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The Androgynous Vision in the Mythic Narratives of Charles Williams

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BY

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Abstract

Although critics have analyzed and interpreted Charles Williams's prose fiction for more than thirty years, critical opinion has generally been swayed by two assumptions, one about Williams's genre and one about Williams himself. These assumptions—that Williams wrote novels and that he was an orthodox Anglican—have created the view that his prose fiction is aesthetically inferior to the more experimental novels of the twentieth century, that his prose fiction is "escapist" since it is not mimetic or "realistic," and that he himself is a Christian apologist.

This study is primarily concerned with re-evaluating Williams's seven works of prose fiction; the "war of forms" is a secondary interest. Consequently, assumptions about Williams's genre and the influence of his religious convictions are dismissed as a priori beliefs which may prejudice one's evaluation and interpretation of Williams's art. To avoid the view that Williams's prose fiction is merely a vehicle for his theological ideas, this study adopts an eclectic or interdisciplinary approach. The critical materials used here are drawn from a variety of disciplines—psychology, cultural anthropology, philosophy, theology, literary criticism—and together constitute the critical material basic to archetypal criticism. The prose fiction itself, however, is always the final authority. At the same time, this study makes no assumptions about Williams's genre and attempts to evaluate his fictive form, rather than to condemn or to patronize him as a failed novelist.

The dissertation opens with an examination of Williams's inter-

pretation of the biblical Creation myth in which he strongly implies his belief in an androgynous Creator. This concept is absolutely crucial to my argument of regeneration or re-creation through the androgynous union of the masculine principle of Logos and the feminine principle of Eros. The introduction also examines Williams's ideas about time and history, concluding that he embraced the concept of cyclical time and periodic regeneration, and that he rejected the notion of eschatological time. After establishing Williams's deviation from the mainstream of the patriarchal Judaeo-Christian tradition, the introduction turns to the question of genre and suggests that Williams's prose fiction does not belong to the tradition of the novel, but more properly to the literature we call fantastical, mystical, or archetypal. Finally, the introduction rejects the term "novel" for Williams's prose fiction and substitutes the term "mythic narrative" in the belief that this better describes the mythic and narrative dimensions of his prose fiction.

After the introduction there follow five chapters devoted to an analysis of androgynous union and the significance of this to Williams's thought. His first two mythic narratives, Shadows of Ecstasy and War in Heaven, are examined in an appendix, since they contain only the embryonic form of his androgynous vision. Each of the remaining narratives—Many Dimensions, The Place of the Lion, The Greater Trumps, Descent into Hell, and All Hallow's Eve—is studied in a separate chapter in an effort to determine the varying circumstances under which androgynous union occurs and the effects of this union on the world of creation. Special attention is given to the role and figure of the artist-shaman, to the significance of woman as a

redemptive force, to the myths of the Fall and Incarnation, and to the spiritual quests of the protagonists. These chapters also attempt to examine Williams's methods and techniques and to explain how they complement and reinforce his mythic vision.

In conclusion, this dissertation departs from the traditional interpretation of Williams's prose fiction. It suggests that Williams's thought and vision are more akin to the primitive understanding of divinity and the relationship between nature and supernature than to the Christian view. The archetype which supports this contention, and the one examined in this study, is that of the androgyne. This study suggests that in Williams's prose fiction narrative has been returned to its ancient seat for he subordinates character to the innate human love of story. Ultimately, this dissertation asserts that Williams should not be regarded as an artless and dogmatic novelist or as a Christian apologist. We can best appreciate his art and position in twentieth-century literature if we ignore the sectarian point of view and overcome our critical biases.

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Introduction

Charles Williams has suffered what for the artist is an odious fate; he has been regarded more for his magnetic and charismatic personality than for his art. There is much discussion of his impact as a lecturer at Oxford during World War II; both T.S. Eliot and W.H. Auden have written accounts of the impact that Williams's personality had on their lives and religious faith. "Williams," said Eliot in a memorial B.B.C. broadcast in 1946, "seemed to me to approximate, more nearly than any man I have ever known familiarly, to the saint,"[1] while Auden wrote of his meetings with Williams as "among my most unforgettable and precious experiences," going on to say that Williams, "more than anyone else I have ever known gave himself completely."[2] Finally, Williams's friend and colleague C.S. Lewis, no doubt with the best of intentions, has written a moving tribute to Williams and his effect on Lewis's faith. "No one," wrote Lewis, "has so corroborated my faith in the next world as Williams did simply by dying. When the idea of death and the idea of Williams thus met in my mind, it was the idea of death that was changed."[3]

Such praise from literary men of this stature, and men whose religious leanings are so familiar, has shaped William's reputation. First, Williams's friends, those whom one might expect to promote his writing, have taken a reverent interest in his character and religion, but only a cursory and sometimes patronizing interest in his art. Naturally, other critics have tended to follow this example. Secondly, critics have tended to associate Williams with his Anglo-Catholic admirers—Eliot, Auden, Tolkien, and especially Lewis—

drawing the conclusion that he must be another highly learned Christian apologist.

If one is to put Williams's work into critical perspective, however, it is best to forget his Christian friends, other than where their scholarship illuminates his work, and even to forget for the time being his well-advertised commitment to the Church of England. Indeed, criticism which assumes a Christian perspective is ultimately Procrustean and its impartiality questionable, since it disregards the primacy of the work by beginning with a set of *a priori* assumptions. In my view, whether or not Williams's perspective is Christian is critically less relevant than the fact that his writing reflects an archetypal understanding of reality. One might add, of course, that Christianity may do the same thing.

If we are to establish Williams's place in twentieth-century literature, it is equally important to disregard his reputation as a writer of "thrillers."[4] Though his books are "fantastic" in the original sense of the word, they are compelling because they appeal to the innate human love of story and not to the desire for sensationalism or "escape." In Williams's prose fiction, narrative has been restored to its ancient seat, and quite against the mainstream of modern criticism—quite against the art of the acknowledged modern masters—in Williams's narratives, plot or story is more important than character.[5] Quite unintentionally, one supposes, Williams put himself in the position of contradicting much of the theory of the modern novel. During a literary period when the majority of serious novelists struggled with technique in order to re-vitalize the novel and expand its possibilities for exploring the human condition,

Williams ignored the importance of technical innovation and the psychological complexities of the individual, relying instead on traditional forms and choosing to write about the immemorial patterns of human experience. Considering this divergence from the mainstream of the modern art novel, one can understand why Williams's narratives have annoyed some critics and have amused others, but have seldom been seriously considered.

The hiatus in Williams scholarship—I refer here to the criticism of his seven works of prose fiction—stems from a critical failure to recognize the genre in which he wrote and from a preconceived notion about his religious beliefs and their place in his art. As long as Williams is regarded as a Christian apologist, he will be dismissed as an artless and dogmatic novelist. Only when he is valued for what he has actually accomplished will it be possible to criticize his works intelligently and to establish his position in twentieth-century literature.

Here I want to suggest that Williams's narratives belong to a more ancient tradition than that of the novel. As a writer absorbed by myth he writes mythic narratives—books which are the narrative equivalents of archetypal or ritual acts.[6] We have long been assured that story-telling or myth-making is man's most persistent as well as his most ancient verbally-structured art form. Consequently, it should not be surprising that the art of the story has re-appeared in the twentieth century; nor should it be surprising that in Williams's art, remembering its genre, the reader is released from the burden of time and history. "History," says Stephen Dedalus in Joyce's deceptively historical book Ulysses, "is a nightmare from which I am trying to

awake." Joyce, however, is writing a novel, and in his brilliantly ruthless attack on Ireland, he gives Stephen and the reader no way out of the nightmare. Williams, on the other hand, supplants Joyce's nightmare with a modern dream of timelessness and completion, since in his work the burden of history and the Fall dissolve, returning us to the Golden Age when man could walk with the gods.

Williams's mythic narratives, then, are not so much anti-historical —Joyce's Ulysses may well be anti-historical—as they are ahistorical because of their mythic dimensions. The relationship between myth and the ahistorical consciousness is a major factor in understanding Williams's narratives, and this concept is most clearly elucidated by Mircea Eliade in his anthropological study of concepts of time, Cosmos and History: The Myth of the Eternal Return. According to Eliade, there is a major difference between the primitive and the modern concept of time and history: "The chief difference between the man of the archaic and traditional societies and the man of the modern societies with their strong imprint of Judaeo-Christianity lies in the fact that the former feels himself indissolubly connected with the Cosmos and the cosmic rhythms, whereas the latter insists that he is connected only with History."[7] Eliade goes on to explain that the Cosmos, which was created by the gods and organized by supernatural beings or mythic heroes, has a "sacred history" which can be repeated indefinitely, in the sense that the "myths serve as models for ceremonies that periodically reactualize the tremendous events that occurred at the beginning of time" (p. viii). By virtue of myth, society and the Cosmos may be periodically regenerated, and in this light, it is easy to understand the subtitle of Eliade's book—The Myth of the

Eternal Return—since through myth a people may eternally return to their beginning in the Garden of Creation.

Eliade's concept of regeneration through eternal return and his idea of the archetype as a model "'revealed' at the beginning of time," one believed to have a "supernatural and 'transcendental' origin" are central to my argument about the atemporal nature of Williams's narratives. His narratives escape the nightmare of history through their mythic or eternally recurring content, so that in all of them, with the exception of Shadows of Ecstasy, the mythic world supercedes the fallen world and the forces of re-creation negate the effects of destruction. To put it another way, in Williams's thinking, Creation is not a single event which gives birth to the Cosmos, to man, to human history, rather it is a cyclical process and a fact in our current existence. Williams identifies with the idea of "sacred history" and rejects the eschatological concept of history.

Still, in Williams's thinking, the pristine beginning and the unqualified goodness of the Garden are veiled from the spiritually fallen man. Consequently, all his protagonists, usually quite unconsciously, embark on quests of spiritual redemption which have as their end the City of Light or the primordial Garden. The discovery of the City or the Garden, as Eliade suggests in his discussion of periodic regeneration, depends on fidelity to an original model or to an archetype. In Williams's canon the recurring archetype, the image promising a way back to primordial paradise, is that of the androgyne.

The importance of the androgyne as the archetype of regeneration emerges in Williams's view of the creation myth. For him the prototypic creative act is the Creation as recorded in Genesis, culminating

as it does with the creation of man: "So God created man in his <u>own</u> image, in the image of God created he him; male and female created he them"(Genesis I:27). Accepting the first, as opposed to the second biblical myth of man's creation, Williams never refers to the prelapsarian Adam as a male from whose rib the first female was later created. Instead, he writes of "the Adam," suggesting through this usage that the original Adam was male and female in imitation of a Creator who is androgynous. Only with the introduction of sin, death, and division—with the Fall—did the union of the Adam break down; after this man knows himself, not as male and female, but according to his physical gender, as man or woman. If man, however, is to escape the self-created confines of the phenomenal world, he must re-create himself in the image of the androgynous Creator by re-discovering the prelapsarian Adam who continues to be a part of us all. In Williams's narratives this is the meaning of the spiritual quest: by uniting the masculine principle with the feminine principle, the Logos or the power of the word with the Eros or the energy of the flesh, man incarnates the wholeness of the Adam which, in turn, stimulates the cosmic regenerative powers. The Adam, the androgyne, signifies a restoration to the unity of matter and spirit prevailing at Creation, and this return to homogeneity promises regeneration and a prodigious increase in redemptive power. Williams imagines a world which, because it is androgynous in its spiritual impulses, is redeemable. This is the grace of androgyny.

One of the most sophisticated and clearly developed theories of the androgynous nature of man occurs in the psychology of Carl G. Jung. From his study of mythological material and from clinical

observation, Jung sanctioned the concept of psychic androgyny, viewing it not as an aberration but as the natural or archetypal condition of the psychically mature man or woman. For Jung, the various myths of Creation, the Fall, and man's search for his lost other are transformed into an inner or psychic mystery. He postulates an anima within the masculine psyche, not simply "the soul" but the feminine element or the constellation of feminine characteristics in union with which the male completes himself. The female, on the other hand, houses an animus or constellation of male characteristics, and her wholeness depends on union with the animus. This inward extension of man's being carries the qualities that are not naturally a part of consciousness; they are experienced as "other" or "contrasexual" and become conscious only through the spiritual task, what Jung terms individuation, a process by which the contents of the unconscious are integrated with consciousness to produce the Self.[8]

Jung's fusion of ego and psyche, or the masculine and feminine aspects of man, to create the Self is especially helpful in understanding Williams's narratives where a character's dedication to the spiritual task, to his exploration of his psyche and the fusion of this energy with the conscious personality, determines his spiritual wholeness. In Williams's work, as in Jung's theory, one becomes whole or androgynous by becoming more conscious of one's spiritual or psychic strengths. The androgynous personality, then, as both Jung and Williams develop this concept, is a fusion of inner and outer into an individual who transcends opposites and who, consequently, incarnates the unity or totality of "the Adam." Jung's theory of individuation and the concomitant exploration of the archetypes of

the unconscious, along with his concept of psychic androgyny, are central to my interpretation of Williams. Indeed, my argument might be said to be "Jungian," for if Jung's theory designates psychic energy as the archetypes, in Williams's narratives these very archetypes are re-discovered as the gods within; here, through the archetypal androgyne, the numinal[9] and phenomenal worlds co-inhere and man becomes his own saviour and redeemer.

To a large extent, then, my study of Williams's androgynous vision has reference to Jung's psychological theories and Mircea Eliade's concept of the eternal return. Eliade's eternal recurrence analyzes the ways by which man has eschewed the historical consciousness and sought, instead, the prelapsarian Golden Age or mythic world; Jung's theory of individuation and the collective unconscious suggests that psychic or spiritual completion results from the fusion of the masculine and feminine elements of the Self. In Williams's narratives, the union of Eros and Logos produces the archetypal androgyne, and through androgynous union a protagonist re-creates his unfallen nature, escapes the nightmare of history, and stimulates the cosmic regenerative powers of the "beginning." I do not mean to imply, of course, that Williams's prose fiction is Jungian or Eliadean in any reductive sense, but rather that their ideas help in understanding his vision. To put it another way, while my critical approach is interdisciplinary and makes use of Eliade and Jung, Williams's art itself is non-sectarian.[10]

Since Williams's mythic narratives have not established a reputation for themselves as a part of the mainstream of twentieth-century literature, it would seem helpful, before beginning my discussion, to

suggest in just what tradition his books might best fit. The most likely place to begin is with F.R. Leavis's criticism, since Leavis's attack on Williams represents the type of short-sightedness which may have diminished Williams's reputation, and, at the same time, indicates, indirectly, that different kinds of literature deserve different critical perspectives.

Leavis discusses Williams in The Common Pursuit. "Charles Williams," writes Leavis, "is ostensibly inspired by Christian doctrine, but if you approach as a literary critic, unstiffened by the determination to 'discriminate Christianly,' or if you approach merely with order, sensitiveness and good sense, you can hardly fail to see that Charles Williams's preoccupation with the 'horror of evil' is evidence of an arrest at the schoolboy (and —girl) stage rather than of spiritual maturity, and that his dealings in 'myth,' mystery, the occult, and the supernatural belong essentially to the ethos of the thriller. To pass off his writings as morally edifying is to promote the opposite of spiritual health."[11] In spite of the accuracy of his concluding comment, there are some basic problems in Leavis's analysis and understanding of Williams.

Leavis's claim that Williams has been "ostensibly inspired by Christian doctrine" is at best misleading since it ignores the universal or archetypal dimensions of Williams's thought and work, and leads to the simplistic conclusion that Williams's writing belongs to "the ethos of the thriller." Perhaps more misleading is the hidden assumption underlying Leavis's criticism, an assumption which emerges as a bias in The Great Tradition. Here Leavis considers the novelists whom he recognizes as both great and traditional and, in the process,

reveals his critical bias. His great novelists—Austen, Eliot, James, Conrad, Lawrence, and Dickens in part—"are all distinguished by a vital capacity for experience, a kind of reverent openness before life, and a marked moral intensity."[12] But this "marked moral intensity" which Leavis believes to be essential to great fiction need not concern the writer of mythic narratives like Williams. While the novelist of manners quite properly deals with man's conduct in society, providing the reader with a moral vision relating to man as a social being, the myth writer frequently eschews social and moral concerns to explore man's relationship with the transcendent or numinal world. Mythic narrative, then, should not be judged by the same critical standards as the novel because mythic literature begins with a different conception of reality and is designed to do something quite different from the novel.

Colin Wilson, in The Strength to Dream, makes just this point. While Leavis stresses an author's "moral tensions" and his struggle "to become more fully conscious of them" (The Great Tradition, p. 16), Wilson writes that "It would be absurd to ask what Homer 'expresses.' He tells a story. In the course of telling the story, he might express various human qualities. . . . But the content of Homer is, first and foremost, the story."[13] In keeping with Leavis's "moral intensity," the novelist is generally interested in character and a character's growing moral awareness, while the mythic writer, as Wilson suggests of Homer, is possessed by the story of man's place in the cosmos. Whether the story be simple, like those in C.S. Lewis's Narnia Tales, or complex, like those in Williams's mythic narratives, the mythic writer is primarily concerned with story.

The narrowness of Leavis's critical perspective is clearest in his treatment of D.H. Lawrence. While his praise of Lawrence is unqualified—Leavis believes that Lawrence is part of the novelistic tradition and that his creative achievement is "unsurpassed"[14]—his book on Lawrence stresses the moral elements in Lawrence's work and excludes any consideration of its archetypal dimensions. As a result of his concern with "moral vitality," Leavis admires Lawrence's iconoclasm without realizing that Lawrence was compelled to re-discover the gods as psychic factors. Leavis's critical insight may allow him to understand the work of a particular kind of writer, but his limitations surface in his treatment of a mythic writer like Lawrence and are blatant when he faults Williams. Since Williams's concern with character was neither social nor moral, and since he was not iconoclastic, Leavis dismisses his work as immature and belonging "essentially to the ethos of the thriller."

If Leavis's critical bias causes him to view mythic narrative with hostility and disdain, at least one prominent contemporary theorist of modern fiction appears to endorse this genre. In The Nature of Narrative Robert Scholes emphasizes the role myth plays in narrative fiction,[15] and in The Fabulators he describes a type of fiction which he terms "fabulation."[16] Scholes's concept of fabulation is important to the myth critic since it helps in explaining the nature of mythic narrative: fabulation is "opposed to the 'slice of life' technique characteristic of empirically oriented mimetic fiction" (p. 26), and in lieu of realism or mimesis, fabulation promises "a return to a more verbal kind of fiction. It also means a return to a more fictional kind . . . a less realistic and more

artistic kind of narrative: more shapely, more evocative, more concerned with ideas and ideals, less concerned with things" (p. 13).

The connection between Scholes's concept of fabulation and Williams's mythic narratives can perhaps be seen most clearly in The Place of the Lion, the work in which Williams delineates his archetypal theory. At the beginning of The Place of the Lion Quentin Sabot, shaken by the news that a lioness is freely roaming the countryside, questions his companion. "'I hope,'" says Quentin to Anthony, "'you still think that ideas are more dangerous than material things.'" After some time for pondering, Anthony assents: "'Yes, I do. All material danger is limited, whereas interior danger is unlimited.'"[17] The narrative bears out Anthony's contention, for the things of the phenomenal world prove insignificant beside their archetypal counterparts, just as the "real" Anthony is insignificant beside the Adam he incarnates and the archetypal acts in which he engages. This subordination of things to ideas and character to myth distinguishes all Williams's prose fiction, and even colours his statement of the Affirmative Way—"This also is Thou; neither is this Thou"[18]—where he implies that the numinal derivation of an image should not obscure its phenomenal identity, nor its phenomenal identity obscure its numinal derivation. It is partly this concern with ideas—what Leavis condemns as Williams's preoccupation with the "horror of evil"—that makes Williams's art less "realistic" than other forms of narrative and more akin to Scholes's "fabulation."

The primary link between fabulation and mythic narrative, however, is not the tendency of both kinds of fiction to subordinate things to ideas. As Scholes indicates when he discusses Lawrence Durrell, fabulation is marked by a minimum of allegory and by a "direct plunge

back into the tide of story which rolls through all narrative art." Fabulation returns to story for renewed vigor, for without story, as Scholes puts it, "the blood of narrative ceases to flow. The humors atrophy, the brain shrivels, and finally the soul itself departs" (p. 31).

Like Colin Wilson in The Strength to Dream, C.S. Lewis in "On Story" believes that criticism has given little attention to story in itself, though he qualifies this by pointing out that there have been at least three attempts to come to terms with the nature of story: Lewis's examples are Aristotle in the Poetics, the work of Boccaccio, and, in modern times, Carl G. Jung with his doctrine of Archetypes. As Lewis sees it, "Those forms of literature in which story exists as a means to something else—for example, the novel of manners where the story is there for the sake of the characters, or the criticism of social conditions—have had full justice done to them; but those forms in which everything else is there for the sake of the story have been given little serious attention" (Essays Presented to Charles Williams, pp. 90-91). The reason for the neglect of "mere" story—what Lewis defines as "books . . . which concern themselves principally with the imagined event and not with character or society" (pp. 92-93)—would seem to be the twentieth-century obsession with mimetic or realistic fiction, a form which subordinates words to their referents, just as it exalts character and depreciates the importance of story.

The importance of story to mythic narrative, however, must be emphasized, since here its role is even more crucial than in Scholes's fabulation. If story is the narrative blood of fabulation, it is the

very bone of mythic narrative. The intimate relationship between story, plot, and myth will be explored in detail later; at present I would like to remind the reader of what Aristotle in his Poetics says of myth and plot: "The myth or plot is the principle and soul of tragedy. Character comes second in importance and thought third;"[19] and of the fact that mythos anciently meant story.[20] In the final analysis, story is essential to mythic narrative because we cannot have myth unless we have story.[21]

The general disregard for story which C.S. Lewis laments, coupled with the modern critical appreciation for realistic or mimetic fiction which Scholes mentions, may be the main reasons why Williams's narratives have been either ignored or panned by critics. But the problem seems to be one of critical perspective rather than anything inherently defective in Williams's art, since critics have expected from Williams what they have praised in Jane Austen or Henry James. An intelligent and accurate understanding of his mythic narratives, however, depends upon a more sympathetic critical method.

At least two other aspects of Scholes's definition of fabulation are helpful in establishing this sympathetic critical perspective. Writing of what he calls James Joyce's journey from "epiphany to archetype," Scholes describes Joyce's legacy to the "fabulators":

> This journey was made possible by Joyce's discovery of cyclical theories of history (essentially medieval rather than modern because they are based on a notion of control of events in the visible world by an ideal order outside these events), and his parallel discovery of depth psychology—which modernized this medieval view of history by locating the ideal patterns that control the cycles of human life not in the heavens but in the unconscious. The collective unconscious effectively dehumanizes man by de-individualizing him. The social types of Lukacs

> belong to realism. But the archetypes of Jung lead to a new allegory. (p. 103)

Strictly speaking, Joyce is not a fabulator—his work lacks that "purely narrative value that characterizes fabulation; that delight in story for its own sake . . . is lacking in Finnegans Wake" (p. 105); nor, of course, is Joyce a mythic writer since his work depends on the ironic manipulation of mythical material. What I am interested in here is Scholes's view that fabulation involves a cyclical concept of time and history and that Jung's depth psychology modernized this essentially medieval notion and allowed writers to discover "the ideal patterns that control the cycles of human life . . . in the unconscious." As should be clear by now, Williams's vision of the human condition and man's place in the cosmos depends on these very concepts.

There is, of course, a point at which mythic narrative diverges from fabulation, and this emerges in Scholes's discussion of Joyce's development. Scholes's claim that Jung's archetypes lead to allegory may well be true for the writers whom he analyzes, for fabulation is a highly self-conscious art form and the fabulator is unwilling to see himself as simply part of a larger story: "the fabulator is not merely conscious that he is allegorizing . . . the fabulators . . . are unwilling to accept the mythic view of life as completely valid. Against this view they balance one which I am calling the philosophical, which tells us that every man is unique, alone, poised over chaos" (pp. 172-73). While allegory, then, is the stock-in-trade of the fabulator, symbol is that of the mythic writer, and, as a result, the highly allegorical character of fabulation differs from the symbolic nature of mythic narrative. One form expresses the content

of the conscious mind; the other the content of the unconscious. In Jung's theory of archetypes, an archetype is formless and hidden until it is given symbolic expression, and, while archetypal symbols may have a tendency to degenerate into allegorical signs, an archetype can manifest itself in innumerable ways. A mythic writer can always discover new symbols for an archetype, and , consequently, Scholes is wrong in claiming that Jungian archetypes de-individualize man—the symbolic forms of an archetype are limitless.

These concepts of sign and symbol underlie D.H. Lawrence's discussion of the difference between allegory and myth, a discussion which helps to elucidate the fundamental difference between Williams's mythic narrative and Scholes's fabulation. In Lawrence's terms, "Allegory is narrative description using, as a rule, images to express certain definite qualities. Each image means something, and is a term in the argument and nearly always for a moral or didactic purpose, for under the narrative of an allegory lies a didactic argument, usually moral."[22] On the other hand, according to Lawrence, while myth is also a descriptive narrative using images, "myth is never an argument, it never has a didactic nor a moral purpose." Quite clearly Lawrence believes that allegory can be explained; myth, however, is beyond explanation, "for it describes a profound experience of the human body and soul, an experience which is never exhausted and never will be exhausted . . . it will be felt and suffered while man remains man." For Lawrence, then, allegory is limited and allegorical images or signs have a definite meaning, but myth is limitless. Its images are symbols which are distinct from allegorical signs, because "They stand for units of human <u>feeling</u>, human experience." Furthermore,

symbols are beyond the creative or inventive capacity of a single artist, since "ages of accumulated experience . . . throb within a symbol." Lawrence's claim that "no man can invent new symbols" (p. 296) may seem to contradict my contention that an artist can discover new symbolic manifestations of an archetype. Here I should like to emphasize the difference between "invent" and "discover," and to add that the artist who discovers new symbols is almost always revitalizing old ones, though the revitalized symbol has a unique quality. History repeats itself, but with a difference; the archetype is constant, but it, like Proteus, is infinite in its shape.

