first writing attempt was only about five pages long, and it was a bare skeleton of what I had in my head. I spent a lot of time fleshing it out, working to try to reveal the many Goddess characteristics. I was very subtle about the whole Christianity issue. I didn't want it to offend merely for the sake of offense, but the idea of an allegory was definitely in the back of my mind. In this first draft, most of the action took place in a park. Anna, the Crone figure based on Inanna, spent most of her time on a park bench, feeding the birds and talking to the people. Diana, the Maiden, was dating Chris. When she found out that she was pregnant, she told him and he decided that they should get married. When he told his mother, Marian, about his good news, Marian worried about him rushing into things too fast. Meanwhile, Anna told Diana her life story, which included a psychological descent based on Inanna's descent myth. Diana then decided that she didn't want to marry Chris, but when she told him this, he got angry and attacked her verbally. In the end, Diana decided to go home to her mother. This was the basic story, but it was not very developed at all.

At this point, I had not come up with a clear concept for the fairy narrators, and I seriously considered eliminating them completely. Instead, I did some more research on

fairies. I also looked through several lists of magical names, including long lists of herbs and gemstones. All I knew was that I wanted one of the fairies to be green and the other brown, and I wanted them both to be female. I also figured that they would be basic nature spirits. None of the names really appealed to me. Then, one night as I was glancing through my name lists, two names jumped off the page at me: Flora and Fauna. These two words are commonly used in science as terms for plant life and animal life. Originally, they were both Roman goddesses. Flora was the "goddess of 'everything that flourishes' -- budding springtime, cereals, fruit trees, the vine and flowers" (Farrar 221). Flora was honored in the Roman festival "Floralia," which St. Augustine abominated, saying it was "a licentious orgy of nude dancing and promiscuous behavior" (Walker Women's Encyclopedia 316). Fauna was a Roman Goddess of fertility. She was often considered to be an aspect of Diana, as "Mother of Wild Creatures." They also called her "Bona Dea," or "Good Goddess." She was associated with animals because she was "supposed to give birth to all animals and nourish them with her many breasts" (306). They were both considered minor goddesses. I thought that this was ideal. Flora could easily be the green fairy and Fauna the brown fairy. I immediately thought of wonderful fights between them because one is inclined toward plants while the other favors animals. I also thought that the play could easily go through the cycle of a year to show the changes in the fairies, particularly in Flora. As soon as I knew their names, Flora and Fauna came to life in my mind.

I continued to work and rework the script. By the time the Fall semester began, I turned in a rough draft to the three professors that worked with me with this project.

During this process I had consulted some playwriting books, but none of them really helped me. I wrote based on my own knowledge of plays. However, I really had no idea what dramatic structure really was. Shortly after I turned in my rough draft, all three of my professors told me that there were some inherent problems with my play. In particular, Mr. Hansen told me that I had the same problem as many young playwrights: I was telling the story rather than showing the story. Dr. Leach told me that it did not flow or build to a strong conclusion. Dr. Jordan felt that Flora and Fauna did not really fit with the rest of the story. He also mentioned the fact that several of my characters had monologues that addressed no one. All of my professors had a real problem with the final scene where I had the three women dressed and speaking as Goddesses. They felt that it didn't fit. I took their suggestions, thought things through, and attempted a rewrite the next weekend. In this rewrite I tried to make things clearer. I tried to incorporate Flora and Fauna into the story more. I tried to work on the monologue problem. Yet, I still had problems, according to my professors. In a meeting, the three of us discussed the problems. Dr. Leach talked about some specific characterization problems. Dr. Jordan and Mr. Hansen explained that I was not really writing drama. Mr. Hansen stressed that drama is action. There was very little action in the play. Rather, the characters sat around and talked. This just wasn't working. Dr. Jordan liked the two fairies, but he thought the rest of the characters were not interesting at all. He suggested that I should separate the fairies and create a different piece focusing on them, maybe a children's show. Mr. Hansen also suggested that I was trying to write about far too much in one play. He told me to simplify things. They all suggested that I read more plays to understand dramatic

structure a bit more. They were all encouraging and helpful, but at this point in the process I was very frustrated with the whole thing. I decided not to write anything for a while, but just to let some of the things they had said sink in.

I learned a lot about dramatic structure through some of my other classes this semester, particularly Acting, Directing, and Shakespeare. I found myself comparing the things I learned with my playwriting experience. For example, in Acting I studied about how in life we strive toward goals and must overcome obstacles. We employ various tactics to do this. Then, we applied this to acting. I, however, applied it to the characters in my play. I thought about whether the characters were really doing this or not, and I decided they weren't. Also, there was very little action in the play. Basically, the characters were just talking, and they weren't even necessarily talking to each other. In my Directing class, we talked at length about play analysis. The most important part of this analysis is the spine. Stuart Vaughn defines the spine as "a brief statement -- one sentence, if possible -- of the play's message: what it teaches, what it was written to convey..." (68). After the spine has been discovered, a director must define a "super-objective" for each character. "The super-objective is the overall activating purpose that carries that character through the play, in his contribution to the play's driving force, or spine" (69). When I attempted to apply these techniques to my own script, I found it impossible. I had no spine. My characters had no clear direction. In my Shakespeare class, we talked about dramatic structure and rising and falling action. I read Shakespeare's A Midsummer Night's Dream to see how he incorporated fairies with humans. I read a bit more about playwriting. Then, when I was ready, I separated all of

the fairy parts from the original script and wrote a new play around them. I tried to incorporate all of the other things I had learned about drama.

I really liked the way that Flora and Fauna progressed through the year, so I kept the basic structure as seasons passing. However, I needed a different story for them to comment on since I wasn't using Anna, Mary, Diana, or Chris. I decided to use the "Wheel of the Year" myth, in which a Goddess and a God live through the seasons. This myth is popular in current neo-Pagan communities that celebrate the cycles of nature and passing of seasons. Basically, the God is born at Yule and then grows up. The Goddess and the God sexually unite in the spring, causing fertility for the land. The divine couple then marry. The God dies in the fall, only to be reborn in the spring (Starhawk 181-196). This myth mirrors the cycles of vegetation, so it fit perfectly with the Flora and Fauna story as it was already written. It also fit with much of the research I had done earlier, as the myth goes back much farther than the neo-Pagan movement. It is based on countless myths of goddesses with dying lovers/sons that symbolize vegetation. "The child in these agricultural myths symbolizes the seed, buried in the earth, until it returns in the form of newly sprouting plants. These ripen until they are harvested and the whole process is reenacted" (Husain 79). Originally, this myth was probably a response to the changing natural world. However, it holds the potential for much greater significance. "In this way, a basic agricultural principle becomes an allegory for human life, and the desire to be involved in the celestial drama of the seasons leads to rituals which symbolize the process of fertilization" (Husain 79).

The myth has three significant parts: the sacred marriage, the death/sacrifice of the

son/lover, and the regeneration of the God through the Goddess. As Merlin Stone wrote, "The symbolism of her yearly, youthful consorts, the dying son/lover of the Goddess, occurs and recurs throughout the legends of the Goddess religion... It symbolizes one of the most ancient practices recorded-- the ritual sacrifice of an annual 'king,' consort of the high priestess" (131-132). One of the earliest of these myths is that of Inanna's son. Inanna was "associated with the seasonally dying vegetation god Dumuzi (Tammuz), whom she sought in the Underworld during his season of recession. Also the goddess of sovereignty; her sacred marriage with the god, enacted by the King and a priestess... was an important annual Sumerian ritual" (Farrar 232). Other Gods whose myths echo these themes are Dionysus, Balder, and Jesus Christ. As the Wheel of the Year is based off these myths and other similar stories, I based my Man and Woman off them.

As I was writing, though, the characters seemed to take on a life of their own. The Man and Woman are not actually a God and Goddess, but mere mortals. The fairies hired them to play these parts, and sometimes they aren't very happy about it. When the Man decided to join the army, the play became even more personal than it had been. My husband is in the army, and I have many fears about his safety. I purposefully did not name the Man and Woman. I also did not indicate any specific time, place, or war. I believe the ambiguity of this is what allows the audience to really identify with the characters. However, once I began to write, the story just happened. As Fauna says (and Flora repeats) in the play, "Once created, the story will have a life of its own."