Scholes's book on fabulation provides one last perspective on the nature of mythic narrative. In his study of Iris Murdoch's The Unicorn, Scholes stresses Murdoch's preoccupation with psychic regeneration and the way in which her heroine, Marian, is immersed in and re-vitalized by the world of fabulation. The reader, as well, so Scholes explains, is regenerated by his immersion in the world of fabulation, in the book itself: "The sorrow and heaviness which drove her [Marian] into the world of fabulation have been removed by her vicarious existence . . . she can return rejoiced and refreshed to the confusion and ordinariness in which real people . . . exist. The Unicorn is . . . a fabulator's manifesto, in which the book itself is seen as fulfilling the purifying function of the traditional scapegoat, by providing a ritual purgation for those initiated into its mysteries" (p. 117).

Williams's mythic narratives function in just this way, for in all of them ordinary men and women—often people who are spiritually immature and incomplete—are brought face to face with the numinal

world where these chosen people are called upon to perform heroic feats on behalf of themselves and their communities. Their existence in this world is not vicarious; instead they must confront the numinal powers directly, before returning to the material world refreshed and invigorated, and in a position to stimulate the cosmic powers so that the phenomenal world can participate in their regeneration. In Williams's prose fiction, the reader, not the characters, lives vicariously, and by participating in the archetypal world of mythic narrative, he returns to his own world psychically regenerated—the narrative, by causing a ritual purgation, fulfils the function of the traditional scapegoat.

What I have attempted to suggest here by way of critics like Lewis and Wilson, but particularly Scholes, is that Williams's prose fiction should not be subsumed into the genre of the novel, that his genre more closely approximates other fictive modes, but that there remains something unique and anomalous about his mythic narratives. His writing demands that we suspend our disbelief and modify our expectations of prose fiction. He astonishes, bewilders, confuses, and at times, even repels us, but in the end he plunges us into the redeeming depths of the psyche, freeing us from the isolation of the ego and returning us to a healthier conscious state. A more complete analysis of his techniques and genre might well form the basis of a future study; my conclusion is that the mythic and visionary quality of his art establishes his importance in twentieth-century literature and that we should accord him a central position in the literature we call mystical, fantastic, or archetypal.

Notes

[1]T.S. Eliot, quoted in Charles Williams, The Image of the City and Other Essays, intro. Anne Ridler (London: Oxford University Press, 1958), p. xxviii. All future references are to this edition and will appear in the text in parentheses, title to be abbreviated to IC.

[2]Charles Williams, Descent of the Dove, intro. W.H. Auden (New York: Meridian Books, 1939), p. v. After Williams's death in 1945 Auden wrote "Memorial for the City," which has the following dedication: "In Memoriam Charles Williams, d. April 1945." W.H. Auden, Collected Shorter Poems 1927-1957 (London: Faber and Faber, 1966), p. 289. All future references are to this edition and will appear in the text in parentheses, title to be abbreviated to DD.

[3]C.S. Lewis, ed. Essays Presented to Charles Williams (1947; rpt. Grand Rapids: William B. Eerdmans, 1966), p. xiv.

[4]William B. Eerdmans holds North American copyright on five of Williams's seven works of prose fiction. On the back of all these books is a note stating that: "There is nothing in fiction quite like them. They may be described as supernatural thrillers; 'popular' novels, in the best sense, by a man who had something important and quite individual to say."

[5]Certainly E.M. Forster's seminal work Aspects of the Novel has done much to denigrate the role of story in prose fiction. Discussing story, Forster writes: "Yes—oh dear yes—the novel tells a story. That is the fundemental aspect without which it could not exist. That is the highest factor common to all novels, and I wish that it was not so, that it could be something different." Later, Forster suggests that "It [story] is the lowest and simplest of literary organisms" and still later, determines to turn from story, "that simple and fundamental aspect of the novel . . . to a more interesting topic: the actors." E.M. Forster, Aspects of the Novel (1927; rpt. Harmondsworth, Middlesex: Penguin Books, 1972), pp. 34, 35, and 51.

[6]I have borrowed the term "mythic narrative" from Evelyn J. Hinz, "Hierogamy versus Wedlock: Types of Marriage Plots and Their Relationship to Genres of Prose Fiction," PMLA, 91, No. 5 (1976), 900-13, and John J. Teunissen, "For Whom the Bell Tolls as Mythic Narrative," Dalhousie Review, LVI (Spring, 1976), 52-69.

[7]Mircea Eliade, Cosmos and History: The Myth of the Eternal Return, trans. Willard R. Trask (1954; rpt. Princeton: Princeton University Press, 1971), p. vii.

[8]Although most of Jung's work involves the concept of androgyny

and the theory of individuation, it is most fully delineated in The Structure and Dynamics of the Psyche, trans. R.F.C. Hull (Princeton: Princeton University Press, 1968), Part I.

[9]I have borrowed the word "numinal" from Rudolf Otto, The Idea of the Holy: An Inquiry into the non-rational factor in the idea of the divine and its relation to the rational, trans. John W. Harvey (1923; rpt. London: Oxford University Press, 1971). In his attempt to find a word, representing "the holy," minus its moral factor and minus its rational aspect, Otto formed the word "numinous." Although his entire book investigates the "numinous," he summarizes its meaning by saying that the numinous "cannot, strictly speaking, be taught, it can only be evoked, awakened in the mind; as everything that comes 'of the spirit' must be awakened" (pp. 6-7). Throughout this study I use the word "numinal" to suggest the transcendent world of supernature and the word "numinous" to describe a character's experience of this world.

[10]None of the biographical information available on Williams mentions that he had read any of C.G. Jung's work, although we know from C.S. Lewis's "On Story" that Lewis had read Jung. Since Lewis and Williams discussed literature and ideas so frequently, there is the possibility that Williams knew of Jung and his theories. Obviously Williams could not have read Eliade, since Eliade's works were not published until after Williams's death. The main biographical works on Williams are Anne Hadfield, An Introduction to Charles Williams (London: Robert Hale Ltd., 1959) and Anne Ridler's introduction to Charles Williams, The Image of the City and Other Essays, intro. and ed. Anne Ridler (London: Oxford University Press, 1958).

[11]F.R. Leavis, The Common Pursuit (London: Chatto and Windus, 1962), p. 253.

[12]F.R. Leavis, The Great Tradition (London: Chatto and Windus, 1948), p. 17.

[13]Colin Wilson, The Strength to Dream (Westport, Conn.: Greenwood Press, 1973), p. xv.

[14]F.R. Leavis, D.H. Lawrence (London: Chatto and Windus, 1962), p. 18.

[15]Robert Scholes and Robert Kellogg, The Nature of Narrative (New York: Oxford University Press, 1966) devotes a chapter to myth in fiction, and is especially concerned with the roles time and ritual play in mythic literature.

[16]Robert Scholes, The Fabulators (New York: Oxford University Press, 1967), p. 26.

[17]Charles Williams, The Place of the Lion (1931; rpt. Grand Rapids: William B. Eerdmans, 1972), p. 12.

[18]Charles Williams, The Figure of Beatrice: A Study of Dante (1943; rpt. London: Faber and Faber, 1950), p. 8. All future references are to this edition and will appear in the text in parentheses, title to be abbreviated to FB.

[19]Richard McKeon, Introduction to Aristotle (Chicago: University of Chicago Press, 1963), p. 678.

[20]Leslie Fiedler, "Archetype and Signature," (1952); rpt. in Art and Psychoanalysis, ed. William Phillips (Cleveland: World Publishing Co., 1963), p. 471.

[21]E.M. Forster in Aspects of the Novel distinguishes between story and plot. For Forster, story "is a narrative of events arranged in their time-sequence" (p. 35), and plot "is also a narrative of events arranged in their time-sequence . . . the emphasis falling on causality" (p. 93). In Williams's narratives, the myth is a compound of what Forster calls story and plot. For example, redemption follows the Fall, but the Fall creates the need for redemption.

[22]D.H. Lawrence, Phoenix: The Posthumous Papers of D.H. Lawrence, ed. and intro. Edward D. McDonald (1936; rpt. New York: The Viking Press, 1968), pp. 295-96. Lawrence discusses myth, symbol, and allegory in his introduction to The Dragon of the Apocalypse by Frederick Carter. The book, however, was never published.

CHAPTER ONE

Many Dimensions

If one of the measures of creativity is the ability to refine form and re-evaluate concepts, then Charles Williams's position as a creative personality is indisputable. Many Dimensions, his third mythic narrative, testifies to his artistic development, for in form and content this book is vastly superior to his earlier works, Shadows of Ecstasy and War in Heaven.[1] Not only have the tonal problems and authorial ambivalence of these early works disappeared in Many Dimensions, rendering it aesthetically superior to them, but also Williams's ideology or vision of reality crystallizes here, so that the seeds of the archetypal view apparent in Shadows of Ecstasy and War in Heaven reach fruition.[2] Many Dimensions is the first of the narratives in which Williams clarifies his concept of androgynous union, and though he continues to develop this idea and though he in the later narratives examines it from changing perspectives and in different contexts, this concept remains the key to his vision of the relationship between the phenomenal and numinal worlds and to the relationship between man and the gods. In Many Dimensions, as well, the thick veneer of patriarchalism obscuring Williams's archetypal view in his first two narratives vanishes; "the Adam," the original androgynous man created in God's image regains his feminine impulses while continuing to manifest his masculine potential. In other words, in Many Dimensions the concept of the androgyne ceases to be theoretical and becomes factual.

An index to the patriarchal stamp of both Shadows of Ecstasy and

War in Heaven is the abundance of male characters in each, the lack of concern with individuation from a feminine point of view, domination by the masculine principle of Logos, and the subservience, or more correctly almost the dismissal, of the feminine principle of Eros. In addition, both books are heavily Platonic, and considering this, quite naturally, knowledge and understanding command attention and respect, while love and intuition are powerless. In these early works Eros hovers in the background, while Logos stands in the limelight. On the other hand, Many Dimensions amalgamates the matriarchal and patriarchal spirits. An index to the androgynous stamp of this book is the balanced relationship between Lord Arglay and Chloe Burnett and the equality of the masculine and feminine principles throughout the narrative. Here there is a recognition of the intrinsic virtues of both the feminine and the masculine, and an awareness that humanity requires both impulses. Williams, in Many Dimensions, dreams of a world which, because it is androgynous in its spiritual impulses, is redeemable.

The question of redemption links directly to the archetypal or, to use Eliade's terminology, the eternally recurring aspects of Many Dimensions, since this narrative, like Williams's earlier and later works, re-tells two myths—the story of the Fall with its concomitant miseries and the story of Redemption with its promise of restoration and renewal. In Williams's thinking Redemption is essentially re-creative in that it restores the cosmos to its primal or pre-lapsarian unity, so that the redemptive act is also the creative act. Paralleling the two myths, which in one sense are two halves of a recurring cycle of creation and destruction, are two major movements—the

movement towards disunity and chaos and the movement towards unity and cosmic order. Almost in imitation of Williams's concept of the interpenetration of numinal and phenomenal worlds, the two movements are simultaneously present and complement one another. The Fall, for example, is not presented as a unique event but as a constant fact in human experience, while creation, too, is a constant process, although within the narrative this process reaches its climax in Chloe Burnett's dramatic surrender to the unity of the Stone. The dual presence of creative and destructive power is clearest at the end of the narrative, for while Chloe sacrifices herself and redeems the natural world by her archetypal surrender and while she thwarts the schemes of business, politics, and science, she does not alter human nature and obviously the world she leaves will once again suffer the results of the Fall.

Naturally, the plot of Many Dimensions coincides with the narrative's informing myths and embodies the cyclic movement of creative and destructive power.[3] The narrative begins with Sir Giles Tumulty's having purchased a relic, reputed to be a stone from the Crown of Suleiman ben Daood, from an Islamic sect. Tumulty, motivated by a cold curiosity and an amoral thirst for scientific knowledge, investigates the peculiarities of the relic, discovering that it provides instant transport in time and space, that it can be divided without losing its original size or qualities, that it is apparently weightless, and that it will heal sickness. To protect himself from the Islamic group attempting to recover the relic, Tumulty divides the Stone, creating several replicas or Types of the original. This division of the Stone, a symbol of the movement away from cosmic

unity and a sign of historical degeneration, brings Lord Arglay, Chief Justice of England, and Chloe Burnett, his secretary, into the action. The Chief Justice and especially Chloe Burnett form an unusual relationship with the Stone. Encouraged and buttressed by Hajji Ibrahim, an elderly Mohammedan who regards the Stone as a most holy relic and Tumulty's division of it as blasphemy, the two decide to counteract Sir Giles's experiments and his division of the Stone. Eventually Chloe, under the direction of Arglay, restores the Stone to unity, but not before government officials and businessmen have secured Types of the Stone and used them as tools for furthering their political and economic schemes. And, finally, though the restoration to unity might cut short the machinations of government and business, this act costs Chloe her life and causes the Chief Justice's resignation.

As one might guess, fallen human nature and the movement in the profane world towards disruption and chaos are most evident in the greed and ambition of scientists like Tumulty, politicians like Garterr Browne and Lord Birlesmere, and businessmen like the American industrialist, Angus Sheldrake. Williams, however, views evil in Many Dimensions as a much more complex and subtle force than he did in War in Heaven where he was preoccupied with Satanic worship and implied a sharp distinction between the forces of good and evil. Consequently, in Many Dimensions the religious sentiments of Prince Ali, the Hajji's nephew, degenerate into fanaticism and a self-righteous militancy which cause him to consider murder as a legitimate means of restoring the relic to its proper guardians. Even the Hajji's piety and the zeal of the Mayor of Rich who desire to use only the

curative powers of the Stone are suspect, since the piety of the Hajji is mixed with family honour and the zeal of the Mayor is intensified by his wish to see his dying son restored to health. Even the religious, the pious, and the publicly minded, then, are not pure in their dedication to the Stone, and their lack of purity, while not evil, is a mark of humanity's fallen nature. Indeed, even Lord Arglay's primary allegiance is not to the Stone but to organic law and the concept of Justice. In the end, only Chloe Burnett adores the Stone in itself and it is the purity of her adoration and motive which allows her to transcend the world of time and space, returning the Stone to the End of Desire.

Before Many Dimensions begins and throughout its course, the Chief Justice and Chloe Burnett are jointly at work on Lord Arglay's book, Survey of Organic Law. Their efforts to define organic law mirror the co-operation and justice inherent in their relationship, but even more their efforts to fulfill the law and their different regard for it reflect the balance between and mutual inter-dependence of Logos and Eros. Organic law effects Chloe differently than it does Lord Arglay. After she has seen the Stone in operation and watched it transport Lord Arglay through space, Chloe ponders the thesis of the Chief Justice's book: "Chloe did her best, but even the thesis of law as a growing and developing habit of the human mind, with its corollary of the distinction between organic consciousness expressed in law and inorganic rules imposed from without failed to hold her. It might be true that the whole body of criminal law, was, by its nature inorganic. . . . but she could not keep her mind away from what seemed an organism [the Stone] of unexpected power."[4]

Clearly Chloe's intellectual grasp of law and justice is not

well developed and she depends on Lord Arglay's "word" or direction when she takes notes or prepares the material for the book. On the other hand, though Arglay has mastered the law and in his position as Chief Justice is the very incarnation of justice and wisdom, he has little understanding of the transcendence and the mysteries so valued by the Hajji. When Hajji Ibrahim meets with Arglay and explains, as best as he can, the nature of the Stone and its workings, Williams points out Arglay's weakness in comprehending the Transcendence: "he [Lord Arglay] had left these questions aside, unless—as in rare moments he sometimes fantastically hoped—the nature of the law was also the nature of God. But if so it was not in the Transcendence but in the order of created things" (p. 59). Organic law, as the reader learns through Chloe's interior monologues, is the expression of a people's reason and intellect— an expression of consciousness as opposed to the unconscious. As an expression of intellect and consciousness, it is purely logical. Lord Arglay, then, in his desire to explain organic law in his Survey and in his position as the interpreter of the laws is the embodiment of the word, the representative of Logos, while Chloe in her adoration of the Stone and her failure to be moved by law as an intellectual construct is the embodiment of passion, the representative of Eros.

The similarity between the Stone and organic law is, of course, not gratuitous. The Stone, by the way in which it transports man through time and space, demonstrates the unerring logic of organic law—this similarity answers Lord Arglay's musings upon the nature of law and God. By virtue of its being First Matter—the stuff of creation—the Stone is a manifestation of Creative Power, while

organic law, because of its identity with the Stone, must be a second image of the nature of God. Both Stone and organic law, however, are images present only in the order of created things, though as the Hajji speculates, "[The Stone is] matter to matter . . . but perhaps mind to mind, and soul to soul" (p. 56). Quite clearly the Stone possesses "many dimensions"; it is different things to different people. Lord Arglay responds to its logic; Chloe to its beauty; the Hajji to the traditions surrounding it; and their responses tell as much about their characters as they do about the Stone.

The similarity between the Stone's operations and organic law prompts Lord Arglay to believe that its unity should not be tampered with and seals his decision to serve humanity by serving the Stone. Because of his faith in the integrity of organic law—"There is no case beyond law," he tells Oliver Doncaster, "We may mistake in the ruling, we may be deceived by outward things and cunning talk, but there is no dispute between men which cannot be restored in equity" (p. 156)—one understands his equally profound belief in the human intellect, which, after all, has discovered the workings of organic law. Lord Arglay is a man whose concept of reality has been shaped by his high regard for the intellect and the law, or as Williams describes him: "at once in contact and detached, at once faithless and believing, [he] beheld all things in the light of that fastidious and ironical goodwill which, outside mystical experience, is the finest and noblest capacity man has developed in and against the universe" (p. 194).

Arglay's respect for the power of Logos, his skepticism, and his

profound dedication to organic law account for his refusal to use the Stone when Sir Giles Tumulty invades Chloe's mind and tries to manipulate her thoughts. Sparked by his hatred of Arglay's justice and Chloe's innocence, Sir Giles, through the agency of the Stone, invades Chloe's consciousness and attempts to sow dissension between them. Although even the Hajji, with his pious reverence for the relic, suggests that Lord Arglay use the Stone to restore Chloe to consciousness, the Chief Justice rejects this idea. To his thinking the Stone is immaterial since the image of the Stone, justice and equity both deriving from organic law, is the substance of their relationship. "So far as it is possible to man," he tells the Hajji, "I think that there is Justice between her and me, and if that Justice cannot help us now I do not think that any miracle will" (p. 202). The presence of Lord Arglay with his faith in reason and organic law and his ability to restore Chloe to her natural condition by exercising his authority and relying on justice is a reminder that the miracles of the Stone are not required for Justice. Lord Arglay—"The Justice of England, direct in the line of the makers and expositors of law" (p. 139)—embodies in his person and his position the justice that resides in the Stone. Eventually the Stone proves its justice and equity by giving everybody what he deserves, but the figure of Arglay reminds us that the machinery for justice exists in the phenomenal world.

The different attitudes of Chloe Burnett and Lord Arglay towards organic law are part of their differing views of the Stone and their different concepts of reality. But, more than this, Chloe's difficulty with the subject of organic law which seems to her so distant

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from people and their passions, and Lord Arglay's belief in organic law as a formal expression of communal knowledge, typify the masculine and feminine attitudes towards the nature of the reality. Lord Arglay, as a man, is controlled and directed by the masculine principle of Logos—his connection with the Logos and his submission to this principle establish a relationship between him and a nonpersonal truth, the law. As befits his nature and his vision of reality, Arglay responds to the logic and impersonality characterizing the Stone. Chloe, on the other hand, as a woman, is dominated by the feminine principle of Eros—her link with Eros and her submission to this principle lead to a relationship between her and an impersonal power, the god of love and mercy. As befits her nature and her view of reality, she responds to the beauty of the Stone, to the myths surrounding it, and to the legends told about it. Arglay seeks wisdom and Chloe toils at redemption. One of the central episodes in the narrative will serve to clarify this.

At one point Sir Giles Tumulty, infuriated by the attempts of the Persians to recover his Stone by force, divides the Stone, leaves one of the Types with Lord Arglay, and travels to Birmingham to conduct a series of experiments with a second scientist, Timothy Palliser. Together Tumulty and Palliser persuade an obliging laboratory assistant, Ezekiel Pondon, to transport himself twenty-four hours back in the past by holding the Stone and wishing himself into yesterday. Lord Arglay has witnessed the experiment through the agency of the Stone; since "the Stone is mind to mind," it illuminates and expands the intellect, allowing one mind to lodge itself in another. Tumulty's experiment has one disasterous result, which Arglay

with his appreciation of the Stone's logic anticipates—once an individual wills himself into the past he creates an imprisoning cycle because he inevitably reaches the point at which he made the decision to return to the past. In effect, the laboratory assistant has trapped himself into a recurring twenty-four hour time span. The Hajji views this offense against Pondon as less serious than the division of the Stone. As he puts it, "one is an offense against the Holy One, but the other only against man. He who divides the Unity is a greater sinner than he who makes a mockery of his brother" (p. 63). To Arglay, however, Tumulty's experiment is an offense against organic law since it interferes with the natural flow of time and human life. By perpetually enslaving Pondon to his past, Tumulty denies the young man justice and freedom. "No human being," announces the Chief Justice, "shall be turned into an automaton at the will of Giles Tumulty while I am living and sane" (p. 64).

Lord Arglay as guardian of the word and expositor of organic law is justly angry with Sir Giles's unnatural experiment and his transgression of human freedom. Sir Giles has broken the law and Arglay, as Chief Justice, feels it his duty to restore Pondon to the world of sequential time. Arglay's submission to the Logos, then, emerges in his righteous anger with Sir Giles and in his desire to free Pondon from the past. Naturally, logic and the intellect guide Arglay in his attempt to release Tumulty's victim. By the process of logical deduction, Arglay theorizes that the Stone, despite its division into several Types, is, like the law, one and indivisible or, as he concludes, "Time is in the Stone, not the Stone in time" (p. 134). If time is in the Stone, Arglay believes that he should

be able to contact Pondon's time sequence by using his own Type of the Stone to illuminate all times. With this in mind, Chloe and Arglay, grasping the Stone in their cupped hands, concentrate on the image of Pondon as he appeared when he committed himself to the past.

During this period of intense concentration, both the Chief Justice and Chloe enter a meditative trance in which each has a vision related to Pondon's escape, but Lord Arglay's visionary experience is directly related to Pondon and governed intellectually, while Chloe's is personal and painful. As so often happens in Many Dimensions, the Hajji explains why Chloe's vision, seemingly unrelated to Pondon, and not Arglay's direct and intellectually governed vision offers the victim the opportunity to escape. Pondon chose the path leading to present time when he saw a vision of Chloe; Arglay may have seen Pondon and formulated the assistant's escape, but Pondon had no awareness of the Chief Justice. The Hajji can explain this: "It may be . . . that it was by your work [Arglay's] that this man beheld her there. It was in its degree, redemption which you offered him, and if she was toiling also at redemption—the Way to the Stone is in the Stone" (p. 198).

This particular episode, in fact, epitomizes the relationship between Lord Arglay and Chloe Burnett as well as the archetypal conclusion of the narrative. Arglay, who is ruled by the masculine principle of Logos, the principle of knowledge and justice, relentlessly clings to logic and creates the situation whereby the laws of time can fulfill themselves. He sensibly deduces that if the Stone contains all time, while the human mind is limited by its ability to experience time only sequentially, then the Stone can be used to illuminate the

sequentially-controlled consciousness of Pondon and reveal to him the way to the present. What Arglay does is to formulate the principles behind Pondon's rescue. Form without substance, however, is merely a theoretical concept, and Pondon responds to Chloe's image, not to the Chief Justice's theory. If Lord Arglay directs the rescue and formulates the principles of the experiment, Chloe, because of her passionate dedication to the Stone, generates the emotional energy required in urging Pondon to make the proper selection when time past and time present converge in the Stone. She labours at redemption and includes Pondon in her struggle. If Lord Arglay's dedication to truth allows him to create form, Chloe's dedication to Eros allows her to create the substance of the rescue. The important point is that neither the man nor the woman could have performed the experiment alone—both the masculine and feminine impulses were necessary. The situation at the end of the narrative is almost identical to this one; here Chloe Burnett's mystical union with the Stone, the End of Desire, depends on the Chief Justice's authority and sanction. As she tells him before assuming her burden, "I will wait till you will have it done . . . for without you I cannot go even by myself" (p. 258). In the final analysis, then, love and innocence, the qualities emanating from the feminine principle of Eros grant salvation and redemption only when they are directed by the masculine principle of Logos.

In Williams's thinking, redemption depends on the harmonious union of the feminine and masculine principles, since only when these two principles co-inhere does man incarnate the perfect unity of the Adam and mirror the nature of the Creator. This perfect unity is,

of course, a psychic condition—the psychically integrated man or woman is androgynous in spirit. Lord Arglay is spiritually integrated at the beginning of the narrative—consequently, his position as Lord Chief Justice, the interpreter of all the laws of England; consequently, his love and respect for Chloe Burnett. Chloe is a figure on whom Arglay projects his anima, and his concern, as well as his quiet affection for her, are expressions of his interior balance and tranquility. On the other hand, initially at least, Chloe Burnett, despite her suffering, "The immortal sadness of youth . . . and a sorrow of which youth is not always conscious, the lucid knowledge of her unsatisfied desires" (p. 50), has not mastered or integrated her spiritual dimensions. In one way Many Dimensions is Chloe's story, reflecting as it does her growing awareness of the spiritual or transcendent aspect of her nature. The book recounts Chloe's struggle to unite consciousness with the unconscious, matter with spirit, and Eros with Logos. In the final sequence of the narrative, as the lights and colours of Creation first flow into and then out from her body, Chloe becomes the centre of creation and new life. Before this, however, before her eros can be released as a generative and positive force, Chloe must create a relationship with the ordering and formative principle of Logos.

Certainly one of the most significant aspects of Many Dimensions is the fact that a woman is shown to regenerate the cosmos. The Judaeo-Christian tradition, together with that of Islam, has emphasized patriarchy almost to the exclusion of any feminine or androgynous element. In all three traditions, but perhaps most militantly in Islam, there is a tendency to denigrate the material world and the

feminine powers. Erich Neumann in The Great Mother, an analysis of the archetypal feminine, points out the dangers of this one-sidedness: "modern consciousness is threatening the existence of Western mankind, for . . . masculine development has led to a hypertrophy of consciousness at the expense of the whole man."[5] Williams, then, by his treatment of the feminine in Many Dimensions departs from the patriarchal nature of Western religions, from Judaism and Islam with their prophets and patriarchs, from Christianity where the Son assumes human flesh to redeem the cosmos. Moreover, by insisting that Eros directed by Logos embodies the redemptive impulse, Williams's vision emphasizes both sides of humanity. In Williams's work the saving grace of Eros united with Logos calls our attention to both the masculine and feminine dimensions of humanity.

It is true, however, that after the first two books, all Williams's redemptive figures are women, or, to be perfectly accurate, all Williams's redemptive figures are women sustained and supported by the masculine principle. The result is that the social stereotype of woman as helpless and passive has no place in Williams's work. Indeed, while the incarnation of the divine spirit depends on the balance of Logos and Eros, one cannot avoid concluding that in Williams's fiction it is the woman with an androgynous nature who does most of the work. Early in Many Dimensions Christopher Arglay regards himself as "the passive centre of the whole affair" (p. 56). His concept of himself, quite realistic in view of his role in the narrative, well describes the men in all Williams's subsequent narratives. Perhaps because woman's conscious personality falls under the guidance of the principle of Eros, woman transcends the limitations of the ego, using

her passions to revive the fallen world of creation. Man, like Christopher Arglay, can only support and shape her creativity. Whatever his spiritual condition, man has definite limitations and the redemptive act is beyond his capabilities. In the final analysis, in Williams's work God is an androgyne; the fact that woman incarnates this transforming androgynous nature implies that for Williams the creative and generative aspects of the Great Mother play a greater role in the cyclical process of creation and destruction than do the ordering and directing aspects of the Great Father. Ultimately, Williams associates himself with a primitive religious view and a primitivistic vision of the human condition. Williams, in his concept of Deity, returns to the pre-historical period or matriarchal stage of human development when the Great Goddess dominated and directed the psychic processes of the individual and the group.[6]

In Many Dimensions Chloe Burnett's transformation from an ingénue—Chloe is an epithet of Demeter and means "little green shoot"[7]—to the archetypal Great Mother who redeems and renews the cosmos is synonymous with her quest for unity with the Stone. In fact, it is her attitude to the Stone and its effect on her which spark her spiritual transformation. When the Hajji first meets Chloe he lists the names by which the Stone has been known: the White Stone, the Stone of Suleiman ben Daood, and the End of Desire, which he says "'is its best name, as that is its best work'"[8] (p. 43). Indeed, the Hajji's arcane and prophetic knowledge is well illustrated here, for Chloe's quest for personal and communal redemption involves her submission to the Stone and her resignation of all personal desire. Consequently, at the end of the narrative when the Chief Justice

authorizes Chloe to be "the path for the Stone" and then questions her in regard to her duty, her reply suggests the tranquility and contentment typifying the mystic who has transcended the phenomenal world of desire and ego-gratification. "I have nothing at all to do," she says, evoking the Hajji's piety and urging him to comment on her spiritual condition: "Blessed for ever be the Resignation of the elect" (p. 258).

Resignation and personal sacrifice, however, are the results of a process of self-discipline and self-awareness. At the start of the narrative Chloe is seemingly indistinguishable from any other young, ordinary woman—it is the Stone and its myths which spark her imagination and impell her spiritual growth. At the same time it is significant that the Hajji, during his first meeting with Chloe, realizes that she is a chosen or an elected individual: "Yet you have a hint of the holy letters on your forehead," he tells Chloe, "and Allah shall bring you to the Resignation. For you are of Islam at heart" (p. 45).

The Hajji's recognition of Chloe's election relates to Williams's understanding of the human condition. In his thinking, individuals are chosen or elected to fill certain functions. As well, for Williams character and destiny appear to be pre-ordained, so that an individual's task is to discover his capacities and fill his pre-ordained position; the individual must find his position in a pre-determined order, rather than impose on the world his own notions of himself. An individual is what he is, so that though there are changes in character, these are not so much changes of heart as the full realization of what one has always potentially been. Williams

discusses this concept in The Figure of Beatrice in analyzing the relationship between Dante and his art: "Dante was created in order to do his business, to fulfill his function. Almighty God did not first create Dante and then find something for him to do. This is the primal law of all the images, of whatever kind; they were created for their working and in order to work" (p. 40). In Many Dimensions the Hajji, by calling our attention to Chloe's election, reminds us that Chloe's life, character, and role have been pre-determined; her work is to fulfill her vocation.[9]

The concept of election and the elect being distinguished from the group by certain signs related to the calling is common in many societies. In the Bhagavad Gita of the Hindus there is Arjuana; in Greek mythology there is Hercules; in Old Testament mythology, Moses, Abraham, and the prophets; in the New Testament, Paul and the disciples. In one way or another each of these figures receives signs of his calling and not infrequently the refusal of the elect to heed his call is reversed by threats of death. As well, according to Mircea Eliade, the same kind of sign precipitates the shamanistic calling.[10] Though the signs of shamanistic election differ from the letters of the Tetragrammaton which the Hajji sees on Chloe's forehead—shamanism is a phenomenon among primitive people and the call to election usually involves a tribal totem—the shaman's power over the spirits and his curative skills are basically the qualities Chloe ultimately wins. "Shamans are of the 'elect'," writes Eliade, "and as such they have access to a region of the sacred inaccessible to other members of the community" (p. 7). Considering this, the mark on Chloe's forehead distinguishes her from the community and indicates some identification

between her and the Stone—the letters of the Tetragrammaton form the centre of the Stone or, as Prince Ali explains to Tumulty, "they [the letters] are, in fact, the Stone" (p. 7). The sign, then, prefigures Chloe's quest after the "sacred" and the mysteries hidden from the profane members of her community.

The Tetragrammaton and the mysteries associated with it are an important part of Chloe's psychic transformation and are central in understanding Williams's concept of feminine individuation and the redemptive force.[11] In ancient cabalistic teachings the Tetragrammaton is the name of God, composed of four Hebrew letters: Yod, He, Vau, and He, each of which reveals and symbolizes one of the four aspects of divinity.[12] According to Leo Schaya, Yod symbolizes the supreme father, the first He the supreme mother, Vau the son embodying universal knowledge and consciousness, and the second He the daughter, the receptive cosmological principle, who is uncreated and created substance and who is shaped and nourished by the son (pp. 145-48). The four syllables are usually arranged to form a square and, like the Stone which is cubical in design, this square suggests perfection, harmony, balance, and completion. As well, and most relevant to the purposes here, the Tetragrammaton includes the concept that God is both male and female or androgynous, since both masculine and feminine principles form the name of God. The Tetragrammaton represents a hidden or frequently ignored concept of deity and recalls the primitive aspects of the Judaeo-Christian tradition which have been forgotten or ignored. In the Name both the masculine and feminine are defined, in contradiction to the patriarchal god of Judaism and Christianity.

It is also important to remember that the union of supreme

father and supreme mother, Shekinah, produces the world of creation and within the phenomenal world, the daughter principle is nourished and reaches form by the masculine principle of universal knowledge, the principle of consciousness or Logos. In fact, the symbolic dimensions of the Tetragrammaton are reminiscent of C.G. Jung's theories of individuation where the psyche and the ego unite to produce the complete or individuated self. In this theory, Jung sanctions the concept of androgyny as the natural or archetypal condition of man; and in this theory as well the union of masculine and feminine is transformed into an inner or psychic mystery. To Jung the psyche or soul, the inner extension of man's being, carries the qualities which are not naturally a part of consciousness—they are experienced as "other" or "contrasexual" and become conscious only through the spiritual task, the process of individuation.

This fusion of masculine and feminine, consciousness with the unconscious, in order to create the self or the spiritually integrated personality is particularly helpful in understanding Chloe's personal transformation and her ability to regenerate the world. As a woman Chloe lives in conjunction with the principle of Eros and as a daughter of Shekinah she embodies the material of creation. Chloe, however, requires the nourishment and direction of the masculine Logos if she is to discover the balance and perfection of androgynous union, for, according to the symbolism of the Tetragrammaton, wholeness and creation depend on the fusion of Logos and Eros. God is Mother and Father, and deity manifests and incarnates itself in the phenomenal world through the harmonious union of daughter and son.

The presence of the Name on Chloe's forehead, then, signifies

her divine election and more importantly indicates that the word or the Logos lives within her. Among other things, Lord Arglay is a projection of Chloe's inner spirit or animus and an incarnation of law and justice. In obeying and following his direction she really hears the masculine voice of her soul. The "hint of the holy letters" is a sign to Chloe as well as to the reader, since her progress to "the end of desire" involves her conscious recognition of the word and the animus principle. Again the symbolism of the Tetragrammaton lying at the heart of the Stone helps to explain the psychic dimensions of the narrative. As the daugher (He) requires the principle of Logos (Vau) to design and order her substance, Chloe needs the intellect of the masculine to direct her passionate attachment to the Stone. As a result, when Chloe questions the Hajji about the meaning of "the end of desire," he indicates the need for order and discipline to reach this end: "If the End is reached too violently it may mean chaos and madness . . . There is measure and degree in all things, even upon the Way" (p. 45).

Finally, in accordance with cabalistic lore, the daughter principle or feminine in the world of generation, the second He of the Tetragrammaton, has as her mission to join the flesh with the word; with this accomplished, the daughter is transformed and lifted by the Assumption to become one with Shekinah, the feminine in regeneration (Heline, p. 137). Chloe, in her final actions, joins flesh with the word and incarnates the Shekinah. By way of this, Williams sanctions the apotheosis of the feminine and re-introduces the feminine principle to the Godhead. Earlier in the narrative while Arglay broods about the division of the Stone and the dissension it has introduced into the

world, Williams indicates that the relationship between Arglay and Chloe parallels the Joseph-Mary union of Christian tradition. In the current relationship, Arglay's skepticism has been "touched by a warmer consciousness, for . . . within his willing friendship, there was growing the intense secret of Chloe's devotion to the Mystery. As if a Joseph with more agnostic irony than tradition usually allows sheltered and sustained a Mary of a more tempestuous past than the Virgin Mother is believed to have either endured or enjoyed" (p. 194).[12]

The obvious difference between the traditional union of Mary and Joseph and the modern relationship between Chloe and Arglay is that while Mary gives birth to a son who redeems and transforms the world of man, Chloe, through her devotion to the Stone and her surrender to its numinous power, unites her flesh with the Transcendence—the gods within and the gods without. The imagery accompanying her final mission really tells the story: when Chloe holds the Stone the lightness and darkness of Creation inhering in the relic mingle within her body and finally even the Stone disappears into her body: "Translucency entered it [her body], and through and in the limbs the darkness which was the Tetragrammaton moved and hid and revealed. . . . what the Stone had been she now was" (p. 261). Though the imagery is not explicitly sexual and though Williams does not mention conception, it is significant that Chloe after her union with the Stone exists in a state of semi-paralysis for nine months (p. 264) before her flesh follows her spirit to the Resignation. As one critic has stated: "To Williams the Messias is not a God who became man, but an eternally recurring conjunction of the Word and Flesh, nature and supernature."[13] With this modern Virgin Mother, the name of God forming the centre of the Stone unites with Chloe's flesh, giving

birth to the goddess whose sacrifice restores the harmony between the natural and supernatural worlds.

Williams's belief in woman's predisposition towards sacrifice and "victimization" perhaps explains why he favours women as redemptive figures. In the Prelude to his poetic sequence, The Region of the Summer Stars, Williams associates woman with the sacrifice of the dying god:

> Only the woman of earth
> by primal dispensation, little by themselves understood,
> shared with that Sacrifice the victimization of blood.[14]

Later, in the same sequence, Taliessin, the court poet, speaks to the court women of their natural association with the Sacrifice, declaring that "woman's flesh lives the quest of the Grail" (p. 144). In the poetry, woman by virtue of her menstrual cycle, shares naturally in the sacrifice, though she is not consciously aware of this. Still, her monthly loss of blood is symbolic of a supernatural function; it is a temporal sign of her election. In Many Dimensions Williams develops the connection between woman and the dying god one step further—here woman does not indirectly or symbolically participate in the sacrifice of the god, rather Chloe incarnates divinity by her submission to the power of Logos and by her natural, feminine affiliation with Eros.

Williams's concept of woman's natural and innate association with sacrifice and his ideas of woman's growth to spiritual maturity of course invite a Jungian analysis of Many Dimensions since Jung's ideas of female individuation, and particularly those of his disciple Erich Neumann, are almost identical to Williams's ideas of female spirituality. Although terminology may be slightly confusing—

Williams is ultimately interested in the union of Eros and Logos while individuation involves the conjunction of ego and psyche—we must remember that soul and psyche are virtually interchangeable in meaning. If one word is more secular in its intent than the other, to a mythic writer like Williams the gods within (Jung's archetypal figures) and the gods without (the gods of traditional religions) are ultimately reflections of each other. In other words, the process of individuation and Chloe's developing awareness of the Stone are not qualitatively different, though Williams's language, of course, differs from that of the psychologist.

Chloe's spiritual and psychological transformation from a relatively egocentric woman to the incarnation of the selfless and nourishing Great Mother reflects her desire for a more intense relationship with reality. Her dissatisfaction with the mundane world is clear at the beginning of Many Dimensions: she thrills to the Hajji's myths and fables of Suleiman and she studies the history of the Divine Name or Tetragrammaton, but her personal relationships, especially that with Frank Lindsay, her current boyfriend, are tedious and grow from her sense of duty rather than from her passions. Obviously Chloe is more intrigued by the world of myth and imagination than by the profane world and its pleasures.

Aware of her thwarted desires and the limitations of the secular life, Chloe quite naturally responds to the Hajji's myths and to the Stone which transcends the ordinary limits of time and space. She appears to accept the Hajji's pronouncement of her election and though chosen individuals sometimes shirk their calls, Chloe never hesitates in her duty. She reacts immediately when Mrs. Sheldrake, the wife of

a wealthy businessman who has bought a Type of the Stone, uses her husband's Type for rapid transport through space and later Chloe physically attacks Sir Giles Tumulty when he threatens to divide the Stone at Lord Birlesmere's conference. The first serious challenge to Chloe's growing devotion to the Stone and the first overt sign of her spiritual development emerge when she and Lord Arglay rescue Pondon.

Sir Giles, oddly enough, explains Chloe's part in Pondon's rescue when he snidely informs Lord Arglay and his secretary of their respective roles: "You play your office, Arglay, and Miss Burnett can play her sex. Justice and innocence, that's your line, though I don't suppose either of you's either" (p. 41). Sir Giles's sarcasm is, of course, misguided—Arglay does become justice and directs Chloe's innocence so that Pondon is released. At this point, as we have seen, the masculine and feminine impulses unite and discover a time governing all times and a way of freeing the unfortunate assistant. At the same time, Chloe's toil in the Stone during this incident is a struggle with her inner psychic forces and a step on her way to "the end of desire." Here she makes a choice leading to the initial separation between herself and her mortality.

The Hajji explains later that Chloe does not overtly struggle for Pondon's freedom and for the concept of justice, that rather she labours for redemption. In her meditations the battle for redemption appears as a struggle between the "intimate but austere government" of Lord Arglay and the affectionate esteem of Frank Lindsay. The timeless character of Chloe's mystical experience is made clear when during her trance she feels herself age, while "Times upon times seemed

to pass as she waited, without the power of choice between this and that" (p. 138). The Stone, too, contains "times upon times," a sign that Chloe's mystical experience, unlike that of Lord Arglay whose experience is concrete, takes place within the Stone itself. In other words, Chloe enters the timeless or numinous world of the Stone, while Arglay, again acting under the auspices of the masculine principle, directs her operation.

The meaning of the Stone, as the Hajji tells Chloe and Lord Arglay, depends on the individual—each person assigns his own meaning to the Stone and this conception says something about the individual. "[It is] Matter to matter," Hajji Ibrahim states, "but perhaps mind to mind, and soul to soul" (p. 56). Secularly governed individuals like Tumulty, Sheldrake, and Birlesmere do indeed regard the Stone simply as matter for their manipulations; Arglay, impressed by its logic, views the Stone, as an extension of organic law and human consciousness. Chloe, on the other hand, transported by its myths and convinced of its power, regards the Stone as a living organism; the Stone is neither matter nor mind to her, but an outward and visible sign of supernatural power.

The link between stone and numinous power is not original to Williams; indeed, this connection is universal. For example, M.L. Von Franz in "The Process of Individuation," analyzes the role stone symbolism has played in this process and concludes by saying that "the stone symbolizes what is perhaps the simplest and deepest experience—the experience of something eternal that man can have in those moments when he feels immortal and unalterable."[15] Another Jungian psychologist, Jolande Jacobi, borrows from Dionysius the Areopagite (a theolo-

gian with whom Williams was familiar and to whom he frequently refers), to support her definition of an archetype—"They say of God that he is...an Archetypal Stone"[16]—while Mircea Eliade explains man's fascination with stone by reference to its virtual indestructability and uniqueness: "a rock reveals itself to be sacred because its very existence is a hierophany: incompressible, invulnerable, it is that which man is not. It resists time; its reality is coupled with perenniality" (Cosmos and History, p. 4). Von Franz, Dionysius the Aeropagite, and Eliade all elucidate Chloe Burnett's concept of the Stone—to her passionately religious temperament, the Stone is permanent and sacred and an object of numinosity and power. At the same time, though the reader and not Chloe is aware of this, the Stone is an image of her own inner nature or psyche, the timeless aspect of self she assumes during the quest for Pondon. The Stone, then, which is "soul to soul," mirrors Williams's concept of the relationship between the numinous and the phenomenal—the supernatural inheres in the world of nature; the Stone or the gods within and the Stone or the god without are not separate and distinct, but two parts of a whole.

The figure of Lord Arglay and the importance of his office occupy a central position in Chloe's meditative trance. As she holds the Stone and enters its timeless reality, "she saw the figure of Lord Arglay . . . the Justice of England, direct in the line of makers and expositors of law. Other names arose, Suleiman and Charlemagne and Augustus, the Khalifs and Caesars of the world, of a world in which a kiss was a moment but their work was final and endured" (p. 139). This vision of Justice in many of its incarnations creates

a situation in which Chloe has little choice of action; under the direction of the justice working in her, she is forced to abandon her past and relinquish her imagined future. The presence of Lord Arglay, upon whom she projects her animus, tempers her impetuosity and insures that even her surrender to the numinosity of the Stone will be directed by the logic of organic law—"There is measure and degree in all things, even upon the Way" (p. 45).

If Chloe's spiritual inclination is to negate images and to surrender her personal will to the rule of Justice, Lord Arglay's intellectual inclination is to affirm the world of images and his duty is to mete out Justice. This idea—that Arglay offers what Chloe makes possible through her labours—appears in a different but related set of images. At one point, Arglay describes himself as "the passive centre of the whole affair" (p. 56), and at another, Oliver Doncaster refers to Chloe's attack on Sir Giles as "passion acting in lucidity" (p. 156). Through this difference in their roles Williams implies that Arglay, as centre, directs Chloe's quest for "the end of desire" and spiritual integration. The image of the circle without any circumference appears repeatedly in Williams's writing; in The Figure of Beatrice, for example, he cites St. Bonaventura's definition of Love: "God is a circle whose centre is everywhere and whose circumference nowhere" (p. 24).[17] Obviously Lord Arglay is not a god to Chloe—she adopts this position only when Sir Giles interferes with her consciousness—but as the incarnation of Justice and a descendent of Solomon, Arglay reveals the Will of God in the world of creation; he is the centre without circumference and the force giving order and lucidity to Chloe's passionate devotion

to the Stone. The importance of his office and his personal integrity are emphasized when he quotes Bracton's concept of kingship and law. Late in the narrative Arglay chides Chloe for confusing Austin with Bracton. "Don't you know the sound of Bracton's voice when you hear it?" he says, "Therefore let the king attribute to the law that which the law attributes to him, namely domination and power. For where the will rules and not the law is no king" (p. 214). In Bracton's terms, Arglay is the just lawgiver who elevates his office above his person and sees himself as a mere pathway for Justice; and in the context of Many Dimensions Justice is an image of the Transcendence as it reveals itself in the world of phenomena.

The first step in Chloe's struggle for psychic integration involves her negation of her personal past and future and her recognition of Lord Arglay's authority. By freeing herself from the dictates of her personal will and the whims of ego, Chloe psychically prepares herself to incorporate the transpersonal energy of the unconscious. Two of the chapters in Many Dimensions, "The First Refusal of Chloe Burnett" and "The Second Refusal of Chloe Burnett," emphasize by title and in content Chloe's continuing battle with her ego and the powers of consciousness. In the first chapter Chloe denies Frank Lindsay her Type of the Stone—he hopes to borrow it and use it as an aid to his memory when he writes examinations; in the second chapter she refuses to use the Stone to protect herself, although she is in danger from an unknown assailant. "Refusal" is, of course, important in the life of any mystic and these chapters, based on negation and denial, underscore Chloe's mystical and self-abnegating character.

Chloe's "refusals," however, work in two directions. After she

has severed her relationship with Lindsay by denying him her Type of the Stone, she dreams of King Solomon and sees a ring on his right hand. This dream is precipitated by her desire to ask "Suleiman ben Daood himself what the proper use of the Stone was" (p. 166), and ends when the King's uplifted, ringed finger blasts her with its burning light: "But what was in or on it [the ring] Chloe did not see, for there leapt upon her . . . a blinding light, and at once her whole being felt a sudden devastating pain and then a sense of satisfaction entire and exquisite, as if desires beyond her knowledge had been evoked and contented" (p. 169). The images Williams selects in describing Chloe's dream experience are quite apparently sexual, while the description of her pain, satisfaction, and contentment suggests sexual orgasm. The full impact of this, however, is not clear until after "The Second Refusal of Chloe Burnett," a chapter which shows that Chloe has understood the King's answer to her question concerning the Stone and that her dream of symbolic sexual union has brought her closer to "the end of desire."

Near the end of the narrative, Prince Ali, spurred on by Sir Giles whose dislike for Chloe and Arglay begins to threaten his stability, determines to recover Chloe's Type of the Stone by whatever means he thinks necessary. His scheme involves entering Chloe's bedroom while she sleeps, drugging her, and searching for the Type. Immediately before the attack Chloe puzzles over the questions of Justice and will in connection with Bracton's analysis of this problem; "<u>Attribuat igitur</u>—let the King attribute to the law—But how to find the law? The Stone, Lord Arglay, God—the End of Desire?" (p. 215) In spite of her confusion, when the time for courage and spiritual action

arises, Chloe remembers what she has learned at the Court of Solomon—in a silent prayer she surrenders her will to the Will of God: "Thy will . . . do . . . do if Thou wilt; or . . . or . . . not" (p. 218, ellipses are Williams's). When Ali lays his hands on Chloe the tranquility of her prayer is broken, for immediately his body is burnt, mangled, and cast into the street. The text suggests that his death is just and deserved since it has the sanction of Solomon who according to biblical myth and tradition was the wisest of men: Justice is served when Chloe feels "a vibration . . . through her, as if a note of music had been struck along her whole frame, and far off she heard as it were a single trumpet at the gate of the house of Suleiman with a prolonged blast saluting the dawn" (p. 219). The music of Chloe's body coincides with Suleiman's trumpets and, one might add, with the trumpets of the Last Judgement which sound in the Book of Revelations. If the trumpets of the Last Judgement are prototypical, the music emanating from Chloe's frame and the horn of Suleiman are archetypal manifestations of the prototype and announce the end of the ungodly and the assertion of Justice. This is not to say that Many Dimensions is eschatological in its view of time; Prince Ali, who depends on violence to fulfill his religious quest and who violates one of the elect, is judged and destroyed, but Chloe survives the judgement and remains a promise of cosmic regeneration. Quite clearly, in this end there is a beginning.