After writing this new play, I brought copies to my professors and they were pleased. I can't really explain in words what I learned about dramatic writing that made

such a difference between the two plays, but I have learned so much. I got the opportunity to do an impromptu staged reading with a few of my friends and discuss the play. All of my friends were already familiar with the "Wheel of the Year" myth, so they understood the basic premise. They offered some helpful criticism and ideas, but for the most part they enjoyed it quite a bit. One major addition was the man's letter in the fourth scene. I felt the message from beyond the grave was necessary. Also, I decided to have the man drafted rather than enlisting on his own. This made him a more sympathetic character and brought in the idea of outside forces that affect our lives. I also added the final Spring tableau and discovered an appropriate name: Full Circle. The play is about cycles and changes because life is about cycles and changes. The characters progress through a year, and end where they began. The Goddess myths all emphasize cycles, even in death. As Starhawk explains, "...in a world view that sees everything as cyclical, death itself cannot be a final ending, but rather some unknown transformation to some new form of being" (112).

After I finished the new script, I did another script analysis. I was pleased with how the characters had many options for action. I also easily found a spine: The seasons are a circle full of ups and downs, as are our lives. It surprised me to see how much my original concept had changed. I ended up working more with a myth that incorporated both male and female deities equally rather than primarily a female deity. Through this experience, I think I came to terms with the need for a balanced view of the male/female polarization. I also worked in aspects of my earlier research without even realizing it. For example, one of the triplicate forms of Goddess is Hera: Hera the Virgin, Hera the

Fulfilled, and Hera the Widow (Wilshire). The Woman in my play shows these aspects. I intended to show transitions, but then I wrote the transitions unintentionally. I did not preplan much of the symbolism. It just happened.

Right at the end of this process, I read a book called The Elements of Playwriting by Louis Catron, a professor of playwriting at the College of William and Mary in Virginia. I wish I had read this book much earlier because it goes through the process step by step, including exercises for each section. To my surprise, I learned this process on my own. It encouraged me, though, that I could see the process Catron describes in his book as the process I went through in the last rewrite. Also, Catron included some valuable information I would not have known, particularly about script format and copyrighting procedures.

Working with actors for a staged reading has allowed me to listen to the spoken words. Some words needed to be changed slightly, but the play is interesting and dramatic. This play is very much a part of me. It is like a child that I have nurtured and brought to maturity. Through this process, I learned how to write a play, and I wrote one. It has not been produced fully, yet, but I look forward to that opportunity. I also look forward to someday writing more plays, including, possibly, a play incorporating the other characters I created for the earlier version of this play. This has been an incredibly valuable experience.

Annotated Bibliography

Theatre Sources:

Baker, George Pierce. Dramatic Technique. Boston: Houghton Mifflin, 1976.

Baker teaches many necessary elements of drama in this book. He works through action, emotion, subject, plot, characterization, dialogue, and more. He uses many specific references to plays throughout, but this can be quite confusing if one does not know the work in question. I found I had to wade through too many examples.

Catron, Louis E. The Elements of Playwriting. New York: Macmillan, 1993.

I wish I had read this book earlier in my playwriting process, but it will serve as an invaluable resource in future playwriting projects. Catron explains the steps to writing a "stageworthy" play, including understanding what it means to be a playwright, what makes drama different from other literature, how to begin forming ideas, how to build the characters, plot, and dialogue, how to evaluate the script, and basic information on format and resources. He also includes exercises to help a beginning writer with these concepts.

Cohen, Robert. Acting One. 3rd ed. Mountain View, California: Mayfield Publishing Company, 1998.

This acting textbook helped me understand the concepts of goal, obstacle, and audience regardless of the content of scenes. This helped me simplify my text and create action that is dynamic and gives actors more possibilities.

Cole, Toby, ed. Playwrights on Playwriting. New York: Hill and Wang, 1960.