The Hajji explains both Chloe's dream and Ali's death by introducing a third mystery into the narrative, the Ring of Solomon. According to the Hajji's lore:

> In the Crown of Suleiman . . . there was a Stone
> and this Stone was . . . the First Matter of Creation.
> . . . But on the hand of the King there was a
> Ring and in the Ring another secret, more holy

> and terrible than the Stone. For within the Ring there was a point of Light which is the Spirit of Creation. . . . This was the Justice and the Wisdom of Suleiman by which all souls were made manifest to him and all causes rightly determined. . . . the Light of it is in the Stone . . . and the Power of it is in the soul and body of any who have sought the union with the Stone, so that whoever touches them in anger or hatred or evil desire is subjected to the light and Power of the Adornment of the Unity. (pp. 227-28)[18]

In view of the Hajji's explanation one can understand Ali's destruction, but this new information also explains Chloe's dream and the dream's sexual content. If the Ring and Stone symbolize the Spirit and Matter or the Father and Mother of creation, then the blast of light directed at Chloe during her dream and the supreme contentment she experiences afterwards express another conjunction of Spirit and Matter or Logos and Eros. During the search for Pondon, Chloe is identified with the Stone, the First Matter of Creation, and during the dream she, as Great Mother and the material of creation, unites with the Spirit of Creation. In other words, Williams uses a sexual metaphor to describe a mystical experience. The sexual image, however, serves a double purpose—besides pointing to Chloe's mystical union, it explains her newly acquired psychic androgyny. In the dream Chloe completes the psychic journey into the pre-lapsarian world of the Adam: as matter impregnated by the light of creation she regains the androgynous nature of man created in the image of an androgynous god. Moreover, as the conjunction of Eros and Logos and the incarnation of the Mother with a saviour in her womb, Chloe is an archetypal manifestation of the redemptive god.

Williams emphasizes Chloe's new and transpersonal identity as Great Mother by linking her with the supreme feminine element of the

Tetragrammaton mysteries, Shekinah who gazed upon the Stone and gave birth to the world of creation. As a result, when Lord Arglay views the illuminated Stone, the Stone containing the Light of the Ring, as it lies beside Chloe's illuminated flesh, he sees them as identical substances: "For the hand and the Stone were to his eyes both softly translucent . . . the matter of both was the same, and if the one was to be raised the other was capable of raising it. He permitted for a moment the fancy that the hand was but pausing before it lifted up, not the Stone, but the whole world, playing with it as a ball upon its palm" (p. 230). Through her subordination to the Will behind the Stone and in her new freedom from personal desire, Chloe enacts the operation suggested in the creed of St. Athanasius: "Not by the conversion of the Godhead into flesh, but by the taking of the Manhood into God."[19] Williams frequently refers to St. Athanasius's definition of the Incarnation, perhaps because no other definition so well expresses Williams's own view of that mystery and his vision of the inter-relationship between the supernatural and the natural worlds. To Williams, the incarnation was not a unique event giving shape and meaning to human history, but an archetypal or recurring event whereby the numinous appears in the created world to regenerate the cosmos and obliterate the destructive results of the Fall. Just as Williams considers time to be cyclical and regenerative, then, he believes that the numinous inheres in the phenomenal though at times it may be veiled from human eyes.

After Ali's death and Arglay's vision of Chloe's illuminated flesh, the end of the narrative seems almost anti-climactic. Despite this inevitability, however, it is necessary that the mythic pattern

be complete; myth is story and requires an ending while the incarnation is the beginning of a process, not the end of one. In Many Dimensions the necessity for something conclusive and concrete is spelled out in the social and political situations developing as a result of the Stone's presence—the government resorts to duplicity and intrigue to quell the controversy over the Stone; the people reply with riots and threats of civil disobedience; the newspapers are filled with rumours of war and turmoil in the East; Sir Giles Tumulty is free to conduct experiments which make a mockery of Justice. Though Chloe's passion and obedience to the Stone and the Ring have, as the Hajji explains: "made an opportunity for the Stone . . . to operate in the external world," the old man knows that, "there it could at best only heal and destroy and its place was not there" (p. 253). If Chloe's union with Logos is to have a material effect on the world, she requires the judgement and wisdom of Lord Arglay.

The conclusion of Many Dimensions demonstrates the principle operating since its beginning and the one governing the relationship between Chloe and Lord Arglay. Man in his capacity as an intelligent and rational being has the ability to realize the nature of organic law and, having understood this process and formulated his systems of Justice, he must allow Justice to direct civilized life. Justice without Mercy, however, is incomplete and meaningless. Lord Arglay's final pronouncement in his capacity as Chief Justice of England has no meaning apart from Chloe's willing obedience to him and her submission to a transpersonal system of laws. Consequently, when Arglay rules that it is a violation of organic law "to loose upon earth that [the Stone] which does not belong to the earth" (p. 257), he delivers

his decision "as if he gave judgement from his seat in the Court" (p. 256) and he refers to the role of the court in an earlier conjunction of Justice and Mercy:

> For if this is a matter of claimants then even those very terrible opposites shall abide the judgement of the Court to which chance, or it may be more than chance, has brought them, as it was said in one of the myths of our race that a god was content to submit to the word of the Roman law. But it is not our habit to wash our hands of these things, whatever god or people come before us. . . . So that I say that it is necessary first that it may be offered again to itself. . . . And therefore there is but one Path for the Stone, and since she has made herself that we will determine the matter so. (pp. 256-57)

Arglay's reference to the supremacy of the Court and to the submission of a "god" clarifies Chloe's words—"I have nothing at all to do" (p. 258); and her actions—she offers to the Stone "all those who for any purpose of good or evil had laid their hands or fixed their desires upon the Stone" (p. 259). At the end of the narrative Chloe is a centre and a path for the Will to move in the world of creation; like the god who preceded her she is the perfect conjunction of Eros and Logos. It is appropriate, then, that Arglay sees all of creation in Chloe's form and in the Stone she holds, and that he sees that "from a point infinitely far a continual vibration mingled itself with the myriad actions of men" (p. 260). While the others kneel about Chloe with bowed heads, Arglay watches the Tetragrammaton at its centre become one with her body: "The Stone sank slowly through her whole presented nature to its place in the order of the universe, and that mysterious visibility of the First Matter

returned to the invisibility from which it had been summoned to dwell in the Crown of Suleiman the King" (p. 262). It takes a full nine months for the process of organic law to complete itself with Chloe's physical death, but on the day of her immolation the forces of Justice and Mercy intervene in the phenomenal world: Sir Giles is destroyed by the Stone which he sought to control and his unfortunate victim at Wandsworth, who has been lingering between life and death, is granted a merciful death. These are only the most obvious manifestations of a universal healing, for the sacrificial death of the Great Mother and her spiritual return to the androgynous state of primal man eradicate the disturbances in the organic laws of the universe. Though the cycles of creation, destruction, and re-creation will continue, Chloe's death temporarily stays the forces of chaos and creates a new beginning.

Chloe's final submission to Lord Arglay and to the law of the Stone symbolizes her spiritual wholeness and her union with "the End of Desire." On the other hand, in psychological terms, it suggests the completion of the individuation process. Having endured the dialectical interaction of psyche and ego, Chloe achieves psychic wholeness and the compassion to participate in the universal order without regard to the whims of her ego. At the risk of appearing to be reductive one can point out that Chloe's psychic integration is replete with the archetypal symbols and events which Jung describes in his analysis of the individuation process—she finds her shadow in Tumulty, her wiseman or guide in the Hajji who possesses the knowledge of all mysteries, her animus in Arglay who is identified with the Stone, itself a symbol of the soul. The Stone functions

as a symbol of Chloe's psyche or soul and during the search for Pondon, her dream of Solomon's court, and Prince Ali's attack, Chloe accomplishes the timeless and necessary exploration of the unconscious. What is important, however, is not that there exists a direct correlation between Williams's art and Jung's theories, but that Chloe's quest is the one Jung describes as archetypal. Her psychic and spiritual victories express the human orientation towards wholeness and integration, rather than invoking any predetermined paradigm of what constitutes heroism. To put it another way, Williams is not working with an implanted theory but evoking an archetypal situation.

If the archetypal pattern of Many Dimensions is governed by three archetypal acts—Creation, Fall, and Redemption, the archetypal figure in the narrative is the woman who by submitting her ego to a transpersonal power achieves the psychic androgyny characterizing the conjunction of Eros and Logos. When Chloe holds the Stone she is both masculine and feminine, although her womanhood asserts itself in the guise of Shekinah, the Great Mother, pregnant with the forces of redemption and rejuvenation. Clearly, a woman's psychic integration satisfies personal and universal needs. This is just the point in Erich Newmann's study of feminine psychic development, Amor and Psyche.[20] Taking Apuleius's tale of Amor and Psyche as a model of feminine individuation, Neumann explains the unique qualities of feminine psychic development and differentiates between the natural male and female response to individuation. While insisting that a woman's individuation depends on the masculine principle—as Psyche relies on masculine power and direction and as Chloe relies on the

principle of Logos associated with Lord Arglay, a projection of her animus figure, Neumann also insists that "Feminine individuation and the spiritual development of the feminine. . . are always effected through love" (p. 110). This distinguishes the feminine from the masculine, since the masculine ego, rather than accepting its fate, reacts with protest, defiance, and resistance. Because Psyche loves Amor and is willing to endure various ordeals in pursuit of him, Psyche forsakes her ego and discovers what Jungian psychologists call the Self. Similarly, because Chloe Burnett adores the Stone and suffers in her efforts to preserve its wholeness and integrity, she recovers her radical innocence. She, too, becomes Psyche.[21]

At the end of Psyche's struggles with the forces of light and darkness, Amor intervenes on her behalf; Psyche is received by the gods of Olympus, deified, and eternally united with her lover-husband. According to Neumann, "this signifies that the soul's individual ability to love is divine, and that transformation by love is a mystery that deifies" (p. 136). But more than this, Psyche gains her divine place by "the experience of mortality, the passage through death to rebirth and resurrection" (p. 137). It is her very humanity and mortality which allow her to love and which account for her apotheosis.

Eternally united with Amor, Psyche is the feminine self joined with the masculine godhead, the redeeming logos in herself which she experiences as the transcendent figure of Amor . Chloe Burnett, like the mythical Psyche, is rooted in her mortality and her transformation takes her full circle, through life, death, rebirth, and resurrection. As well, Chloe's passion is a love which deifies, for when the Great

Mother surrenders her mortality to insure the regeneration of the cosmos, she becomes one with the Matter and Spirit of Creation. At the end of Many Dimensions the Hajji reminds us that "Her spirit is in the Resignation" (p. 265) and the narrator reinforces this opinion by telling us that on the day of her immolation "her inner being had been caught with the Stone into the Unity" (p. 267). In the light of these comments, one concludes that in Many Dimensions the feminine regains a position in the Godhead; here the fierce and jealous God of Judaism, Christianity, and Islam gives way to the androgynous God who tempers Justice with Mercy and who revitalizes Logos with Eros.

Many Dimensions breaks with Christian tradition in its insistence on the masculine and feminine nature of God and in its archetypal character. The narrative is archetypal in Jung's sense of psychic completion and in Eliade's sense of eternal recurrence. In Many Dimensions the gods without are identified with the gods within, Jung's archetypes; as well, the conjunction of Word and Flesh appears as a continually recurring phenomenon rather than a unique historical event. At first reading, however, the narrative seems to lack the regeneration which the myth promises. The world Chloe leaves, far from being a regenerated and harmonious cosmos, seems to be in the hands of corrupt and self-seeking politicians. Only Lord Arglay is left to pursue his selfless devotion to organic law, so that rather than escaping the world of time and history Many Dimensions seems to be rooted in the world of the Fall. There are, however, at least two solutions to this problem.

It is necessary to distinguish between Williams's characters and the reader. While Chloe, and even Arglay, remain unaware of what

exactly she has accomplished, the reader escapes the historical and fallen world by discerning the archetypal pattern and identifying with it. Chloe might not know that she is the conjunction of Word and Flesh and the redeeming goddess, but the reader does. Many Dimensions, then, makes an extra demand on the reader; Chloe performs the redemptive act by negating her mortality, but the reader must discover the ensuing regeneration for himself.

Another explanation for the disillusion and secularism which appears to dominate the conclusion of Many Dimensions lies in the relationship between Chloe's election and her death. Earlier it was suggested that Chloe's election and her quest had much in common with shamanistic election and the shaman's quest for knowledge. Both Chloe and the shaman have access to mysteries which are normally hidden from other members of the community and both use their powers to further communal health and cohesion. Yet, as Andreas Lommel informs us in Shamanism—The Beginnings of Art, "To shamanize means to render 'the spirits' subservient to oneself."[22] The shaman performs the same duties as Chloe but he returns from his egoless state of trance in order to enrich and renew his community. In this context, Chloe could be viewed as a failed shaman—what she does for others she cannot do for herself and without her presence communal life has little purpose or meaning. In the final analysis, however, this argument does not stand up. The archetypal pattern of Many Dimensions assures us that the god or goddess will come again and that the movements of creation and destruction will eternally recur. The same pattern, with a slight difference, prevails in Williams's next mythic narrative, The Place of the Lion. Here Anthony Durrant, the

practising shaman, manages to save his community, his friend, his lover, and himself.

Notes

[1]Because Williams's books are the narrative equivalents of archetypal or ritual acts which form man's sacred or mythic history, I refer to them as "mythic narratives" rather than as novels or romances. For a fuller understanding of the difference between the mythic narrative and the novel, see Evelyn J. Hinz, "Hierogamy versus Wedlock: Types of Marriage Plots and Their Relationship to Genres of Prose Fiction," PMLA, Vol. 91 (No. 5, 1976), 900-13.

[2]Williams's androgynous vision does not crystallize until his third mythic narrative, Many Dimensions. Nevertheless, the seeds of this concept are evident in his first two narratives and I have chosen to analyze the beginnings of this idea, as they appear in Shadows of Ecstasy and War in Heaven, in an appendix.

[3] Richard McKeon, An Introduction to Aristotle (Chicago and London: University of Chicago Press, 1947), p. 678. In the Poetics Aristotle writes that, "The myth or plot is the principle and soul of tragedy. Character comes second in importance and thought third." According to Aristotle, then, story and plot are synonymous with "mythos," so that by describing plot or story we should also be identifying myth. While this is usually true in Williams, it should be added that his complex imagery, dense language, and sophisticated thought often take him a long way from simple story, say, for example, from the kind of thing C.S. Lewis accomplishes in The Narnia Tales. Still, story is important in Williams and its importance helps to differentiate between his genre and the modern novel with its deprecation of story and elevation of character.

[4]Charles Williams, Many Dimensions (1931; rpt. Grand Rapids: William B. Eerdmans Pub. Co., 1970), p. 42. All subsequent references to Many Dimensions will be to this edition and will be included in the text in parentheses.

[5]Erich Neumann, The Great Mother: An Analysis of the Archetype, trans. Ralph Manheim (1955; rpt. Princeton: Princeton University Press, 1972), p. 57.

[6]For an analysis of the matriarchal stage of human development see Erich Neumann, The Great Mother, especially "The Primordial Goddess," pp. 94-119. See also Robert Graves, The White Goddess (1948: rpt. New York: The Noonday Press, 1969), which is a study of the relationship between the Goddess and poetry, and takes as its thesis that "the language of poetic myth anciently current in the Mediterranean and Northern Europe was a magical language bound up with popular religious ceremonies in honour of the Moon-goddess, or Muse, some of them dating from the Old Stone Age, and that this remains the language of 'true' poetry" (pp. 9-10).

[7]E.G. Withycombe, The Oxford Dictionary of English Christian Names

(London: Oxford University Press, 1973), p. 60.

[8]The role of the Hajji in Many Dimensions is essentially that of the wise man. Because the Hajji is a repository of arcane knowledge and uses his knowledge to interpret the action, Williams, unlike Eliot, Joyce, or Yeats, does not allude to sources which are external to his work. In other words, in Many Dimensions the archetypal experience is innate and organic; there is no need to have a copy of Jessie Weston, Homer, or A Vision at hand.

[9]In view of the lowly status of woman in Islam, the Holy Letters on Chloe's forehead and the Hajji's recognition and interpretation of them is more evidence that Williams quite consciously redresses the almost thoroughly patriarchal nature of Western culture.

[10]Mircea Eliade, Shamanism: Archaic Techniques of Ecstasy, trans. William B. Trask (1964; reprint. Princeton: Princeton University Press, 1972), pp. 23, 28, 32, 67 and 109.

[11]In her introduction to The Image of the City Anne Ridler points out that Williams joined the Order of the Golden Dawn about 1917—he and his wife disagreed about the exact year of his membership. Ridler also discusses Williams's interest in cabalistic writings and points out that about the same time as he joined the Order of the Golden Dawn, he read The Secret Doctrine of Israel (pp. xxiii-xxv). From this information it is clear that Williams, as early as 1917, would have been familiar with the idea of androgyny in mystical texts and especially with the Tetragrammaton which, among other things, symbolizes androgynous unity.

[12]While there are many studies of the Cabala and the meaning of the Tetragrammaton in cabalistic lore, for my purposes the most important are Leo Schaya, The Universal Meaning of the Kabbalah, trans. Nancy Pearson (Secaucus: University Books, 1971) and Corine Heline, Tarot and the Bible (La Canada: New Age Press, 1969).

[13]Evelyn J. Hinz, "An Introduction to The Greater Trumps," English Studies in Canada I (Summer 1975), p. 257.

[14]Charles Williams, The Region of the Summer Stars in Taliessin Through Logres; The Region of the Summer Stars and Arthurian Torso by Charles Williams and C.S. Lewis, intro. Mary McDermott Shidler (Grand Rapids: William B. Eerdmans Pub. Co., 1974), p. 122. In Arthurian Torso, pp. 333-35, C.S. Lewis discusses the relationship between the menstrual flow of women and Williams's concept of sacrifice.

[15]M.L. Von Franz, "The Process of Individuation" in Man and His Symbols, ed. and intro. Carl G. Jung (New York: Dell Books, 1969), p. 221.

[16]Jolande Jacobi, Complex, Archetype, Symbol in the Psychology of Carl Jung (Princeton: Princeton University Press, 1974), p. 34.

[17]In Shadows of Ecstasy Williams writes that Philip in his vision

of Rosamond comes close to St. Augustine's definition of God: "God is a circle, whose centre is everywhere and his circumference nowhere" (p. 36). In The Figure of Beatrice he correctly attributes the maxim to St. Bonaventura, though here Williams's phrasing is slightly different.

[18]Rudolf Otto, The Idea of the Holy, asserts that the "numinous" cannot be directly transmitted, instead it "can only be induced, incited and aroused. This is least of all possible by mere phrases or external symbol. . . . More of the experience lives in reverent attitude and gesture, in tone and voice and demeanor..." (p. 60). Because Williams uses language to communicate the numinous, he must depend on "mere phrases." Here and elsewhere, however, when the Hajji speaks of the Stone and Ring, his choice of language, his tone, and his attitude demonstrate his awe and humility before the numinous.

[19]In The Figure of Beatrice (p. 9), Williams quotes St. Anthanasius, but the maxim is also important in several of the narratives, particularly in The Greater Trumps where the Creed is sung at the Christmas service which Nancy Coningsby attends.

[20]Erich Neumann, Amor and Psyche: The Psychic Development of the Feminine, trans. Ralph Manheim (Princeton: Princeton University Press, 1956).

[21]For another modern view of the myth of Amor and Psyche, see C.S. Lewis, Till We Have Faces (Grand Rapids: William B. Eerdmanns Pub. Co., 1966).

[22]Andreas Lommel, Shamanism—The Beginnings of Art (New York: McGraw-Hill, 1967), p. 7.

CHAPTER TWO

The Place of the Lion

Williams's fourth mythic narrative, The Place of the Lion, published in 1931, examines the relationship between the archetypes from the numinous world and their material emanations in the phenomenal world. Although the earlier works, War in Heaven and Many Dimensions, even to some extent Shadows of Ecstasy, suggested the nature of this relationship, it is not until The Place of the Lion that Williams defines his archetypal theory and puts it into practise.[1] In War in Heaven and Many Dimensions Williams's archetypal vision is evident in the concept of eternal recurrence. The communion service at the end of War in Heaven suggests the archetypal act of creation, while in Many Dimensions Chloe Burnett's psychic androgyny and her final surrender to the Stone suggest a return to primal innocence and the regeneration of a fallen world.

In The Place of the Lion Williams's archetypal vision is even clearer. Not only does Anthony Durrant repeat Adam's act by naming the beasts and exercising man's authority over them, but here Williams suggests a Jungian and to some extent a Platonic view of reality. The archetypal powers themselves exist in a numinal world beyond time and space, while their corresponding images in the phenomenal world are pale shadows of these archetypes. The Place of the Lion is archetypal in plot and action since the events of the story are timeless and eternally recurring, but, in addition, the concepts underlying and determining its action are archetypal. The world of creation, the material and visible world of The Place of the Lion, is an incarnation

or manifestation of the numinous or archetypal world. Consequently, in The Place of the Lion phenomenal reality makes sense only in terms of numinal reality; the world of things depends on the world of archetypes.

One of the characteristics of Many Dimensions is the way in which it develops archetypal experience through action, or, to put it in another way, since the concepts behind Williams's art are universal, they become archetypal when they are used to formulate plot.[2] In Many Dimensions Williams reveals the archetypal quality of human experience through the actions of his characters, rather than having the actions of his characters conform to any pre-determined pattern. The importance of this in archetypal literature is examined by Leslie Fiedler in "Archetype and Signature" where he analyzes the way in which twentieth-century artists have treated archetypes. "The poet," writes Fiedler, "can ironically manipulate the shreds and patches of outlived mythologies, fragments shored against our ruins. Eliot, Joyce, Ezra Pound, and Thomas Mann have all made attempts of the latter sort, writing finally not archetypal poetry, but poetry about archetypes, in which plot (anciently mythos itself) founders under the burden of overt explication, or disappears completely."[3]

Williams avoids writing "about archetypes" by eschewing what Fiedler calls the "ironic manipulation" of mythologies. Consequently, plot or action, originally mythos, are not immaterial to William's narratives but responsible for the development of the archetypal content and the mythic dimensions of the works.[4] In The Place of the Lion the plot evokes the myth of Adam's naming of the beasts and his assertion of dominion over them, and his authority over himself.

Still, Williams does not import the myth as it unfolds in Genesis and allow the old story to dictate the new. Anthony Durrant is a thoroughly twentieth-century man encountering his archetypal nature in a thoroughly twentieth-century world, though Williams reveals in Anthony's experience the recurring and timeless myth of the Adam. In other words, in Aristotelean fashion, plot and myth are synonymous.

A second characteristic of the archetypal method in The Place of the Lion, and in most of Williams's narratives, is its self-sufficiency and independence. While Williams might have agreed to some extent with T.S. Eliot's view of tradition—Williams's book on Dante and his study of the English poets indicate that he had great respect for "the classics"—his mythic method does not depend on a reader's acquaintance "with the whole of literature of Europe from Homer and . . . the whole of the literature of his own country."[5] Unlike Eliot in The Waste Land, Williams writes narratives which are self-contained, and though they are not free from cultural references, they do not depend on them. The Place of the Lion, for example, makes reference to Genesis but a reader will not miss the narrative's archetypal quality because he does not know this particular creation myth. In Many Dimensions Williams solves the problem of information by having the Hajji supply the tale of the Stone and by choosing for the central symbol an object which, since it lacks specific cultural and religious connotations, needs no external explanation. Later, in The Greater Trumps, the reader need not turn to the Tarot, since Nancy gives a catalogue description of each card.

The Place of the Lion, in spite of the comments of Douglass Bolling—"In fairness one may say that the more the reader knows of

Platonic, Neo-Platonic, scholastic and mystic thought before he turns to the first chapter the better off he will be. In The Place of the Lion as in the other romances, the patience demanded of the reader is a part of the pleasure of the intellectual and spiritual chase"[6] — does not demand esoteric knowledge or intellectual and spiritual zeal. Williams eliminates the problem of external information by having Damaris Tighe report the substance of her doctoral thesis, Pythagorean Influences on Abelard, by having Richardson read from the work of the mysterious Victorinus of Bologna, and by having Anthony recall the myth of the Adam.

In the same way as Williams's archetypal method eschews Joyce's technique of manipulation and Eliot's dependence on cultural reference or esoteric material, so does he disregard another modern method of revivifying mythologies and archetypes. Williams produced no counterpart to Yeats's A Vision, and though his works complement one another and are thematically similar, each is a separate and independent unity. Williams's archetypal method, then, has three general characteristics: he tells his story rather than ironically manipulating old myths; his narratives are self-contained and do not depend on external esoteric or cultural references; he creates symbols which, far from being self-conscious, obtrusive, or private, body forth the archetype which they represent.

Many Dimensions delineates the process of feminine individuation and the way in which a woman may discover her psychic androgyny; The Place of the Lion delineates the process of masculine individuation and the way in which a man discovers his psychic androgyny. This is clear in one of the central principles in the book and in the premise that

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governs Anthony Durrant's behaviour. When the narrative begins and Anthony's friend Quentin hears that there is a lioness on the loose threatening the safety of the countryside, he reverts to a conversation which had taken place over lunch: "I hope," says Quentin to Anthony, "you still think that ideas are more dangerous than material things."[7] After giving himself time to ponder, Anthony replies: "Yes, I do. It's more dangerous for you to hate than to kill, isn't it?" (p. 12). The narrative bears out Anthony's supposition, for material danger proves insignificant beside interior danger, just as the images of this world prove insignificant beside their archetypal counterparts. Quentin, for example, has no protection against the fear which usurps his reason, while the world of creation is virtually helpless when the archetypes seek their images in the material world. Anthony, however, the man who believes in ideas and the intellect, commits himself to the impersonal power of the Logos; he maintains his reason and intellectual balance in the world of ideas, and as a result he is equipped to subjugate both internal and external dangers.

Elsewhere Williams discusses St. Anthony the hermit, and something he borrows from St. Athanasius's Life of the Hermit Anthony helps to explain the nature of the external-internal danger in The Place of the Lion: "in his first strife the Devil appeared to Anthony in the form of an Indian boy. . . . But here it is not only and entirely the individual Devil; he is also the exhibition of Anthony's own inner evil nature. The division is not, and is not meant to be, completely drawn; and Anthony's answer is to either: 'Thou hast done well to appear in the form of an Indian, for thou art black in thy nature, and thou art as pitiably weak as a boy brought low by punishment'."[8] The hermit, then,

was not plagued only by an external devil, but, as well, by his inner nature which had been projected onto the external world. If in Williams's thinking the gods are inner and outer realities, so, too, the uncontrolled spirits or devils are inner and outer realities. Anthony Durrant and his friends are plagued by the Angelicals or archetypes, but, as Foster says, man is a mingling of the various archetypal powers: "when That which is behind them intends to put a new soul into matter it disposes them as it will, and by a peculiar mingling of them a child is born; and this is their concern with us" (p. 53). Since a precise co-mingling of the various archetypal elements produces man, the powers live within and without. Anthony is perfectly correct in his belief that ideas are more dangerous than things, though he is only partially right when he tells Quentin that "interior danger is unlimited" (p. 12). What he forgets is that Genesis declares that man has dominion over the beasts. By exercising this dominion man can control interior and exterior danger, so that according to the biblical injunction both dangers have their limits.

The language of the biblical injunction, "And God said . . . let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepth upon the earth" (Genesis I: XXVI), is important to The Place of the Lion because Genesis does not say that man automatically has this power; the passage suggests that he is in a position to gain it. Adam wins his lordship over the beasts by giving them names; Anthony Durrant, a child of Adam, determines to rule the threatening Angelicals by discovering the proportion and harmony existing within man. To control the inner spirits is to control the

outer—Anthony's lordship over himself allows him, at the end of the narrative, to re-call the beasts by name and to return the cosmos to its primordial stability. Indeed, the Anthony of the narrative causes one to recall the Renaissance paintings of St. Anthony's phantasmagorical temptations. In Hieronymus Bosch's triptych, "The Temptation of Saint Anthony," the saint does not re-name the beasts but he preserves his sanity by concentrating with dignity upon the immediate present, though he does not deny the reality of the bizarre images and shapes which tempt him. The painting suggests that man must control his own nature and that the arts of contemplation and meditation will allow him to achieve this goal. Anthony Durrant, like his namesake, subdues his inner devils by scrupulously examining his inner nature; he acquaints himself with his interior landscape and in the end preserves his sanity and saves his world.

Williams prepares us for Anthony's interior quest on the first page of The Place of the Lion. Here, in questioning Quentin, Anthony foreshadows the plot of the narrative and his role in the action. "Mightn't it be a good thing," asks Anthony, "if everyone had to draw a map of his own mind—say once every five years? With the chief towns marked, and the arterial roads he was constructing from one idea to another, and all the lovely and abandoned bylanes that he never went down, because the farms they led to were all empty?" (p. 9). Anthony's function in the narrative, of course, is to do just this—to construct an interior landscape revealing the inner nature of man, replete with the interior dangers man encounters, and to gain the wisdom to harmonize this inner nature with the outer man. His first excursion into this interior world occurs at the beginning

of the narrative, when the lioness invades Berringer's garden.

The conditions for the invasion by the Angelicals have been created by Berringer and his occult group of which Henry Foster is a member. According to Foster, the group's main purpose is to contact "the world of principles from which this world comes" (p. 53). These principles have usually been known by their abstract names—wisdom, courage, beauty, strength—but in other cultures, as Damaris Tighe's thesis and Marcellus Victorinus's treatise explain, the principles have been regarded differently. Damaris's lecture to Berringer's group claims "a correspondence between the development of the formative Ideas of Hellenic philosophy and the hierarchic angelicals of Christian mythology" (p. 24), and though she might not increase the group's knowledge, her lecture reminds us that the concept of the principles is common to pagan and Christian culture.

Neither Damaris's scholarship nor Foster's ravings about the nature of the Angelicals considers the correspondence between the principles and man. To Foster, a man obsessed by the strength of the Lion, the idea that man is a delicate balance of the celestial energies is unthinkable. On the other hand, Damaris Tighe, who regards the hierarchic Angelicals and the Ideas of Hellenic philosophy as material for her thesis, has no idea that her thesis materials are realities in a world normally veiled from human perception and that life depends on these principles. Only when Anthony, with the help and guidance of Richardson, deciphers Marcellus Victorinus does the relationship between man and the archetypes become clear.

Victorinus's treatise describes the world of the Angelicals as being composed of nine circles, four within and four without, and

claims that the fifth sphere, ruled by the Eagle, controls the others: "For this is he who knows both himself and the others, and is their knowledge: as it is written We shall know as we are known" (p. 42). In addition, the treatise attacks the traditional Western view of angels, asserting that the Angelicals are not coy and precious cupids, but mighty beings who defy aesthetic presentation. Finally, Victorinus believes that potentially man has authority over the Celestials if he is willing to submit himself to the authority symbolized by the Eagle.[9] According to Victorinus, then, man is not the victim of holy terror, as Foster suggests; nor are the Angelicals, as Damaris states, the dry abstractions of philosophy. The Angelicals are their archetypal qualities—strength, beauty, subtlety; at the same time they are ordered—the place of the Lion, the place of the Serpent, the place of the Butterfly, and they are controlled by the wisdom of the Eagle; and insofar as he chooses, man during this dispensation has authority over the Celestials.

When the lioness invades Berringer's garden Anthony first experiences the power of one of the Angelicals. Later Foster explains that the beasts embody archetypal elements more singly than man—man is a mixture of all the powers while in animals the elements are less mixed. On that evening in the garden, Berringer, the adept, attracts the lioness by concentrating on the archetypal quality governing her behaviour—the idea of strength. This meeting between material image and corresponding Idea, between flesh and spirit, allows the Idea to incarnate itself in the phenomenal world. As a result, when the lioness leaps at Berringer "forms and shadows twisted and mingled in the middle of the garden" and Anthony sees "the shape of a full-grown

tremendous lion, its head flung back, its mouth open, its body quivering" (p. 14). This image of strength in the shape of the Lion is the beginning of a process which endangers the future of the material world since once the threshold between numinal and phenomenal worlds has been breached the archetypal powers will surge forth and claim their material images. The invasion begins in the garden surrounding Berringer's cottage, called The Joinings after the crossroads that meet there. At the cottage, Doris Wilmot, who values subtlety as Foster craves strength, sees the Crowned Serpent, and "in the centre of the garden almost directly above the place where he [Anthony] had seen the lion" (p. 40), the archetypal Butterfly appears and captivates Mr. Tighe.

Berringer's cottage and grounds are appropriately named since they lie at a crossroads and, more importantly, become the gateway between numinal and phenomenal worlds and later between historical and mythic time. When Berringer loses consciousness and falls into a comatose state, he ceases to function as a human being. By tampering with the archetypal world and fixating on the Idea of strength, he relinquishes his personal authority and yields his consciousness to the inner spirits or devils which he fails to control. His physical heaviness and awkwardness reflect his function as the gateway for the Angelicals; as Anthony puts it, "How could one move the gate of the universals?" (p. 119).

Anthony's quest for wisdom and authority begins in the garden and ends there when he assumes the role of Adam and calls the Powers to order. Between times, he makes the Jungian journey into the world of the unconscious, acquiring the knowledge and wisdom of the Eagle.

His interior quest parallels his developing relationship with Damaris Tighe, his lover and his anima projection. Her major concern is self-promotion disguised as an interest in scholarship and philosophy, while her relationship with Anthony promises her academic fame, since he edits a distinguished literary magazine, The Two Camps.

What distresses Anthony about Damaris is not her greed and absurdity—these he is resigned to—but her "ignorance of his authority over himself" (p. 37). This authority and strength, associated with the masculine principle of Logos, prevents Anthony from distorting facts and explains why the principle of strength changes sex, becoming a Lion rather than remaining a lioness. If woman finds her psychic androgyny by dedicating herself to the principle of Eros, man finds his by submission to the impersonal power of truth and strength. Strength must be a Lion because it is a masculine quality. Anthony's strength and respect for truth prevent him from allaying Quentin's fears and bewilderment. In the face of his friend's pain Anthony preserves an austere intellectual sincerity and maintains that he saw a lion in Berringer's garden; he refuses to offend "a geometrical pattern" (p. 48) or to be false to abstract things. Like Lord Arglay in Many Dimensions, Anthony respects intellectual precision, gaining from this personal objectivity and control over his own behaviour.

Quentin, by contrast, allows his perceptions to be clouded by fear and tries to persuade Anthony that they had seen a lioness in the garden. Damaris, immersed in her intellectual life, sees not knowledge but her views of it as ends in themselves. Lacking perception, she lacks control over her destiny, and when Anthony offers her salvation she mistakes the text for the ritual by saying that

she has "read a good deal about salvation" (p. 37). As well, Foster, Wilmot, and Tighe shirk responsibility and self-discipline when they surrender themselves to the principles they most admire—Foster to the strength of the Lion, Wilmot to the subtlety of the Serpent, and Tighe to the beauty of the Butterfly. Besides Anthony, only Richardson recognizes the need for intellectual authority though he does not use it to understand or affirm the world of images. As a mystic, Richardson follows the Negative Way of Dionysius the Areopagite, while Anthony, the sacramentalist, practises the Way of Affirmation (FB, pp. 8-9). Clearly the way of the mystic is of no use in preventing the dissolution of the phenomenal world—the mystic, after all, denies the reality of images. The best Richardson can do is to give Anthony Victorinus's treatise; Anthony who affirms images, values intellectual truth, and practises self-discipline is left to assert the power of Logos and redeem his world.

After the appearance of the Lion and the opening of the breach between the numinal and phenomenal worlds, the phenomenal world is gradually absorbed into the numinal—the lioness merges with her archetype, flocks of butterflies pass into the archetypal Butterfly. There are two responses to the situation. Foster, possessed by the will to power, claims that the law of nature is fulfilling itself and that man is helpless in this situation: "You might as well try and stop daffodils growing. . . . It's the law" (p. 57). Anthony views the situation from a different perspective. He claims that "Necessity is the mother of invention" (p. 57), and he decides to be inventive. His love for Damaris, who needs assistance with her thesis, and his friendship for Quentin, who is terrified of the raw archetypal Powers,

motivate his decision to defy necessity and to govern the Principles of creation. Having made this decision, Anthony returns to Smethan and to the place where everything begins—Berringer's garden.

When Foster visits Anthony and Quentin and attempts to win them to his camp, he tells them that Berringer's garden is the centre of the transformation. "Is that why everything happens in his garden?" Anthony asks and Foster replies, "It is why everything begins to happen in his garden" (p. 55). His answer is more informative than he probably realizes, for by becoming its name, The Joinings, the garden becomes an image of the archetypal Garden where time and space as limited entities have no meaning and where everything, including creation, began. Anthony's return to Berringer's garden, then, promises not only a stroll through a twentieth-century garden but a return to man's mythic sources. As Mircea Eliade would explain it, Anthony's journey is a return to a mythic time and place; in the Garden time becomes tempus and place becomes locus.

Considering his extraordinary abilities—Anthony is the only member of the community who governs himself and who dares to assume that the Angelicals might be subdued—one senses that the protagonist, like Chloe Burnett in Many Dimensions, has been elected. This impression is confirmed when he visits the garden and determines to confront the Lion, explaining his belief in the Lion by referring to his faith in ideas: "I can't entirely disbelieve it [in the Lion] without refusing to believe in ideas . . . and I can't do that. I can't go back on the notion that all these abstractions do mean something important to us. And mayn't they have a way of existing that I didn't know?" (p. 63). As the narrative goes on to suggest, these

abstractions do "have a way of existing" which is generally veiled from man; they exist in the Jungian way as archetypes of the unconscious.

Foster's explanation of the Principles and primordial matter leads Anthony to associate the Lion with ideas, and Anthony's belief in man's authority over inner and outer spirits urges him to meet the Lion. His intuitions are correct, for after determining to face and subdue the Lion, he encounters the bird of Wisdom, the Eagle: "High above him some winged thing went through the air; he could not tell what it was but he felt comforted to see it. He was not entirely alone, it seemed; the pure balance of that distant flight entered into him as if it had been salvation. It was incredible that life should sustain itself by such equipoise, so lightly, so dangerously, but it did, and darted onward to its purpose so. His mind and body rose to the challenging revelation; the bird, whatever it was, disappeared in the blue sky . . ." (p. 65). There are several conclusions to be drawn from Anthony's experience with the archetypal Eagle.

Most obviously, there is a pronounced difference between Quentin's reaction to the Lion and Anthony's. While Anthony gains stability and balance from his vision of the winged shape, Quentin, who fails to see the Eagle, reacts to the Lion with hysteria and, eventually, terrorized beyond endurance, he flees into hiding until Damaris rescues him. Victorinus's treatise explains Quentin's behaviour: "and woe unto him that is given up to them and torn aside between them, having no authority over the Mighty ones because he is cast out from salvation and hath never governed them in himself" (p. 121). Quentin is not dominated by the "Mighty ones" in the same way that Foster and Wilmot are, but since he has no self-discipline and lacks

intellectual integrity these manifestations of his own psyche drive him mad. In Hieronymus Bosch's paintings, St. Anthony preserves his sanity and guards himself from his interior spirits and the external ones by concentration, prayer, and meditation. Since Quentin has not developed the techniques which create this kind of personal authority, he is driven mad by "servile fear" (p. 65).

Quentin's madness, and he is not the only mad one in the narrative—though Wilmot's and Foster's madness results from possession not fear—explains something else about the invading Angelicals. Victorinus warns that much about the Celestials has been expressed "in riddles lest evil men work sorcery . . . upon that appearance of them which, being separated from the Beatific Vision, is flung dragon-like into the void" (p. 90). According to Victorinus, the energies of the Celestials can exist separately from the intelligence normally governing them. This is the situation in The Place of the Lion where strength divorced from heavenly intelligence and the other raw powers, threatens to devastate the earth. Similarly, Quentin cannot subdue his fears, and his actions, consequently, are unintelligible and mindless. Strength, like subtlety and beauty, normally appears in conjunction with material things—it reinforces buildings, directs the growth of trees, channels the rays of the sun—but when it is separated from its function in the phenomenal world and undirected by intelligence it is a destructive force. Quentin does not direct his intelligence and he has little control over his interior monsters, so the Lion, a projection of his inner, but disordered, strength, destroys his reason. If he is to regain his sanity, and the Lion, as well as the other Celestials, is to be re-invested with heavenly intelligence,

man's balance, wisdom, and authority must be restored to their rightful place.

Besides suggesting the difference between Anthony's and Quentin's relationship with reality, the meeting with the Lion and Anthony's vision of the Eagle determine his role in the narrative. First, it is significant that Anthony sees the Eagle before meeting the Lion, "moving like a walled city, like the siege towers raised against Nineveh or Jerusalem" (p. 67). Having seen the Eagle, he has the wisdom not to fight or run from the Lion's strength; instead, he rises above his fears and explores the "capacity of his manhood" (p. 67). This quest sweeps Anthony back in time and he feels himself "plunging towards a prehistoric world where a lumbering vastidity went over an open space far in front, and behind it his own world broke again into being through that other" (p. 68). Anthony encounters a primordial world before he returns to the English countryside and ends his ecstatic flight, and this adventure is a central aspect of his quest for manhood, wisdom, and authority. If he is to assume the role of archetypal Man, he must partake of man's archetypal experiences. Later we are told that when man's intelligence was undeveloped and his spirit unformed, embodiments of the Principles, that is the animals of creation, were terrifying enemies—"the pterodactyl, and the dinosaur, Behemoth and Leviathan" (p. 186). Anthony's spiritual flight carries him into the heart of primitive man that he might feel and subjugate the fears paralyzing Quentin and the terrors dominating the unlit primitive spirit.

When Anthony sees the Eagle, he is initially aware of "some winged thing," (p. 67) and only when Richardson reads Marcellus

Victorinus does his psychological experience make intellectual sense. In the same manner as Foster invokes the Lion and Wilmot the Serpent, Anthony, who distinguishes himself by his concern with the intellect and the Logos, invokes the balance and authority of the Eagle. One way of understanding his character, his function in the narrative, and his affinity for the Eagle is to see the relation between the protagonist and the primitive phenomenon of shamanism. His skill in leaving the historical world and his ability in facing the emanations resemble the shaman's powers. In addition, Anthony's character is similar to the shaman's and his central function in the narrative, bringing salvation to his people, is the shaman's prime duty.

The phenomenon of shamanism has been examined by Mircea Eliade in Shamanism: Archaic Techniques of Ecstasy. Here Eliade claims that the call to shamanism is independent of an individual's will or ego and that one receiving the call rejects it only on pain of death or great mental anguish, often resulting in insanity (pp. 4-14). The signs of election may include visits from birds or animals, and the visiting bird or animal often becomes the elected person's totemic beast. The eagle is a favorite totemic beast among shamans (p. 89), and one might suppose that this position as shamanistic guide relates to the eagle's traditional associations with wisdom, the sky, and the sun.[10] Eliade elaborates on the relationship between the shaman and eagle: "The eagle, it will be remembered, is held to be the father of the first shaman, plays a considerable role in the shaman's initiation, and, finally, is at the center of a mythical complex that includes the World Tree and the shaman's ecstatic trance. Nor must we forget that the eagle in a manner represents the Supreme Being,

even if in a strongly solarized form" (pp. 157-58). Without finding it necessary to postulate that Williams had the phenomenon of shamanism in mind when writing The Place of the Lion, one can still claim parallels between the characters in the narrative and the shaman.

Anthony's election differs from the shaman's but there are several signs of his shamanistic vocation—he dreams of the Lion which threatens to devour the sun and destroy the world of creation; he respects truth in abstract things and believes in self-discipline and intellectual precision; he has the gift of seeing the archetypes or visualizing his own inner demons. When he wonders why he can see the Lion and the other archetypes, Foster gives the answer: "as for that. . . there are many people who have disciplined and trained themselves much more than they know" (p. 53). Since he has disciplined himself, the Eagle of wisdom appears to him rather than to those who lack self-control and respect for intellectual authority. Damaris's experience, for example, contrasts to Anthony's. She neither loves learning nor wishes to glorify man's intellect, and, as a result, the Eagle, symbol of balance and wisdom, appears to her in the grotesque and distorted shape of the pterodactyl which threatens her with rape and destruction. Appropriately, when she calls to Anthony, acknowledging her need for balance, love, and intellectual authority, the monstrosity, a projection of her primitive psyche, is replaced by the Eagle which sits on Anthony's shoulder. Quite clearly, then, the Eagle and the pterodactyl are manifestations of the same archetype, but the Eagle is the archetype raised to consciousness and scrutinized by the wisdom of the intellect.

Anthony's experience of ecstatic flight or his ability to immerse

himself in the world of the unconscious is something else he shares with the shaman. "All over the world," writes Eliade, ". . . shamans . . . are credited with power to fly, to cover immense distances in a twinkling, and to become invisible . . . shamanistic vocation or initiation is directly connected with an ascent to the sky" (pp. 140-41). This ability to fly and the ritual of ascent probably explain the shaman's attachment to the eagle since the bird can assist him with these ceremonies; this, at least, is true in The Place of the Lion. After Anthony meets the Lion his memory of wartime flying causes him to repeat this experience. This flight, however, is through his interior landscape and under the auspices and guidance of his totemic animal.

The concept of ecstatic flight is important to shamanism because it determines one of the shaman's skills and one of his social functions; the shaman's spiritual flight is a sign of his election; it shows his ability to ascend into the heavens or descend into the underworld in quest of knowledge; and, perhaps more important, it includes his ability to return to earth and his physical body unharmed. Because of this, the shaman has the gift of healing power or, as Eliade expresses it, the shaman is "the psychopomp par excellence" (p. 182), for as the shaman can re-unite his spirit with his body, he can also perform this function for others. Like Hermes of Greek mythology or Loki of the Norse, the shaman guides souls; unlike his colleague the medicine man who promotes physical health, the shaman is responsible for psychological or spiritual health.

The difference between Anthony Durrant and Dr. Rockbotham underscores this point; the doctor cures physical ailments and Anthony cures spiritual ones. On the other hand, the difference between

Anthony and Berringer makes another point. Berringer can invoke the spirits, but when he does so he falls into an unconscious state which differs from the shaman's trance. Mrs. Rockbotham, a devoted follower of Berringer's, speculates on his condition, claiming that it "was of the nature of trance, Mr. Berringer's soul or something having gone off into the spiritual world, probably where time doesn't exist, and not realizing the inconvenient length of the period that was elapsing before his return" (p. 23). If Mrs. Rockbotham is correct, Berringer is a failed or a sham shaman, for he does not succeed in re-uniting body and soul or in returning to consciousness. As well, rather than bringing spiritual renewal and health to his community, Berringer is the gate through which the destructive powers of the Angelicals are unleashed into the material world. Anthony returns to his body and to consciousness after his ecstatic flight and Williams makes clear that his return is triumphant: "he was somehow lying on the ground, drawing deep breaths of mingled terror and gratitude and salvation at last. In a recovered peace he moved, and found that he was actually stretched at the side of the road. . . . the countryside lay still and empty, only high above him a winged something still disported itself in the full blaze of the sun" (p. 68). Anthony, then, exercises his spiritual insights and delivers himself from the powers threatening his stability and sanity by depending on the wisdom of his totemic beast, the Eagle. It is in this sense that Eliade comments that the shaman's initiation is a drama of "death and resurrection" (p. 160). Anthony's flight into the primitive world of man's unconscious and his return to civilization and consciousness is an initiation into the arts of shamanism. Finally, in this initiation

he dies to his old ways of knowing reality and creates a new perception of the human condition.

The self-curative powers of the shaman are a small part of his skill, just as Anthony's death and resurrection are a small part of his role in The Place of the Lion. These acts comment on his vocation, but he still has a function to fulfill—he must save his friend and deliver the community from the destructive power of the Angelicals. At the end of "Meditation of Mr. Anthony Durrant," the protagonist begins to shape his plan of action. He remembers the myth of the Adam and determines to "walk in the garden among the beasts of the field," and to invoke man's authority over the beasts: "to be quiet and steady, to remember that man was meant to control, to be lord of his own nature, to accept the authority that had been given to Adam over all manner of beasts, as the antique fables reported, and to exercise that authority over the giants and gods which were threatening the world" (p. 75). In view of this, it is understandable that Anthony makes plans to visit Berringer's garden as soon as possible.

Before returning to The Joinings in the company of Dr. Rockbotham, Anthony has two new experiences. He and Richardson, the mystic disciple of Dionysius the Areopagite, study Victorinus's treatise and Anthony's skepticism about the Divine Principles gives way to belief: "Belief, against which he had been unconsciously struggling . . . flooded in upon him. . . . It was true then—the earth, the world . . . accustomed joys, habitual troubles, was the world no longer. They were all on the point of passing under a new and overwhelming dominion; change was threatening them" (p. 94). Anthony's belief in the archetypal world is crucial if he is to perform his shamanistic duty; this belief

lends credence to the concept that ideas are more important than things and, more significantly, it modifies his habitual skepticism and prepares him to encounter the Celestials in "The Pit in the House."

The bizarre and vicious behaviour of Foster and Wilmot when Anthony visits them had already furnished him with evidence for the existence of the Celestials. Though he had wished to discuss Berringer's health, he involves himself in a verbal battle in which he defends his hypothesis about the correct response to the Angelicals until, eventually, the pair attack him physically. "I believe," says Anthony, " . . . that I must try myself against these things" (p. 82), but Wilmot's cunning confuses him and Foster knocks him down. As one might expect, Wilmot's behaviour is serpentine: "The woman slid in one involved movement from the chair in which she had sat half-coiled, and from where she lay on the floor at his feet her arms went up, her hands clutching at his legs, and twisted themselves round his waist," while Foster's is leonine: "the man sprang forward and upward, hands seizing Anthony's shoulders, head thrust forward as if in design upon his throat" (p. 84). In keeping with the theory of the treatise and the practises of shamanism in which a shaman defends himself by invoking the aid of his totemic beast, Anthony escapes the couple by asserting the authority of the Eagle. It is not gratuitous that he fends them off "rather as if he flung a great wing sideways" and regains his composure "lightly as some wheeling bird . . . poised for any new attack" (p. 85).

The experiences of meeting with the Lion and the ecstatic flight into the primordial world of the unconscious influence Anthony's acceptance of Victorinus's archetypal view of reality. He does not

balk at what seems outlandish, since his experience and disposition confirm what Richardson reads—he has seen the Lion, flown with the Eagle, been attacked by the "mistresses of majesty." In fact Richardson's information is unnecessary because Anthony has found and used the Eagle's authority to quell the beasts; Richardson simply confirms what has happened. It is worth noting here that Williams's technique reflects his archetypal theory. Anthony does not need Richardson's advice or Victorinus's treatise, and similarly, the reader of The Place of the Lion does not require Plato's philosophy or Abelard's wisdom because the explanation for the narrative is in the narrative. Anthony establishes authority without advice or support, while the narrative does not require supporting texts or foreign material to tell its story. Even the myth from Genesis is extraneous since Williams repeats it in the text.