This collection of essays by famous modern playwrights is an inspiration. Writers like Ibsen, Strindberg, Chekhov, O'Neill, Wilder, and Pirandello have written these essays. The book is divided into two sections: Credos and Concepts, and Creations. The first was more helpful in understanding playwriting theory, but the second showed how such theories are put into practice. This was particularly interesting for plays which I had studied. Most of the specific plays covered are widely known.

Johnstone, Keith. Impro: Improvisation and the Theatre. New York: Theatre Arts Books, 1979.

Though this book is primarily about improvisational acting, it helped me develop the skills that allowed for improvisation in writing. I used some of the games and techniques to develop scenarios. Specifically, the two sections on spontaneity and narrative skills were helpful.

Vaughn, Stuart. Directing Plays. New York: Longman, 1993.

This directing textbook helped me significantly in understanding dramatic action. Particularly, the chapters on "Types of Drama" and "Play Analysis" helped me to see what was wrong with my first attempt at writing a play. Though this book is not intended to teach playwriting, it clearly helped in identifying structural elements.

Mythology Sources:

Blair, Nancy. Goddesses for Every Season. Rockport, MA: Element Books, 1995.

This is more of a devotional book than a scholarly book, but it helped me gain perspective when faced with a large subject matter. The Goddesses are described in this book in small sections. This allowed me to explore many of them and know which ones I wanted to research further.

Bolen, Jean Shinoda. Goddesses in Everywoman: A New Psychology of Women. New York: Harper & Row, 1984.

Bolen uses the Greek pantheon of Goddesses to explore archetypes in modern women. She shows how virtually every type of woman is related to a major Goddess. This book influenced my thoughts in early stages of my research by giving me the concept of the interrelation between mythology and events in our lives.

Bolen, Jean Shinoda. Gods in Everyman: A New Psychology of Men's Lives and Loves. New York: Harper & Row, 1989.

This is the male version of Bolen's "Goddesses" book. Actually, though, it turned out to be more specifically helpful on this project because it contained the myth of Dionysus, who is one of the many dying Gods on which the "Wheel of the Year" myth is based. It also helped me deal better with the thoughts and psychology of men.

Campbell, Joseph. "Joseph Campbell on the Great Goddess." Parabola: The Magazine of Myth and Tradition. November 1980: 74-85.

In this article, Campbell explains how current women have a hard time seeing the models to pattern their lives after because of our patriarchal society. Rather, he shows the older myths, the Goddess stories long gone, and how they were oppressed. He explains how the Goddess is now returning, as She has in other cultures in various times throughout history.

Connor, Jennifer. "Reclaiming the Sacred." Women & Therapy Winter 1995: 469-57.

In this interview with Starhawk, Connor shows that feminine spirituality is connected to all other aspects of a woman's life. Particularly, the political issues that often follow feminist spirituality show how the line must be blurred between what we hold sacred and our daily lives. It helped me to understand the force behind the spiritual movement more clearly.

Conway, D.J. Maiden, Mother, Crone. St. Paul, MN: Llewellyn Publications, 1997.

While this book does attempt to illustrate the Maiden/Mother/Crone archetypes, She merely gathered the information from other books. It is a brief overview with very little true substance. All of the information I found in this book, I also found in more original sources.

Eisler, Riane. The Chalice & the Blade. New York: Harper Collins, 1995.

Eisler explores the meaning of recent archeological findings about the Great Goddess. She argues that we do not have to live in a patriarchal or matriarchal culture. Rather, she believes that a partnership culture is necessary.

She also covers the ancient myth of the Goddess and her dying son/lover, and she uses this myth to illustrate a partnership culture.

Gimbutas, Marija. The Goddesses and Gods of Old Europe. University of California Press: Berkeley, CA, 1996.

In this book, Gimbutas explains the revolutionary work she did with the archeology of Neolithic Europe. She explains the significance of the pregnant Goddess and of the "Year-god." Much Goddess literature since has been based on this book and on Gimbutas' other research.

Gimbutas, Marija. The Language of the Goddess. San Francisco: Harper Collins, 1989.