Anthony's reasons for his second visit to Berringer's are more definite than those for his visit with Quentin. Formerly, he had not committed himself to an archetypal vision of reality and had only a vague desire to confront the Lion. On his second visit he has accepted the Archetypes and the danger they pose to the phenomenal world. Now he is prompted by his decision to assert man's god-given authority over the beasts in the hope of returning the cosmos to its normal condition. His respect for the numinal world is made clear in a conversation he has with Dr. Rockbotham. The doctor echoes Quentin's first conversation with Anthony by suggesting that he would sooner laugh at ideas than things. Anthony, however, senses a hidden dimension in the doctor's innocent words: "'the idea' meant to him a spasm of fear, and he was aware that he existed unhappily between

two states of knowledge, between the world around him, the pleasant ordinary world in which one laughed at or discussed ideas, and a looming unseen world where ideas—or something, something living and terrible, passed on its own business, overthrowing minds, wrecking lives, and scattering destruction as it went" (pp. 110-11). This more perceptive understanding of the numinal world accounts for his ability to conceive the danger threatening man and for his position as an individual between two worlds. His position as one who straddles two worlds, that of ideas and that of things or the world of the gods and the world of man, again identifies Anthony with the shaman who as healer and psychopomp has access to both planes. During his mundane existence the shaman knows the terrestrial world of man and in his ecstatic trances he enters the extraterrestrial world of the spirits. Anthony knows both worlds: his experience of the material world is obvious and he confronts the spiritual one during his ecstatic flight on the Eagle's back.

The shaman's ability to navigate his way through the numinal world explains his special status and function in his community—he is honoured and revered because of his skill as a mediator between men and their gods. To shamanize, as Andreas Lommel informs us in Shamanism: The Beginnings of Art, "means to render 'the spirits' subservient to oneself" (p. 7), or as Eliade explains it: "A first definition of this complex phenomenon, and perhaps the least hazardous, will be: shamanism=technique of ecstasy" (p. 4). The differences between Eliade and Lommel are more illusory than real since to Eliade the shaman's skill for ecstatic flight presupposes his ability to befriend and, in some cases, to control the spirits. Without the

good grace or subservience of certain spirits, the shaman could not return from his ecstatic flight or withstand the power of the numinal. Lommel and Eliade really make the same point: the shaman has certain powers in and over the supernatural world.

Considering the phenomenon of shamanism, Anthony's visit to Berringer's in Rockbotham's company appears to be a second shamanistic ritual of initiation and a test of the young adept's power to "shamanize." In contrast to his aerial journey over the prehistoric landscape of the unconscious, this experience requires descent rather than ascent. When Anthony turns from Berringer's room to descend the staircase, great black gaps develop in the material world around him and he finds himself, "standing above a vast pit, the walls of which swept away from him on either side till they closed again opposite him, and some sort of huge circle was complete" (p. 113). The gaps in the material world, "exits and entrances" as Williams calls them, stress the inter-connection between the numinal and phenomenal worlds, while the great circle which Anthony sees recalls the circles discussed by Victorinus, each of which belongs to a certain Archetype. Obviously Anthony stands at a juncture of two realities and a crossroads in his personal development. His actions will determine the success of his initiation and whether he will become a real shaman.

Within this circle Anthony confronts the various archetypes—the Lion felt as a driving wind and the Serpent experienced as a series of questions, which amid "flashing coils of subtlety" (p. 113) attempts to undermine his authority. Since strength and subtlety fail to overthrow his reason, Anthony is in a position to face the

Eagle's challenge.

The Eagle's challenge is immediate, direct, and insistent. The bird assaults Anthony's ego structure or persona by demanding self-knowledge and self-acceptance on the part of the initiate. The Eagle's eyes burn the protagonist with "so piercing a gaze," that his entire life is illuminated and he comes to know the history of his soul: "he saw running through all the passionate desire for intellectual and spiritual truth and honesty, saw it often blinded and thwarted . . . but always it rose again and soared in his spirit, itself an eagle, and always he followed in it the way that it and he had gone together." Though Anthony has valued intellectual and spiritual truth, he has sometimes failed and he must atone for this. Consequently, when the Eagle stares at him his body burns with "fiery shame" (p. 115). This purgation or ordeal is a vital aspect of his initiation, for to refuse shame and failure would be to ignore part of himself and to deny the supremacy of truth.

Anthony passes his initiation by accepting his shame along with his glory and by not fleeing "the Power that challenged him" (p. 116). By recognizing the ego and the way in which it has distorted spiritual life and acknowledging the powers of the unconscious without submitting himself to them, Anthony experiences these powers as curative and positive. Like Roger Ingram in Shadows of Ecstasy, Anthony Durrant suffers "a sea change/ Into something rich and strange." Instead of being imprisoned in the abyss of the unconscious and following Berringer's example, Anthony's intellectual integrity allows him to unite with truth: "He was riding in the void, flying without wings, securely existing by movement and balance among the

angers of that other world" (p. 117). By contrast, Quentin's intellectual weakness plunges him into despair and causes him to hide in a ditch. Anthony's strength, then, grants him protection in the numinal world and shamanistic knowledge of this extraterrestrial region.

Through his triumph Anthony, so the narrator tells us, "grew into his proper office and felt the flickers of prophecy pass through him, of the things of knowledge that were to be" (p. 116). Indirectly, Williams explains his concept of "man's proper office" in The Figure of Beatrice when he describes the dangers of the romantic vision, especially man's tendency to pervert images by mistaking the image for God. As a result of this tendency, so Williams concludes, "While we are what we are, the Divine Mercy clouds its creation. In the old myth, the Adam, once they had insisted on seeing good as evil, were mercifully ejected from Paradise; how could they have borne with sanity that place of restrained good, all of which could be known as unrestrained evil?" (p. 48). Yet Williams, like Dante, believed that man's real place was in the Garden before the Fall. All of Williams's fiction describes man's quest for the lost Eden, though only certain experiences, those of art and love for example, allow man to regain temporarily the Garden and to see the world as the Adam saw it before the Fall.

Anthony's world, like Dante's after he had seen Beatrice, has been transformed by his vision of his beloved, Damaris Tighe. In addition, his dedication to truth or the Logos has protected him from the dangers of the romantic vision. Man's proper office is to inhabit the world of Eden where he walked with God and held dominion

over the beasts, and Anthony, through love and discipline, through the principles of Eros and Logos, experiences this paradisal world. As he soars with the Eagle he sees the patterns and forms of creation: "They were there . . . as he passed, hint and expressions of lasting things, but not by such mortal types did the Divine Ones exist in their own blessedness. He knew and submitted; this world was not yet open to him, nor was his service upon earth completed." Anthony's vision is temporary, for, like the shaman, his service is principally on earth where he promotes the health of his community. As a result, when the "beautiful, serene and terrible manifestations" (p. 116) vanish, Anthony is standing on Berringer's staircase and from what Rockbotham says, we judge that no time has elapsed in the phenomenal world.

In Many Dimensions, and to a lesser extent in War in Heaven, Williams plays with various concepts of time and place. Lord Arglay in Many Dimensions explains that man usually knows time and place sequentially because of the limitations of his fallen consciousness (pp. 52-54); nevertheless, as this narrative demonstrates, all times and places co-exist and are open to man in special circumstances. Such a concept is natural to Williams who believes that the numinous is present though hidden in the phenomenal and that all times and places coincide in one time and one place, the time and place of the beginning. This concept is evident in The Place of the Lion where Anthony does not defy time and space by returning to an edenic world; what he does is to overcome the constraints that normally restrict his ability to experience "the oneness" of time and space. No time elapses in the phenomenal world during his flight with the Eagle,

because this journey is not conscious and subordinate to historical time, but psychic and characterized by the timeless nature of the numinal world. Remembering Anthony's desire to construct an interior map, one concludes that his meeting with the Eagle answers this wish. During his flight Anthony maps the regions of his spirit and the primordial Garden. In Williams's thinking, the gods are within and without, and similarly the archetypal Garden has its correspondence in the inner man.

No time elapses in the phenomenal world during Anthony's return to his mythic sources, but there is a distinct change in his character when he returns to the world of consciousness. Here again the phenomenon of shamanism helps to explain what has happened. Eliade recounts several shamanistic dreams, among them the dream of a shaman in which the elected man had his eyes changed in the spiritual world, so that "when he shamanizes, he does not see with his bodily eyes but with these mystical eyes" (p. 42). The same shaman performed an operation on his ears increasing his ability to hear and to understand foreign tongues. In The Place of the Lion Anthony receives a new pair of eyes during his mystical wanderings and when he returns to consciousness he sees with the eyes of wisdom acquired from his totemic beast.[11] His insight or "divine" eyes allow him to see flickers of divine fire in Berringer's house and the sight of the archetypal Lion no longer terrifies him. Even Richardson, who denies images, notices the change in Anthony's vision and asks a rhetorical question, "Do you know how bright your eyes are?" (p. 120).

Anthony's psychic journey transforms his perceptions of the world of creation and transforms his ability to comprehend the world

of knowledge. In an effort to tell Richardson what had happened in Berringer's house, Anthony turns to Victorinus, hoping to find an explanation there. Williams emphasizes that it is not the protagonist's acquired knowledge of Latin "which now enabled him to understand so easily the antique habit of the tongue; his perseverance did but open the way to a larger certainty" (p. 121). His ability to see and to comprehend foreign languages is complemented by a change in his hearing which is altered so that he picks up Damaris's cry for help though it comes from a great distance. Finally, his dominion over the beasts becomes fact when an ordinary work horse answers Anthony's summons, grows to mythic proportions, and carries him to rescue Damaris. His heightened sensations, however, are but external and visible signs of an interior peace and certainty—signs that he has rid himself of his interior demon, that "little goblin of self-consciousness which always, deride as he would . . . danced a saraband in his mind" (pp. 119-20).[12]

There is a second point to be made, one that leads directly back to The Place of the Lion and Anthony's function in the narrative. As well as being a psychopomp and saviour, the hero of mythic narrative, like the shaman, is frequently an artist.[13] According to Lommel's Shamanism: The Beginnings of Art the shaman's duty is to control the spirits and to protect his people from them. These spirits, writes Lommel, "are inner images, ideas of a personal or collective kind that have taken on form, images from the mythology of the tribe, very old traditional ideas. . . . The shaman gives these images shape by portraying them and identifying himself with them, recognizing and using them as real forces, interpreting them artistically" (p. 10).

Nor is this concept of a relationship between shamanism and art restricted to anthropology. At least one modern critical theorist discusses the relationship between the shaman and the poet,[14] while another critic in a study of artistic primitivism suggests a similarity between the artistic and shamanistic initiations: "He [the artist] casts off convention . . . and in his act of creating, he descends to the true primitivity of religiousness: he returns to the authority of primitive feeling and the emotive life."[15] Finally, the same critic, again indirectly, proposes, a similarity in the artistic and shamanistic vocations: "he [the artist of the primitive] resumes man's first necessity to describe his identity and his human circumstances through symbols. And in his symbols . . . he commands art to incarnation" (Baird, p. 68). The shaman, like the artist described here, returns to "the authority of primitive feeling and the emotive life" and discovers his identity "through symbols." It would be foolish to claim that every artist is a shaman, but in mythic literature the similarities are more important than the differences, considering that in mythic literature the artist's primary function is to preserve the psychic health of the community.[16]

Presented this way, Anthony's position as the redemptive artist might at first appear to be dubious. His major connection with art is in his position as editor of Two Camps, whose name, according to Anthony, "signified the division in the contributors who liked it living and intelligent and those who preferred it dying and scholarly" (p. 22). Anthony's preference for what is living and intelligence prepares him for the confrontation with the archetypes and explains his attachment to life and people. On the other hand, Damaris Tighe

prefers the scholarly and dying so that, naturally, she refuses to consider the Angelicals as anything other than conveniently abstract entities. Inundated by her papers and studies, she is a spectre at the feast of life, while Anthony, sparked by what is alive and intelligent, searches for intellectual and spiritual wholeness. He is not an artist by deliberate intention—as far as we know he does not write, paint, or compose—but by his attitude towards experience, his control over his psychic devils, and his intellectual authority. Anthony, like the shaman, subdues his psychic energies and asserts the principle of Logos or consciousness; it is this dedication to the intellect or to truth which determines his creativity.

During Anthony's confrontation with the Angelicals in Berringer's house, he achieves his position as shaman by controlling the Powers and returning to the world of time and consciousness with heightened perceptions and a new awareness of his manhood. These changes, however, are not ends in themselves but the means by which the hero can "shamanize." At the end of "The Pit in the House," Anthony has subordinated his interior beasts; still, the rest of his community labours under the threat from the numinous world. The artist-shaman must aid his community by interpreting the spirits artistically and restoring his people to psychic health. Clearly, Anthony's labours are not completed—he has the skill to heal and "shamanize," but he has not yet used it.

Following his initiation in "The Pit in the House," Anthony is in a position to respond to Damaris Tighe's spiritual and psychic poverty and to assist her conversion from "the first born of Lilith, who is illusion, and Samael the Accursed" (p. 135), to a woman capable

of establishing her personal authority—something which later prompts her to search for Quentin. After her conversion Damaris stops writing her doctoral thesis and begins to follow the principle of Eros. This is particularly evident in her search for Quentin whom formerly she had rejected as a rude and insane man. What Anthony does for Damaris, she determines to do for Quentin, which illustrates Williams's theory of the inter-connectedness of love and human relationships, a principle underlying the entire pattern of The Place of the Lion.[17]

Earlier in the narrative, Anthony, because of his love for Damaris, his friendship for Quentin, and his respect for the intellect, opposed Foster's view of the archetypes and man's proper response to them. His spiritual and intellectual integrity, his dedication to the principle of Logos, allow him to subdue the beasts in the house, but it is love and friendship which urge him to visit Berringer's and challenge the Angelicals. Because of love he saves Damaris and through love she develops her own capacity for Eros. Anthony's awareness of his interior strength and Damaris's awareness of her interior weakness produce an epiphany for the young scholar. Through love and strict self-examination Damaris escapes the restrictions of ego and contacts her unfallen or transpersonal nature.

Damaris's relation to the archetypes and the archetype which she incarnates does not become clear till late in the narrative, but well before this Williams suggests her function. When Quentin and Anthony visit Berringer's house, Quentin notices that despite the general desecration the sheep are undisturbed and after Damaris's conversion, though birds, insects, and animals have vanished from an area around Berringer's house, "the sheep . . . alone in their field

seemed to know nothing of the Angels of that other world" (p. 138). Presumably, the sheep are untouched because they are protected by archetypal innocence or the Lamb.

Damaris, strengthened by Anthony who is an animus projection as well as a character in his own right, rejects her former personality and is reborn into the innocence her name signifies—Damaris means lamb in Hebrew (The Oxford Dictionary of English Christian Names, p. 81). During Anthony's meditations in "The Place of Friendship" he has a vision of the Lion and the Lamb, the balance between strength and innocence, and these two are led by a child. When Damaris, following her intuition, finds Quentin being stalked by Foster who has been overwhelmed and brutalized by the strength of the Lion, she becomes the child who leads both Lion and Lamb. Damaris overcomes the perversion of spiritual authority symbolized by the grotesque pterodactyl; consequently, the spiritual authority of the Eagle directs her to the Lamb in the centre of the field where Foster hunts Quentin. As the Lamb approaches Damaris, "the innocence that sprang in her knew a greater innocence and harmlessness in it; she dropped to her knees, and put a hand on its back" (p. 175). As the incarnation of innocence and Eros Damaris summons Quentin, promises him protection from Foster's wrath, and dissipates the Lion's ferocity, restoring to Quentin, "that beauty of innocence which is seen in unhappy mankind only in sleep and death and love and transmuting sanctity—the place of the lamb in the place of the lion" (p. 177). This restoration of balance determines Foster's death because his brutalized nature has no place in a world where harmony prevails. Quentin finds protection with the Lamb, while the strength of the

Lion claims Foster: "he was flung into the air and carelessly dropped back on the earth. As he fell for the last time he saw the Lion upon him" (p. 178). Since he has tried to co-opt the Lion's power and use it for self-aggrandizement, Foster is destroyed by that power. In The Place of the Lion, as in Many Dimensions, each character finds what he seeks.

Damaris's rescue of Quentin atones for her previous rejection of him and for her egoism, but, as well, her action is an important aspect of the narrative's archetypal pattern. As we have seen, in Many Dimensions, both Lord Arglay's devotion to organic law and Chloe Burnett's devotion to the Stone were necessary to cosmic regeneration. Eros requires Logos, and Logos requires Eros. In The Place of the Lion Anthony's dedication to the intellect needs to be balanced by Damaris's innocence and love if the cosmos is to be regenerated. This is clear in the story—Damaris rescues Quentin and leaves Anthony to consider the problem of universal harmony. Their roles cannot be ranked; instead Williams stresses the interdependence of the couple who are to be man and wife or incarnations of the unfallen Adam and Eve. In other words, it is only when Logos unites with Eros that the Garden can be re-created and the Angelicals re-named. Moreover, in The Place of the Lion the future of the world depends on the restoration of the Garden and repetition of this archetypal act.

Williams's idea of the interdependence of human love and the necessity for man to be his brother's keeper, a theme explicitly developed in Descent into Hell, is clear in the intertwined lives of Damaris, Quentin, and Anthony, and in Richardson's character.[18] When Anthony, summoning the archetypal Horse, gallops off to save

Damaris, Richardson, the mystic, is left alone. His vision of the archetypal image of speed, however, disrupts his usual detachment and equilibrium: "The sweep and wonder of his vision were still with him; his body still palpitated with the echo of those charging hooves, though within him his spirit desired a further end" (p. 139). After his habit, Richardson subdues the images and attempts to re-establish an interior nothingness, but he breaks his normal pattern by taking an unprecedented walk past a Wesleyan Church. In the Church, appropriately named "Zion," he sees the archetypal image of chastity dispensing grace to the communicants. The swiftness of the Horse which so excited the mystic is a quality of the Unicorn and this swiftness corresponds to Richardson's spiritual intensity: "now he was aware . . . of a sensation of rushing speed passing through his being; it was not for him to adore the unicorn; he was the unicorn" (p. 143). Richardson incarnates the Unicorn in the same way that Anthony incarnates the Eagle and Damaris the Lamb; each character incarnates an archetype in the phenomenal world, but since these characters know their archetypal qualities to be something greater than themselves they experience the creative, while controlling the destructive, aspects of the archetype.

After Richardson's vision of the Unicorn and the kindly solicitations of the old lady who, thinking that salvation is the only topic worth discussion, offers to open her home to the half-crazed Foster, Richardson decides to act in the world of images. Prompted by his belief that his solitary life has left him with no established pattern of kindness, he calls on Doris Wilmot. Wilmot, however, has made herself a fit vessel for the Serpent and Richardson cannot help her. Before his eyes, the Serpent emerges from her body, but Richard-

son has at least shown his willingness to love and be responsible.[19] Anthony's devotion to Damaris and the old woman's kindness set a standard for Richardson and encourage his charity. Though he fails to rescue Wilmot from the coils of subtlety, it is his idea which is important, especially in The Place of the Lion where ideas are shown to be more important than things. We may recall that in Many Dimensions Chloe Burnett's efforts to make an honest man of Frank Lindsay are equally unsuccessful, but both she and Richardson have carried the burden of human responsibility. Acting in good faith, they try, as Williams has it in The Greater Trumps, to "Rise to adore the mystery of love."[20] Just as Chloe is not responsible for Lindsay's petty dishonesty, Richardson is not responsible for Wilmot's serious violation of archetypal order. Having tried to love, Richardson is that much further on his way to "the end of desire." Consequently, when Berringer's home becomes a gateway for the archetypal or divine fire which later corresponds to the Tree of Life, Richardson has earned his passage and has the right to immolate himself. As he explains it to Anthony: "All this [his body] has to go somewhere and if the fire that will destroy the world is here already, it isn't I that will keep from it" (p. 194).

Richardson's way does not reflect Williams's belief about man's way to salvation or the way back to the Garden. The fire that can destroy the world might be here, but man has the authority to turn it back if he wishes to exercise his dominion. While Richardson offers himself to the Maker and Destroyer of images by negating his physical being, Williams, as an artist, is much more like Anthony, the sacramentalist who affirms creation and the world of images.

Anthony is the mediator between man and his gods, something which explains his artistry and shamanistic skills. Furthermore, as will be explained later, it is as an interpreter of images and a "deliverer" that we should understand Williams, the archetypalist.

Much of The Place of the Lion delineates Anthony's realization of his shamanistic skills in preparation for his final duty. His natural inclination towards intellectual honesty and his authority over his own passions separate him from those around him. He is chosen, but in spite of his election there are interior powers he must cultivate if he is to be equal to Adam's task. The first test of his worthiness is his confrontation with the Lion's strength and his ensuing flight on the Eagle's back, a journey which violates the normal rules of time and space by returning him to a primordial world. Surviving this journey, spiritually intact and unscathed by his visions, he passes on to a confrontation with the Eagle. This initiatory experience marks his rebirth as the tribal shaman—the man who understands the mysteries of the numinal and phenomenal worlds.

If Anthony is to re-vitalize his community, he needs to make a further discovery about his capacities and natural heritage. The opportunity arises when Damaris leaves her lover to search for Quentin, and Anthony returns to London and the rooms he shares with him, hoping to discover in this place of friendship "a means of being of use to the troubled world" (p. 180). Anthony's return to the place of friendship has archetypal significance, for friendship partakes "of the nature of final and eternal being" (p. 182). Anthony moves, then, away from the troubled world of time and place, from the world of the Fall, to a world of truth and eternal being. As he

surrenders himself to the power of friendship, his meditative state deepens and the room where he sits appears as "the visible extension of an immortal state" (p. 183). In the place of friendship the numinal inheres in the phenomenal and, just as at The Joinings, Anthony confronts the Angelicals. This time the situation is different. Formerly, the Powers threatened him and forced him to subdue his fears in order to prove his personal authority; this time, because of his earlier victory and his submission to the Power of friendship, the Angelicals are on his side. As the shaman, Anthony joins intellect and love—Logos and Eros—and wins a vision of the ordered universe where the interdependent Virtues maintain cosmic harmony. He learns that strength, subtlety, speed, beauty, chastity, are the elements of creation and that in a stable world they exist in balance and proportion.

The shamanistic dimensions of this vision are rather obvious. Like the shaman during his departure from consciousness and time, Anthony's vision takes him from the world of time and space into the primordial world of the beginning. Both the shaman and Anthony have similar concerns—each wishes to cure the ills of a sick world and retreats to ecstatic trance to acquire the insight necessary for healing. Even the shaman's flight is similar to Anthony's, for as the intensity of his trance deepens he sees himself, "looking out, and as if from some point high in space he beheld the world turning on its axis and at the same time rushing forward" (p. 184). Viewing the world from this vantage, Anthony sees "the inmost life of the universe," symbolized by the Phoenix, "infinitely destroyed, infinitely created, breaking from its continual death into continual life,

instinct with strength and subtlety and beauty and speed" (p. 185).

This vision of "inmost life" precedes another vision when Anthony's view of creation's harmony gives way to a vision of the creative process itself. He sees the archetypal powers—the Lion, the Butterfly, the Serpent, the Lamb—but the earth always dominates until its waters are heaped back to produce dry land and the shape of the earth hides the Powers entirely. Here Anthony witnesses the creation of the world from the Powers forming it, as well as the spiritual history of man from the time that man's diminutive spirit saw the archetypes as terrifying shapes to the time when "the holy imagination could behold them in forms . . . nearer their true selves . . . the Angelicals would be known as the Angelicals, and in the idea of man all ideas would be one: then man would know himself" (pp. 186-87).

Anthony's way to self-knowledge is to discover his kinship with the Adam or to assume the role of the archetype of humanity. His meditation reaches its climax, when after his vision of the process of creation, he abandons himself to the wisdom of the Eagle, believing that this surrender will show him how to redeem his world, his lover, and his friend. In his efforts to restore creation and to imbue the overwhelming Angelicals with the intelligence that normally controls them, Anthony remembers the myth of Adam: "Adam . . . standing in Eden had named the Celestials which were brought into existence before him. Their names—how should Anthony Durrant know their names, or by what title to summon again the lion and the serpent? Yet even in Anthony Durrant the nature of Adam lived. In Adam there had been perfect balance, perfect proportion: in

Anthony—?" (p. 190). Anthony Durrant, of course, has developed balance and proportion—much of The Place of the Lion recounts his struggle to cultivate these qualities, and though much of Anthony's battle has been with his personal passions, these are interior reflections of the archetypal ones loose in the world. In Williams's art the inner corresponds to the outer and interior victories correspond to external ones. Damaris Tighe's spiritual awakening, for example, allows her to rescue Quentin from his spiritual despair, while in Many Dimensions Chloe Burnett redeems her world when she finds unity with the Stone.

Anthony's meditations end with his imagining the story of creation—in his imagination he re-constructs the archetypal Garden, the archetypal man, and the archetypal act of re-naming the beasts. Yet, this is but an interior act and the world of Smethan awaits the external, corroborating one which will heal the breach between the worlds. In the conclusion of "The Place of Friendship" Anthony renews his energies by falling into such "a sleep as posssessed our father when he awaited the discovery of himself" (p. 191). The village of Smethan, like the sleeping Adam, requires renewal to restore it to balance and harmony and in the final chapter of the narrative Anthony delivers his community from the uncontrolled passions of the gods.

"The Naming of the Beasts" appears anti-climactic after the meditative intensity and the recreation of the Adam in "The Place of Friendship," but it is a necessary conclusion to the narrative's archetypal pattern. Throughout the book there is a correspondence between the interior event and the exterior act, just as there is

a correspondence between phenomenal and numinal worlds; naturally, then, Anthony's final spiritual victory, his incarnation as the Adam, must be re-enacted in the external world. The naming of the beasts—Anthony's final act—restores the cosmos and most conclusively shows him to be an artist-shaman.

Anthony, during his meditations in "The Place of Friendship," understands that knowledge of the Angelicals corresponds to man's knowledge of himself and his position in the universe. Man after all is a balance of these Powers under the direction of Power. The problem in The Place of the Lion is that man in the fallen world of historical time has sought the Virtues or Powers, which apart from "love and friendship . . . were merely destructive and helpless" (p. 189), to further his own egotistical aims. By re-discovering the Adam within himself, Anthony attains the perfect balance and proportion characterizing Adam before the Fall. This process of discovery or creation of the "map of his own mind" (p. 9), as he calls it at the beginning of the narrative, is only possible to one motivated by love and dedicated to wisdom—it is only through this union of Logos and Eros that the "great Virtues become delicately known" (p. 189). As a result, it is appropriate that when Anthony makes his final journey to Berringer's garden he should be accompanied by Damaris Tighe, his modern Eve and his anima projection. The couple are united by love and equally important in this union, the feminine principle of Eros supports the masculine principle of Logos. When Anthony names the beasts, he is psychically speaking, an androgynous personality—an incarnation of the Adam.

The recreation of the Garden at the end of The Place of the Lion,

like Chloe's union with the Stone at the end of Many Dimensions, indicates a conjunction of phenomenal and numinal worlds or a regeneration of historical time by the incursion of mythic time. It is not, however, simply the return to the archetypal beginnings of the cosmos, to the sacred centre of the world, which promises regeneration; it is also the repetition of an archetypal act which leads to the restoration of primordial order. Anthony, like Adam before him and directed by the Adam within him, participates in the creative act by naming the beasts and so demonstrating man's knowledge of himself and his authority over the Angelicals: "By the names that were the Ideas he called them, and the Ideas who are the Principles of everlasting creation heard him, the Principles of everlasting creation who are the Cherubim and Seraphim of the Eternal. In their animal manifestations, duly obedient to the single animal who was lord of the animals, they came" (p. 202).

Anthony's artistry and creativity are clear in his heightened knowledge of himself and his spiritual understanding of creation—he has the ability to know and to name. If Adam's ability to know and to name identifies him as the prototype of the creative artist, Anthony's identical skills make him an incarnation of the artist who creates balance and order from what seems to be chaos. In Williams's work the accent is on seems, for as he never fails to tell us the universe itself is a cosmic dance where rhythms complement each other, and though, "The secrets of extreme heaven and the secrets of extreme earth are both obscure to us" (FS, p. 109), man's flashes of glory "convert for a moment the dark habitations of the soul to renewed gardens in Eden" (HCD, p. 71).

The shamanistic qualities of Williams's artist also emerge in Anthony's final, archetypal act. He does more than name and subdue the Angelicals, since his act heals the breach between the gods and man, and the ailing phenomenal world acquires an unexpected richness. Indirectly, Damaris points out the shamanistic aspects of Anthony's creativity. When she sees him in the Garden he is flanked by the Lamb and the Lion: "His hand rested on the head of the one; the other paused by him. In and for that exalted moment all acts of peace that then had being through the world were deepened and knew their own nature more clearly . . . . Man dreamed of himself in the place of his creation" (p. 204). Then, by mediating between the gods and man, Anthony restores his community to health and prosperity. The world of creation is restored to man when, at the end of the narrative, "The guard that protected earth was set again; the interposition of the Mercy veiled the destroying energies from the weakness of man" (p. 205).

The shaman who controls The Place of the Lion, however, is not Anthony Durrant, but Charles Williams. In an essay on Yeats in Poetry at Present Williams differentiates between the situation of Elizabethan poets and the moderns; his comments here help in elucidating his own artistic intentions: "A still half-fabulous world provided the earlier poets with inventions, myths, and dreams. But for us all space must be found within. . . . it is by recognition of the inner in the outer that most of us find satisfaction."[21] Williams's remarks are almost identical to those of another mythic writer, Doris Lessing, whose epigraph to Briefing for a Descent into Hell reads: "Category: Inner-space fiction/ For there is never any-

where to go but in." As well, both these archetypalists are shamans, since their art explores man's psychic landscape and objectively reproduces the inner images haunting and sustaining humanity. By identification the reader becomes a part of the archetypalist's psychic or spiritual quest and in this way regenerates his own psychic health. Williams's belief that the substance of art lies within and his interpretation of man's psychic and spiritual forces explain his identity as a shaman. In The Place of the Lion Williams performs the most consequential shamanistic function: by gaining control over his own psychic imagery and objectifying it in art, he renders "the spirits" subservient. Unlike the novelist, who examines human relationships and the complex psychological forces at play in this sphere, Williams, the mythic writer, examines man's relationship to the gods, whether they be Jungian or Platonic archetypes. This is one of the differences in perspective separating the novelist from the archetypalist, and it is one of the reasons why The Place of the Lion is a mythic narrative and its author an artist-shaman.

More than any other of Williams's narratives The Place of the Lion delineates his theory of archetypes. This theory is Platonic and Jungian. In Williams's thinking there is a correspondence between the numinal and phenomenal worlds and between man's inner nature and his outer reality. The archetypes have corresponding images in the natural world; Anthony, for example, incarnates the wisdom of the Eagle and Richardson the chastity of the Unicorn. Each archetype embodies a certain virtue or power—strength, beauty, speed—corresponding with the images of the phenomenal world and with aspects of man's spiritual nature. The unfallen soul combines these virtues

and powers in perfect proportion and uses wisdom to control its passions and shape its virtues. Ideally, man is a balanced creature ruling his interior devils and angels; similarly, he has the power to control the external images of his interior qualities—whether these be the beasts of the fields or the Angelicals themselves.

Through love and wisdom, the feminine and masculine principles, man can temporarily return to the Garden of his beginning and discover the psychic androgyny of the first Man, the Adam. If one seeks to know the Virtues without the balance provided by Eros and Logos, the archetypal Powers become destructive. This is essentially the story in The Place of the Lion. Foster, Wilmot, and Berringer blindly seek the Principles, but they are not guided by love or wisdom; Mr. Tighe sacrifices himself to the beauty of the Butterfly and though he might love, he loves unwisely and too well. The other side of the plot describes Anthony's efforts to re-establish creation and to redress the imbalance threatening the correspondence between nature and supernature. First, he creates an interior balance or, in Jung's teminology, he unites ego with psyche or the man with the woman within. Since in Williams the inner corresponds to the outer, Anthony's conjunction of matter and spirit balances the world of Ideas with that of things. At the close of the narrative all disproportion vanishes and the supernatural and natural worlds are once again at peace.

One cannot overemphasize that the moving forces behind Anthony are wisdom and love. Again it is worthwhile to refer to Bosch's "The Temptation of St. Anthony" where the images presented to the inner and outer eye of the saint cause him no irregular passions and do not sway him from his purpose. So pensive is the saint, who

is guided by love and faith, that the picture might better be called a "Meditation" rather than a "Temptation." The same comment applies to Anthony Durrant, for like his namesake he chooses meditation over temptation, love over power, and wisdom over foolishness. The same archetypal pattern is repeated with a difference in Williams's next narrative, The Greater Trumps. The central character here must struggle with the principles of Eros and Logos, but Nancy Coningsby is a woman and consequently here Williams approaches the question of salvation from a different perspective.

Notes

[1]For a substantial and differing analysis of Charles Williams's archetypal theory see James Setter, "Archetypal Theory and Practice in the First Four Romances of Charles Williams," unpublished thesis, The University of Manitoba, 1977.

[2]For an analysis of the archetypal from an artist's point of view see Andrew Lytle, "The Working Novelist and the Myth-Making Process," (1959); rpt. in Myth and Mythmaking, ed. Henry A. Murray (Boston: Beacon Press, 1960), pp. 141-56.

[3]Leslie Fiedler, "Archetype and Signature," (1952); rpt. in Art and Psychoanalysis, ed. William Phillips (Cleveland: World Publishing Co., 1963), p. 471.

[4]One might speculate that the reason Williams's narratives have been called "thrillers" or "popular novels" is that plot is important to them. Such labels, however, neglect the point that plot, far from being insignificant, is synonymous with mythos.

[5]T.S. Eliot, "Tradition and the Individual Talent," (1919); rpt. in Selected Essays (London: Faber and Faber, 1951), p. 14.

[6]Douglass T. Bolling, "Three Romances by Charles Williams," unpublished dissertation, University of Iowa, 1970, p. 178.

[7]Charles Williams, The Place of the Lion (1931; rpt. Grand Rapids: William B. Eerdmans Pub. Co., 1972), p. 12. All future references to The Place of the Lion will be to this edition and will be indicated in the text by page numbers in parentheses.

[8]Charles Williams, Witchcraft (1941; rpt. New York: New American Library, 1959), p. 41. All future references to Witchcraft will be to this edition and will be indicated in the text by page numbers in parentheses, title to be abbreviated to WW.

[9]C.S. Lewis, Perelandra (New York: Macmillan, 1944) regards the Angelicals in much the same way as does The Place of the Lion. Lewis blends Christian and Greek mythologies and creates a god and goddess, a pair of angels, whose strength and beauty break with the traditional interpretation of these powers. Considering the close relationship between Lewis and Williams and Lewis's appreciation of The Place of the Lion, one might speculate that The Place of the Lion (1931) influenced Perelandra (1944).

[10]For an analysis of the eagle's symbolic associations see Richard H. Russel, A Cloisters Bestiary (New York: The Metropolitan Museum of Art, 1960), p. 57.

[11]The association between eyes, insight, and creativity has, of course, almost become a literary tradition. One thinks of the blind poets and figures like Tiresias.

[12]Anthony's sensory superiority is fairly typical of the shaman and the hero in mythic narrative. In C.S. Lewis's space trilogy, for example, Ransom communicates with the gods and understands all languages. In That Hideous Strength he uses his knowledge to restore cosmic order and to end the disruption introduced by the "Bent One." Ed Gentry in Jame Dickey's Deliverance develops special skills on his mystical journey down the Cahulawassee and his skills encourage his creativity and allow him to deliver his companions from the underworld. The difference between these men—Anthony, Ransom, and Gentry—and characters like Fitzgerald's Nick Carroway or Henry James' Lambert Strether indicates a difference between mythic narrative and the novel. Strether and Carroway mature by expanding their moral awareness of society; Anthony, Ransom, and Gentry mature by altering their community and subjecting themselves to numinal power. These men have little to learn from human concepts of morality; instead, they bring the wisdom of the gods to man. If the novelist puts his faith in morality and its ability to enlighten the human condition, the archetypalist puts his faith in the spirits and their ability to heal a fallen world.

[13]John J. Teunissen, "For Whom the Bell Tolls as Mythic Narrative," Dalhousie Review LVI (Spring, 1976), 52-69 makes a similar point about Pilar. She is both seeress and artist, and in the style of the shaman leads the group to the dark gods within "in preparing the way for the 'naming.'" The "naming," of course, is the story she tells of the ritual killing of the fascists (pp. 64-65).

[14]Maud Bodkin, Archetypal Patterns in Poetry (1933; rpt. London: Oxford University Press, 1971), p. 231 f.

[15]James Baird, Ishmael (Baltimore: Johns Hopkins University Press, 1956), p. 60.

[16]Again in both Lewis's space trilogy and James Dickey's Deliverance the heroes are creative personalities and their creativity grows from their experiences of the numimous. Ed Gentry's art is a direct result of his river journey since all his collages are based on the snake-like Cahulawasee. Ransom's skill is of a more subtle nature, but clear in his ability to understand all languages and to speak to the gods and to the beasts. In each case the hero acquires his artistic ability during his time in the world of the gods, and it is precisely this ability to be creative which gives each hero his position as "deliverer." Without Ransom's gift of tongues his world would have been destroyed, while Gentry delivers his men only after he has psychologically mastered the wild beauty of the river, a feat underlying his art. In each work the artist is a shaman who befriends the spirits who help him to save his community and become an artist.

[17]In his creation of Damaris Tighe Williams is undoubtedly thinking of the New Testament Damaris who, along with Dionysius the Areopagite, was converted by Paul when he preached in Athens: "Howbeit certain men clave unto him, and believed: among the which was Dionysius the Areopagite, and a woman named Damaris, and others with them" (Acts 17:34).

[18]For an analysis of the power of love in Williams see Ernest Beaumont, "Charles Williams and the Power of Eros," Dublin Review CCXXXIII (Spring, 1959), 61-74.

[19]Williams may have in mind here the Book of Tobit in the Apocrypha where the demon Asmodeus possesses Sarah who is to become the wife of Tobit's son, Tobias. On their wedding night, Tobias casts out the demon who flees in the shape of a huge snake.

[20]Charles Williams, The Greater Trumps (1932; rpt. New York: Avon Books, 1969), p. 110.

[21]Charles Williams, Poetry at Present (Oxford: Clarendon Press, 1930), p. 60. All references to Poetry at Present are to this edition and are included in the text by page numbers in parenthesis. Doris Lessing, Briefing for a Descent into Hell (London: Panther Books, 1972), n.p.

CHAPTER THREE

The Greater Trumps

In Williams's fourth mythic narrative, The Place of the Lion, he first develops his archetypal theory and incorporates this theory in the structure of the narrative. Unlike Many Dimensions or War in Heaven, which depend largely on single central symbols for their archetypal power, The Place of the Lion derives its archetypal dimensions from the presence of several archetypal manifestations. Here the archetypes are incarnate in their material or phenomenal counterparts—the wisdom of the Eagle incarnates itself in Anthony, the innocence of the Lamb in Damaris, and the chastity of the Unicorn in Richardson. The entire narrative, however, depends on something else, for without the conjunction of wisdom and innocence—the principles of Logos and Eros—there would be no return to the Garden and no cosmic regeneration. Because Anthony surrenders his ego to the power of truth and Damaris hers to the power of love, they move in step with their archetypal or transpersonal natures. Enriched by the saving grace of Eros, Damaris rescues Quentin from the strength of the Lion, while Anthony, supported by love and subordinated to the principles of truth and wisdom, saves the cosmos from the uncontrolled power of the archetypes threatening its balance and harmony.

The Greater Trumps may appear to be structured like Many Dimensions since, like this symbolically ordered narrative, it derives its force from a set of symbols or images. Structurally, however, The Greater Trumps emanates from the archetypal theory delineated in The Place of the Lion. Both The Place of the Lion and The Greater Trumps, published

a year later, owe their power and meaning to Williams's theory of archetypal correspondence and especially to the archetypal figure of the androgyne which incarnates its divine counterpart, deriving the power to control, direct, and redeem the phenomenal world. In this sense, both mythic narratives affirm the sacramental quality of images and Williams's aesthetic principles. In these books images exist in themselves, derive from something greater, and represent that greatness from which they derive (FB, p. 7). As a result, the restoration of cosmic harmony in these works depends on the ability of the characters to perceive and embody the numinosity from which they derive or, as the hymn which the Coningsby's sing on Christmas morning expresses it, on man's willingness to "Rise to adore the mystery of love."[1]

There are two basic forces at work in The Greater Trumps—one threatening to divide the characters from each other and from a proper appreciation of man's place in the universe and one attempting to unite the characters in love and community and to ensure their understanding of the Power behind all images, including that of man himself. The divisive force appears in the opening of the narrative when Mr. Coningsby chastizes his children and when they, absorbed in their egocentric concerns, refuse him the love and respect which he desperately requires. " . . . perfect Babel," (Williams's ellipsis) remarks Coningsby in response to Nancy's and Ralph's behaviour, and Nancy cannot resist increasing the hostility by murmuring to her brother, "in a low voice, yet not so low that her father could not hear if he chose, 'But Babel never was perfect, was it?'" (p. 19). Coningsby is temporarily silenced by his daughter's rudeness, but a

few paragraphs later he intrudes again, this time to comment on an item in his newspaper: "I see," he says, "that the Government is putting a fresh duty on dried fruit" (p. 19).

In these opening paragraphs Williams, by means of the peevish Coningsby and his obnoxious children, makes the point that man lives in a fallen temporal world. This point is emphasized by the reference to the mythic tower of Babel, recalling man's vain efforts to regain Eden by constructing a tower tall enough to reach the heavens (Genesis 11). The biblical myth, then, provides an explanation for the situation in the Congingsby drawing room, for though Nancy, Ralph, and their father all speak the same language their words are "perfect babble" in that their language is devoid of substance and lacks even the intention of being honest communication. The myth becomes fact in view of the Coningsbys' current existence where the father is separated from his children and where there is no visible means of communication.

Williams, in the opening paragraphs of the narrative, stresses man's fallen condition by two other references. Coningsby's absorption in the newspaper—which itself is a perfect symbol of man's fall from grace—and his disgust with the Government's new restriction on dried fruit recall man's alienation from his original innocence. Secondly, but perhaps most important to the plot, the division in the family signifies that there is a basic contradiction in the nature of man—even the family has failed to discover unity through love and mutual respect. Elsewhere Williams describes man's nature after the Fall and so explains the conditions in which the Coningsby's live and the emotions with which they contend: "He [man] knows good, and

he knows good as evil. These two capacities will always be twisted with anti-love, with anger, with spite, with jealousy, with alien desires."[2] In The Greater Trumps the allusion to the myth of Babel reminds the reader that man lives in babble and confusion, but if the allusion were not sufficient the conditions and facts of human existence would confirm the truth of the myth. The Coningsby's have definitely "come down from heaven."

There is, however, a force opposed to the fallen state of human nature and the division generated by the Fall. In his critical and theological works as well as in his fiction, Williams frequently argues that evil and division have no actual existence in reality; they are only symptoms of man's inability to comprehend the unqualified goodness of the universe. Yet, in Williams's view there are ways to escape the results of the Fall and to see the universe with the unclouded vision of the pre-lapsarian Adam. In the opening sequence of The Greater Trumps Sybil Coningsby has the necessary clarity of vision and can be seen to embody the power combatting man's fallen being.

Sybil, as Nancy remarks, is "a saint" (p. 20), and as a saint she remains aloof from the family quarrel and indifferent to the Government's restriction on dried fruit. Her sanctity annoys Lothair Coningsby who realizes that unlike him, "Sybil always seemed to have nice days," and that "Her skin's getting clearer every day" (p. 19). Her capacity to enjoy life, her refusal to participate in family quarrels, her inability to comment indignantly on dried fruit duty, plus the clearness of her skin, reflect her farsightedness and the clarity of her vision. She is, as her name indicates, a sybil or

prophetess, and, as her actions show, Sybil has learned the secret of harmonious interaction with the universal Power. Since antagonism and restriction have no place in or effect on her universe, the Government restriction and the family antagonism do not interest her. From the beginning Sybil incarnates redeemed human nature; she is quite simply "a saint." Whether she is a fool as well, or whether fool and saint are one identity is a central question in The Greater Trumps, but it is apparent immediately that the separation and antagonism characterizing the other Coningsby's meets its opposition in Sybil.[3] She has united with the Power of Love and Wisdom and has the insight to direct the others and, eventually, to control the supernatural storm threatening creation.

The Greater Trumps, then, reflects Williams's two major concerns, for with the possible exception of Shadows of Ecstasy all his narratives repeat two archetypal events—the Fall of man and his degeneration into a limited being caught by the restrictions of historical time, and the Incarnation, the conjunction of the Word and Flesh, which promises relief from suffering and a return to the Garden. The opening of The Greater Trumps epitomizes these events. Lothair Coningsby and his children, Ralph and Nancy, fail to recognize the Power of Love and Wisdom, and so they inhabit the world of time and human limitation. On the other hand, Sybil by adoring the Power freely participates in the pattern of cosmic harmony and sees as Adam saw before the Fall.

According to Williams's theory of the affirmation of images, the "in-Godding of man" or the Incarnation is not a unique event but a recurring one made possible by the conjunction of Eros and Logos,

or spirit and flesh. Anthony Durrant or Chloe Burnett must struggle to discover this union and the archetypal Adam living in each of us. Sybil Coningsby, however, has endured the obligatory ordeal and initiation before the narrative begins and she is aware of the transpersonal power directing her. It is the other characters who, with varying degrees of consciousness, seek the Adam living in themselves, though it is Nancy who suffers for all of them and Sybil who guides and inspires her. Finally, it is not enough that the archetypal event of the Fall and the Incarnation be symbolized in the opening paragraphs—instead these events recur and form the plot of The Greater Trumps.

The Coningsby's are opposed and balanced by a second family, including Henry Lee, Nancy's fiancé, his grandfather Aaron Lee, Henry's Aunt Joanna, and her adopted son Stephen. The Lee's descend from gipsies which disgusts Lothair Coningsby with his bourgeois notions of social class and explains on the surface at least the Lees' interest in the occult. As well, the Lee's are firmly rooted in the world of the Fall, though this connection is not immediately apparent.

Aaron Lee devotes his time to studying the Tarot and the dancing golden images which correspond to them. The old man hopes to discover through the cards the meaning behind the universal dance represented by the golden images, and so be in a position to prophesy. Though Aaron exhibits priestly and scholarly devotion to his task, he misses the main point of the dance because his starting position is all wrong. His goal is prophecy and he assumes that the future will differ from the past or the present, but in the dance—whether

it be that of the images or the universal dance of which the images are only reflections—past and future lose all meaning; eternal recurrence is the only constant.[4] By assuming that the future matters and that time will bring something different, Aaron shows himself to be part of the world of time and change. Aaron's method of questing for knowledge emphasizes his attachment to historical time. Laudable as his toil and scholarship might be, his attitude is wrong. Aaron knows nothing of Love, as even Henry notices when his grandfather attempts to read the future through the Tarot. "You are old grandfather," says Henry, "Are the cups of the Tarot only deniers for you to think so? . . . I have told you that I am betrothed" (p. 36). In other words, Aaron fails to consider the cups as feminine symbols and to realize the importance of Henry's love for Nancy.

Henry Lee exhibits a similar but more sinister curiosity in the movements of the universal dance. Henry does not seek the knowledge which inspires his grandfather's quest, but the knowledge which will enable him to manipulate and control other people. Consequently, on discovering that Lothair Coningsby has inherited the prototypic deck of Tarot cards—the ones which in conjunction with the images reveal the future—he is willing to subordinate Nancy's happiness and her father's life to achieve his end. First Henry tries to convince Nancy that he is the rightful owner of the Tarot. At his prompting, she borrows her father's cards and together, by shuffling the suit of deniers, the lovers create earth. Here Henry reveals the Faustian bent to his character; replying to Nancy's question about the use of the Tarot, "What will you do?", Henry "on the wings of his own terrific dream," responds, "Who knows? . . .

Create" (p. 89).

Henry's fallen nature is obvious in his fabulous dreams of creative power and his failure "to adore the mystery of love"—so extreme is his failure that he tries to supplant the power of Love as though the universe were his to control. In view of his egotistical dreams of power, it is not gratuitous that later, during the crisis produced by the storm, he feels himself "petrified from loins to head, himself a tower of stone" (p. 165). His illusions resemble Nimrod's and just as Babel was doomed to failure so do Henry's dreams crumble.

Joanna Lee, Aaron's sister and Henry's aunt, is controlled by a similar passion, though unlike her nephew who is sane and coldly calculating, her passion has driven her mad. She imagines herself to be Isis, the Egyptian goddess whose husband Osiris was murdered by his brother Set. According to this eternally recurring myth, Set dismembered his victim's body and scattered the parts about the country. Isis's duty was to find the parts, bring them together, and so revive the god who will be reborn as the son of Osiris and Isis, Horus the god of the rising sun. The myth of Isis and Osiris is another myth of eternal recurrence—the recurrence of the Fall and Redemption. Joanna's belief in the myth shows that her intuitions are correct, but she, too, carries the family stain and sees in the myth a means to personal power rather than a promise of cosmic regeneration.[5]

Joanna identifies with Isis for several reasons: like the goddess she has lost a husband and a son—her husband deserted her on the day that she delivered a stillborn child—and she has spent her

life searching for her dead child. Her main attachment to Isis, however, grows from the madwoman's desire to be the goddess and the mother of a god. As Henry yearns for knowledge that is power, Joanna searches for power itself. His concern is archetypally masculine; hers archetypally feminine. Still her grief over her dead child is real enough and associates her with the world of time where death and separation are facts. Only when the missing element in Joanna's quest appears, the Love in which Sybil believes, does her search for power show itself as a search for regeneration. At last she recognizes her child in Nancy, by then another Incarnation of Love.

The archetypal basis of The Greater Trumps is the Fall and the Incarnation of Love, and through the collision of the antithetical forces of unity and disunity the pattern emerges. At the beginning of the narrative the two families are divided and hostile towards one another and, in spite of Henry's and Nancy's engagement, the families do not support this union—Lothair Coningsby dislikes Henry because the young man is descended from gipsies and because Henry's aunt, Joanna, is a madwoman. Aaron and Henry, on the other hand, dislike Lothair Coningsby because they consider him a fool unworthy of their occult knowledge. Just as it is necessary to bring the Tarot cards to the golden images to which the deck rightfully belongs if unity between the images and the cards is to be established, so does Nancy's and Henry's union depend on harmony between their families. The Greater Trumps is a story of the movement from unity to disunity, from the Fall to the Incarnation, or as one critic expresses it: "Division and conjunction are the actions central to the legend of the Tarots; the coming together of two disparate families

is Williams's plot . . . the coming together of the biblical and gipsy Aaron and the historical and mythic Lothair; the coming together of the 'Sybil' and those in quest of knowledge; the coming together of Joanna's madness and Sybil's 'heaven's sense;' and most important of all, the coming together of the lovers separated by pride and dreams of power."[6]

The Tarot cards and their corresponding golden images are visible manifestations of an archetypal world, and one of the things Williams does is to explain the Tarot, for only by understanding it can a reader understand the reality behind it. The reader, however, need not be a student of the occult to read the book. Such a demand violates Williams's aesthetics and makes nonsense of his archetypal theory and method.