In this book, Gimbutas explains many of the symbols associated with Goddess art and their probable meanings. For example, she describes the butterfly as the "epiphany of the Goddess of regeneration" (322). This book helped me see some of the themes and specific imagery. One image I used was the butterfly, which Fauna refers to when talking about the sleeping world in the winter scene.

Graham, Lanier. Goddesses. New York: Abbeville Press, 1997.

This book is mostly illustrations, but the few essays interspersed are very interesting and dealt with my topic. For example, Graham writes of the sacred marriage myth in the New Stone Age, "One of the most important ceremonies of the year is the Sacred Marriage of the earth goddess and the sky god during the new year's ritual, in which a high priestess and a high priest (dresses in shamanic animal hides) personify the supreme deities" (17).

Harvey, Andrew and Anne Baring. The Divine Feminine. Berkeley, CA: Conari Press, 1996.

This book explores the many facets of Goddess through worldwide myths. By choosing a Goddess or several Goddesses from different cultures to show the universality of themes, the authors create a panorama of images, descriptions, and words of praise. The most helpful to me was the section about the Goddesses of Sumer and Babylon as they personify the dying God myth most clearly.

Husain, Shahrukh. The Goddess. London: Duncan Baird Publishers, 1997.

This book deals with most of the major themes running through Goddess mythology, including the rediscovery of the Goddess, The Cosmos, the Maiden/Mother/Crone, and the myth of the dying son/lover. Husain uses examples from Goddess traditions around the world to demonstrate these themes.

McDonald, Marci. "Is God a woman? Women of all faiths are searching for the feminine face of God." Maclean's. 8 April 1996: 46-52.

This article shows how the modern Goddess movement has expanded throughout contemporary culture. It stresses the importance of feminist spiritual issues. It also shows that the Goddess movement is not limited to fringe, neo-Pagan groups. Rather, Christians and Protestants of numerous denominations are finding ways to incorporate the feminine side of deity. Though still controversial, Goddess worship is growing.

Starhawk. The Spiral Dance: A Rebirth of the Ancient Religion of the Great Goddess.

San Francisco: Harper Collins, 1989.

Starhawk is one of the leading contemporary neo-Pagan writers. While this book contains much valuable information about neo-Paganism, only a small part was actually useful for this project. In particular, Starhawk includes two chapters on the most common neo-Pagan deities, and she explains the Dying god myth and symbolism in detail. She speaks of the myth as a metaphor and as a way for catharsis. She also explains that death does not extinguish hope in this worldview.

Stone, Merlin. When God Was a Woman. San Diego: Harcourt Brace & Company, 1976.

Merlin Stone wrote this book before it was popular to write such books. Though I have heard some negative comments about the factual basis for the book, it contains some valuable information and correlations. She wrote mostly of early Mother Goddess worship, but she also includes some information on the "dying god" myth.

Walker, Barbara G. The Crone. San Francisco: Harper & Row, 1985.

This book was a lot more valuable to me when I was focusing on the Maiden/Mother/Crone archetypes, but it is still full of valuable information and ideas. It deals with the concept of an aged female deity, as well as incorporating history about when Paganism was first forced under ground, the Goddess's relation to the grail myths, the witch-trials, etc.

Walker, Barbara. The Woman's Encyclopedia of Myths and Secrets. San Francisco:
Harper Collins, 1983.

This book is full of information on topics ranging from dying gods to fairies. I've looked up and used information from so many entries, but particularly those on Inanna, Mary, Diana, Dionysus, Tammuz, and fairies were helpful.

Walker covers so much information, and she draws her own conclusions from the facts. But some of her correlations are quite thought-provoking.

Wilshire, Donna. Virgin, Mother, Crone : Myths & Mysteries of the Triple Goddess.
Rochester, VT: Inner Traditions, 1994.

This is an interesting book that deals with the triplicate form of the Greek Goddess Hera. Hera's triple form is based on her marriage: Hera the maiden, Hera the fulfilled, and Hera the widow. In a way, the Woman of my play is this triplicate form.