Williams's images, including those of the Tarot, cannot be explained by reference to material outside his narratives because in his work an image's meaning depends on context. The meaning tradition assigns to the Tarot might coincide with that which Williams intends, but since he is basically concerned with the numinosity of images one cannot generalize. In Williams's art the potency of an image depends on its power to evoke the reader's emotional responses, to evoke awe in the face of the numinous. Many Dimensions is an excellent example of Williams's skill in creating potent images without relying on traditional associations. The Stone of Suleiman ben Daood reflects the numinosity from which it derives because the enlightened eyes of Chloe Burnett perceive it as "the end of desire" and an object containing all of creation. Its numinosity has nothing to do with tradition but with its effects on the contemporary mind

and world. The point is even clearer in The Place of the Lion where the Powers are free of traditional or preordained associations. The Lion, the Horse, and the other Angelicals owe their potency to Williams's skill in suggesting that the numinous inhabits the phenomenal; here the images do not explain the story, rather the story explains the images and the reader understands them only when he sees that the archetypal act of naming is being repeated.

If the occult lore behind the Tarot were necessary to read The Greater Trumps, one could question the validity of Williams's archetypal theory and method. In The Place of the Lion he develops his concept of reality by insisting on a correspondence between phenomenal and numinal and by demonstrating that the numinal inheres in the material, though it is most often veiled from the human eye. This theory contains Platonic elements, but in order to understand it one would do better to read The Place of the Lion than The Republic, since Williams's theory unfolds through the plot and resolution of the narrative. If his theory depended on Plato's, there would be a weakness in the narrative—story or plot would not have established the nature of reality and Williams's vision would be questionable. The situation in The Greater Trumps is similar for here Williams's vision of reality is inherent to the plot and does not depend on the occult material of the Tarot.

Williams, then, diverges from the mainstream of twentieth-century literature where the prevailing concept of the artistic function has been coloured by the idea that the artist "imposes order on chaos."[7] In fact, Williams's art demonstrates an entirely opposite view, for he begins from the premise that the universe is orderly and harmonious,

a place of unqualified goodness, and that the artist must discover the order in what appears to fallen humanity as a world of disorder and chaos. For Williams, meaning is not to be imposed on images but to be found through them. As a result, in contradiction to such "mythic" poets as Blake and Yeats, Williams does not begin with an ordered system of images and symbols, rather he finds order in the images which are naturally part of his world. In The Figure of Beatrice Williams examines Dante's means of establishing and method of using images: "It was, however high the phrases, the common thing from which Dante always started, as it was certainly the greatest and most common to which he came. His images were the natural and inevitable images—a girl in the street, the people he knew, the language he learned as a child. In them the greatest diagrams are perceived; from them the great myths open; by them he understands the final end" (FB, p. 44). One would be hard pressed to find a more precise definition of Williams's attitude towards images or the function that they serve in his narratives; it is the things of his world that serve as his images and open up the great myths, while the myths by repeating archetypal events become the key to universal order and meaning. Perhaps Williams's appreciation of Dante's aesthetics explains in part why he, unlike his contemporaries and the writers with whom he is frequently identified, C.S. Lewis and J.R.R. Tolkien, did not invent his own mythical kingdom.[8] No doubt Narnia and Middle Earth have their mythic dimensions, but neither Lewis nor Tolkien begins from the common thing. Williams's imagination, on the other hand, was such that he found archetypal significance in the images of his world, ruling out the need of making an imaginative journey through

time and space.[9]

Since The Tarot appears in works like T.S. Eliot's The Waste Land and Malcolm Lowry's Under the Volcano where their chief function is to explain the poem or novel by directing the reader to information outside the text, Williams's use of the deck, especially in view of his theory of the image, may seem problematic. In The Greater Trumps, however, the pack functions differently than it does in The Waste Land or Under the Volcano: rather than being the key to the narrative, the Tarot is the mystery the narrative solves. Williams's method is closer to Margaret Atwood's in Surfacing where the hanged bird—an image of the archetypal Hanged Man—plays a part in the protagonist's struggles towards psychic wholeness and functions as an organic part of the novel, instead of as a sign that the reader should reach for A.E. Waite's definitive study of the Tarot.[10] For Williams and Atwood, the Tarot does not explain character, experience, or plot—these explain the Tarot images. Just as the figure of Beatrice is comprehensible only in relation to the whole of The Divine Comedy, so in The Greater Trumps meaning grows from the images and their role in the narrative.

Since most critics have approached The Greater Trumps with a guidebook to the Tarot in hand and Williams's "orthodox" Anglicanism in mind, criticism has generally overlooked the archetypal dimensions of the book and viewed it as a creative interpretation of Anglican theology where the Juggler and the Fool symbolize the Deity of Love and the Incarnation of Love.[11] Such short-sighted and sectarian interpretations lead to a false view of Williams's thinking, while they ignore the aesthetic and archetypal basis of his art. From

this critical stance, Williams is a Christian apologist and not a mythic writer.

As he has done earlier, Williams in The Greater Trumps supplies the information which critics tend to look for in external sources. It is to give relevant information, as well as to demonstrate weakness in character, that Williams has the peevish Coningsby read out the names and numbers of the Tarot's Greater Trumps (more commonly known as the Major Arcana). Later Henry gives further details when he describes the organization, hierarchy, and possible functions of the Congingsby Tarot deck: "They are very curious cards, and this is a very curious pack. . . . It's said that the shuffling of the cards is the earth, and the pattering of the cards is the rain, and the beating of the cards is the wind, and the pointing of the cards is the fire. That's of the four suits. But the Greater Trumps, it's said, are the meaning of all process and the measure of the everlasting dance" (pp. 31-32).

In the initial stages of The Greater Trumps, then, Henry spells out the association between the Lesser Trumps and the elements of creation. The suits of the Lesser Trumps symbolize earth, water, air, and fire—the four basic elements of creation. He elaborates on this information later, for just before he and Nancy create earth by shuffling the cards of the deniers or pentacles, he connects each of the elements with a particular suit: cups with water, deniers with earth, swords with fire, staffs or scepters with air. Also, at this time, he explains the significance of the Tarot pack that Coningsby has inherited:

> Now these cards are the root and origin of all

> cards, and no one knows from where they came, for the tale is that they were first heard of among the gipsies in Spain in the thirteenth century. Some say they are older, and some talk of Egypt, but that matters very little. It isn't the time behind them, but the process of them, that's important. There are many packs of Tarot cards, but the one original pack, which is this, has a secret behind it, that I will show you on Christmas Eve. Because of that secret this pack, and this only, is a pack of great might. (pp. 52-53)

The great experiment Henry entertains and hopes to complete with Nancy's help is indirectly connected to his desire for dominion over the dance. Henry, a romantic egotist like Considine in Shadows of Ecstasy, determines to shed human limitation and establish himself as a god. His production of earth is the first step in his plan, but one which encourages his fantastic schemes. Like any efficient sorcerer, Henry begins with relatively minor projects and tries to control the Lesser Trumps before controlling the Greater, for while any man can produce the elements from the lesser cards, he tells Nancy that the Greater Trumps are "the truths—the facts—call them what you will—principles of thought, actualities of corporate existence, Death and Love and certain Virtues and Meditation and the Benign Sun of Wisdom, and so on. You must see them—there aren't any words to tell you" (p. 101). The Tarot, then, is hierarchically organized and the materials of creation are controlled by the principles of creation. Henry, obsessed by his lust for power, is scheming enough to try and use this organization to his advantage.

Henry's lust for knowledge and power, not his love for Nancy, cause him to invite the Coningsby's—Lothair, Sybil, and Nancy since Ralph has other plans—to share Christmas week with him and his grandfather. Behind this invitation lies the certainty that the

cards and the images will be brought together and by such a conjunction, as Aaron Lee tells it, "we [Henry and himself] can find out—at any moment—what the dance says. We can tell what the future will be" (p. 39). According to plan, the Coningsby's arrive at the Downs—the site of Aaron's home and significant to the theme of the Fall—and Nancy has her future read when she approaches the golden images with the Tarot in hand. Appropriately, Nancy's lover interprets the cards: "You're likely to travel a long distance . . . apparently in the near future, and you'll come under a great influence of control, and you'll find your worst enemy in your own heart. You may run serious risks of illness or accident, but it looks as if you might be successful in whatever you undertake. And a man shall owe you everything, and a woman shall govern you, and you shall die very rich" (p. 88).

Henry's interpretation of Nancy's future is accurate, though the events he predicts do not occur in the way he anticipates. In the same manner as the Stone in Many Dimensions or the Graal in War in Heaven, the images and cards have an irony of their own. The real power in the narrative belongs to the cards and the images rather than to Henry, and the accuracy with which the cards read the dance of the images is a sign of the potency of this conjunction. Since the power resides in the union of cards and images and not with Henry, their interpreter, it is not surprising that one of the cards is impervious to his prying eyes. Nancy, quite by accident, comments on his shortcomings as seer and prophet. After he has explained her future, she notices "the card marked nought lying right away from the others," but Henry, lacking the vision to read

this card, cannot give her an answer: "I told you that no one can reckon the Fool" (p. 88). A few minutes later he makes an error revealing why the part the Fool plays in the dance is beyond his understanding. When Nancy questions her lover about the god Horus, Henry is of no help: "My aunt's [Joanna had spoken of Horus] as mad as your father . . . and Horus has been a dream for more than two thousand years" (p. 89).

Henry's refusal to conceive of Horus as anything other than the dream of a madwoman helps to explain his obtuseness regarding the Fool, the card marked nought. As a god who has overcome death and who is associated with the light of the rising sun, Horus, like the Messias, is an Incarnation of Love and a sign that man can escape the suffering and disunity of the Fall. Joanna, mad as she is and misdirected as her search might be, exhibits in some ways superior knowledge and greater insight. Ultimately her search for her dead child is a quest for wholeness and union with the Power directing the universal dance. Joanna, then, can commit herself to Love, and though Henry may love Nancy, he does not make a commitment to her because his schemes for personal power blind him to the expectations and demands of Love.

Sybil Coningsby, as she so often does in The Greater Trumps, illuminates, indirectly, the problem of Henry's response to Nancy. In a conversation with her niece, Sybil reveals what she means by love. To Nancy love is the passion which she feels for Henry or the duty which she feels towards her family, but for Sybil love is the power sustaining man and his only purpose in life is to adore love by loving: "It [love] lives for and in itself," says Sybil, "you can

only give it back to itself" (p. 76). Henry, however, wants power rather than love, so that Joanna's Horus, an Incarnation of Love, appears to him as the quirk of a madwoman's imagination. He scorns Joanna's mad ravings while Sybil,during the journey to the Downs, accepts Joanna's blessing and believes that the old woman, "Talked very sensibly" (p. 70).

Henry's disdain for Joanna's dreams and his incapacity to interpret the Fool result from his failure to surrender his ego to the Power of Love. When Coningsby first brings out his Tarot a great fuss ensues because the Fool, different from the other twenty-one Greater Trumps, has no number, only a nought. Just as the Coningsby's are unable to conclude whether or not "nought" is a number, so Henry and all the devotees of the Tarot, past and present, have been unable to account for the Fool itself. "It's [the Fool is] the unknown factor," says Henry, "In . . . in telling fortunes by the Tarots. There are different systems you know, but none of them is quite convincing in what it does with the Fool" (p. 28, Williams's ellipsis). To the mind which calculates, schemes, and desires the gift of prophecy the Fool remains a mystery and means nothing, but to Sybil Coningsby, enlightened by the Power of Love, the Fool bears and supports all the other numbers or cards.

This is emphasized on the evening that the Coningsby's are ushered into the veiled room where Aaron, in priestly fashion, keeps his dancing images hidden. Henry explains the Fool's apparent stillness among the moving images by reverting to a type of scientific logic: "We imagine that its [the Fool's] weight and position must make it a kind of counterpoise. . . . Just as the card of the Fool—

which you'll see is the same figure—is numbered nought" (p. 80). While Henry connects nought with stillness, Sybil sees the Fool or the nought, the opposite of number, as constantly in motion: "it's moving so quickly I can hardly see it. . . . Surely that's it, dancing with the rest; it seems as if it were always arranging itself in some place which was empty for it" (pp. 80-81). For Sybil, far from its being unaccountable or a counterpoise, the Fool's constant movement arranges or patterns the movements of the other images—the movements of the dance make sense only in relation to the movement of the Fool. As a result, one is not surprised that Sybil rejects Henry's offer to read her fortune: "It's—so much like making someone tell you a secret . . . but things . . . the universe, so to speak. If it's gone to all this trouble to keep the next minute quiet, it seems rude to force its confidence" (p. 84). Having seen the movement of the Fool among the images, Sybil has faith in the goodness of the future, just as she has faith in the arrangement of the universal dance and in the Power of Love. Because of her faith and love, nothing dismays or distracts her, or as Henry correctly describes her to his grandfather: "She's got some sort of a calm, some equanimity in her heart. . . . Everything's complete for her in the moment" (p. 91). On the other hand, Aaron's comment to Henry: "She's merely commonplace—a fool and the sister of a fool" (p. 90), is a fine example of the irony of the dance and the irony of The Greater Trumps, for, despite his knowledge and study, Aaron does not realize the whole or hidden truth in what he says.

The image of the Fool is explained by Sybil's observations and experiences in Aaron's sequestered room and through the plot and

resolution of the narrative. In a sense all the characters long to see the Fool dance, just as they all search for "something"—even Mr. Coningsby who does not know that he is looking. The lovers, however, because of their love and engagement, are most obviously on the verge of a great experiment. Sybil, whose meditations and observations are thoroughly reliable, understands this and is baffled and silenced by her brother's attitude towards sanctity and love: "Anyone who didn't realize the necessary connection between sanctity and love left her incapable of explanation" (p. 50). Mr. Coningsby, however, is not the only one who fails to see the link, for, though the lovers should recognize it, Henry and Nancy are confused and misdirected in their fallen natures. With this in mind, one can understand their attitudes to the Tarot and the images, and, incidentally, those of most people. As the narrator explains it: "even when the paintings had been found by chance and fate and high direction in the house of Lothair Coningsby . . . the wills of the finders had been set on their own purposes, on experiment of human creation or knowledge of human futurity, and again the mystical severance had manifested in action the exile of the will from its end" (p. 153).

Henry's and Nancy's attitudes to the cards and images manifest the misdirection of their searches for love and knowledge. For Henry, the conjunction of images with cards promises the skill and power to create, while for Nancy the principle importance of the union is the promise of prophecy. The use to which they want to put the Tarot reminds one that the Fall is not an isolated event, but a continuing part of human experience. Far from discovering the union of love and

sanctity, Henry and Nancy, initially at least, re-enact the Fall from grace and wholeness. They search for "the gift of prophecy" and to understand "all mysteries and all knowledge" not realizing that without love, man is nothing. If one wants an explanation for the fifteenth card of the Greater Trumps—the one variously described as "Set of the Egyptians, with the donkey head, and the captives chained to him" (p. 87), as "the unreasonable hate and malice which moves in us" (p. 101), and as "Set who is the worker of iniquity ruling over his blinded victims" (p. 152)—one need only consider the characters of Henry and Nancy. These two love each other and participate in the dance but a malevolent, interior force threatens their union, their success in discovering the sanctity of love, and their opportunity of seeing the Fool dance. The card of malice does not explain their particular dreams—why Henry longs for power and Nancy longs to be a "sybil"—rather their dreams and hopes explain why this card is among the Greater Trumps. As a unit or whole, the principles of thought making up the Greater Trumps mirror the spiritual states or spiritual history of man, and since malevolence is part of this, just as it is part of the narrative, this force requires a card.

There is a divergence in the lovers' paths other than the one they create for themselves. Nancy has the advantage of being niece to Sybil, whose equanimity and spiritual wholeness explain yet another of the cards, the High Priestess or Hierophantic Woman. Sybil's knowledge of Love, developed through "days of pain and nights of prayer" (p. 126), lets her see the Fool's movements and, consequently, she has the eyes to read the future, though she lacks the desire to

do so. Sybil, however, willingly adopts the role of guide or Priestess for her niece. On the morning of the first day at the Downs Nancy visits her aunt, as is her habit when she feels in need of reassurance and comfort. When Nancy accuses herself of being selfish, Sybil answers by telling her, "I don't think you're particularly selfish . . . only you don't love anyone" (p. 75). In Sybil's vocabulary love does not mean sexual passion or dutiful affection, rather love is a state of being and an attitude towards life; love must include everybody or it includes nobody, since by acknowledging the Power of Love one ends exclusiveness and distinctions between people. Love is the Power supporting and directing the universe, and man's only duty is to return this Love, as Sybil says, "wholly and utterly" (p. 76). According to Sybil's philosophy of Love, man has the power to possess all things on the condition that he is possessed by nothing but Love. Because she fulfills this condition and surrenders herself to Love, Sybil is a marvel of self-possession. It is against her achievement that we are meant to judge the spiritual progress of the others.

Sybil's gift to Nancy takes the form of a challenge and directs her to discover the power of love within herself. As a result of Sybil's direction, when Nancy and Henry visit the room of the golden images for the second time, the young woman senses that what has previously been curiosity—on the first visit Henry reads her fortune—was "now a more important thing. By her return and her return with Henry, she was inviting a union between the mystery of her love and the mystery of the dance" (p. 97). Henry's intentions are different. Lacking the guiding wisdom of Sybil, he does not know the real

possibilities of love and continues to regard the feeling between himself and Nancy as a means of securing creative power and controlling the universal dance. Henry Lee, like Henry Foster in The Place of the Lion or Frank Lindsay in Many Dimensions, knows nothing of the surrender to Love.

On this evening he wants Nancy to understand the unlimited power of the united images and symbols, since through their agency not only individual fortunes but that of the universe itself can be read. Because Nancy has been chastened by love and desires to unite her love with the mystery of the dance, the important thing for her is not the future of the universe but her vision of the Lovers as they complete a movement in the dance. Their progress through the measure is perilous for though they begin hand in hand Nancy sees them divided and threatened by the images of Death and the Devil. Only when the Fool, whom she has previously thought motionless, stretches out his hand do the Lovers re-unite before him, finally to be replaced by her vision of the Fool and the Juggler: "They came together; they embraced; the tossing balls fell over them in a shower of gold—and the golden mist covered everything, and swirled before her eyes; and then it also faded, and the hangings of the room were before her, and she felt Henry move" (p. 106).

While Nancy is primarily concerned with the Lovers' progression through the dance, Henry's main interest is the fortune of the world. Something they both miss and cannot be expected to realize since they participate in the story, is that Nancy has just seen a shorthand version of The Greater Trumps and its archetypal events. She sees the Lovers divided and threatened by Death, the Devil, and the Tower,

before they pass into the light of the Stars, the Moon, and the Sun to be joined with the skeleton released by the Fool. The scene she sees forms a complete movement of the cyclic dance; the conjunction of the Fool and Juggler at the end of her vision is a conjunction of creativity or knowledge with love and is a sign of an end and a new beginning, for since the dance is cyclical one movement gives birth to another. Similarly, the archetypal events behind the dance are continually recurring and, consequently, The Greater Trumps has an open ended structure. The narrative begins with an ellipsis and ends with Sybil's answer to her brother's question: "And is Nancy Messias?" asks Lothair Coningsby, and Sybil replies, "Near enough. . . . There'll be pain and heart-burning, yet, but, for the moment, near enough" (p. 221).

According to critics the "the" at the end of James Joyce's Finnegans Wake suggests two things: that the reader should go back to the beginning and read the book again and that Joyce believed human experience and history to repeat themselves, which is precisely the reason for re-reading the book. Different from Joyce, Williams does not claim to have included the range of human experience in The Greater Trumps and does not use technical tricks directing us to re-read his book. The ellipsis at the beginning and the implication in Sybil's statement at the end, however, do suggest, as does Joyce's "the," that human experience is recurring or archetypal. The Greater Trumps is but one measure in the universal dance and, as Sybil's reference to the moment clarifies, the whole process will begin again.

Though Nancy Coningsby longs for the gift of prophecy, when she

sees the future she fails to comprehend what she has seen, and properly so, for what is important to human experience is the pattern of events rather than individual events and personal responses to them. To the reader, however, Nancy's vision shows the inevitability of the plot since the reader knows that the golden images are the visible manifestations of the universal dance, which is not really invisible but beyond man's comprehension. The restoration of order and harmony in the dance of the images, then, promises a restoration in the world of the narrative, for a complete movement of the dance is a complete movement in human experience—in this case, in that experience recounted in the narrative.

Nancy's vision of the dance is her first experience of love in the sense that Sybil understands the word. Because Nancy surrenders herself to love, rather than directing her emotions, she sees the movement of the Fool, though she does not have the wisdom to interpret her vision. Her initiation into the mysteries of love continues at the church service on Christmas morning. Here she responds to the Athanasian Creed which declares that "God and man is one Christ; One, not by the conversion of the Godhead into flesh, but by the taking of the manhood into God; One altogether, not by confusion of substance, but by unity of person" (p. 112). Just as Nancy fails to realize that her vision of the dance is a vision of the future, she does not see that the Creed speaks of the archetypal event which will bring unity to the narrative's families and in which she plays a central role. The Creed celebrates the Incarnation, the fusion of nature and supernature, and unity or Incarnation is the controlling metaphor in The Greater Trumps.

Another way of describing the Incarnation is to speak of the conjunction of word and flesh or the unity of Logos and Eros. While Nancy embodies the passion commensurate with this union, she lacks knowledge and wisdom, qualities associated with the masculine principle. Indeed the complete union of Eros and Logos must wait on the union of the narrative's lovers, depending, in turn, on their individual realization of their transpersonal qualities. In this context we understand why Williams makes Henry Lee a lawyer. Initially, Lee is a pale shadow of that other representative of Justice, Lord Arglay in Many Dimensions, but, despite the younger lawyer's misdirection, he has a relationship with knowledge, truth, and wisdom. The power of the Logos is alive in Henry and waits only on his submission to a transpersonal power. One more inevitability in a plot where Incarnation is the controlling metaphor is the union of masculine and feminine where the flesh unites with the spirit to create the androgynous Messias.

Nancy's failure to comprehend her vision or understand the Creed is a failure of intellect and not of passion. Passion by itself, however, is a potent force, and after the vision and Christmas Service she willingly submits her ego to her passions, determining to "purify herself before she dared offer herself to Henry for the great work he contemplated" (p. 113). Naturally, there is irony in Nancy's goal, for Henry's "great work" involves the creation of a storm designed to kill her father, and Nancy, at the time of her oath, has no concept of the purification and surrender which will be necessary to negate Henry's "work."

The theoretical basis of The Greater Trumps resembles that of

The Place of the Lion, the narrative in which Williams developed his theory of correspondences. In the latter work the Powers invading the natural world correspond to numinal powers existing in another form in the supernatural world, and at the same time, the phenomenal world is composed of images corresponding to their supernatural types. Yet, the natural and supernatural are not separate identities because the former inheres in the latter. Beauty and Strength, to select two examples, are archetypal principles having incarnations in the world of creation. When an individual surrenders his will to an Archetypal Power, he becomes a visible manifestation of the quality; he incarnates that Archetype. Williams's theory, then, describes the relationship between the phenomenal and numinal worlds, and suggest the "unity of person" celebrated in the Athanasian Creed where "unity of person" means "the in-Godding of man," the conjunction of supernatural and natural, or the union of the word with the flesh.

Henry elucidates the theoretical basis of The Greater Trumps by explaining to Nancy the nature of the universal dance and the relation between this dance and the images and cards. In this role he serves the same function as the Hajji in Many Dimensions or Victorinus's treatise in The Place of the Lion: he gives information confirmed by the plot. Henry claims that the dance cannot be explained verbally; it must be imagined. Still he does his best to describe it to Nancy: "Imagine, then, if you can . . . imagine that everything which exists takes part in the movement of a great dance—everything, the electrons, all growing and decaying things, men and beasts, trees and stones, everything that changes, and there is nothing anywhere

that does not change. That change—that's what we know of the immortal dance; the law in the nature of things—that's the measure of the dance . . . quick or slow, measurable or immeasurable, there is nothing at all anywhere but the dance" (p. 98). The relation of the universal dance to the moving images is one that Nancy immediately guesses. "To look at these [the images]" she suggests, "then is to have the movement visible?" (p. 99). The cards act as a channel between the images and the person holding them, for when one brings the cards to the images the order in which the cards fall determines the seeker's part in the dance. The problem is in interpreting the cards; the cards might read the dance of the images, but nobody with the exception of Sybil has the gift to see the movements of the Fool.

There is another point to be made about the cards and the images: both cards and images are hierarchically structured—the four suits controlling the elements of creation are subservient to the Greater Trumps embodying the Principles of creation. Though the lesser cards have the power to create, this power is limited and subordinate to the Greater Trumps. Just as the universal dance moves in harmony and rhythm, so does its "movement visible" have balance and stability. Finally, the images and cards are not, as Aaron Lee hopes when his grandson loses the Cups and Staffs, "passive reflections of more universal things," rather the mystery behind them is one of "creation and direction" (p. 150), something underlining the similarity between The Greater Trumps and The Place of the Lion. The Powers in The Place of the Lion have the potential to destroy the created world because their power is real and uncontrolled; similarly, the unleashed energies of the Cups and Staffs have, for the same reason, the same potential.

In each case the supernatural element, alive in the natural, possesses such unsuspected and awful power.

As Williams sees it, however, the universe is a place of unlimited goodness and, despite man's refusal to recognize this truth and his determination to interfere with universal order, universal balance and harmony eventually assert themselves. In The Place of the Lion it falls to Anthony Durrant to insure the regeneration of cosmic harmony by enacting Adam's archetypal task; in The Greater Trumps Nancy Coningsby, initiated into the mysteries of love, must shoulder the burden of regeneration by enacting the archetypal submission of Messias or the god of Love. Anthony and Nancy accomplish the same thing by different methods. While each surrenders the ego to a greater Power and so recognizes his real potential and his role in the restoration of cosmic harmony, Anthony is subservient to the masculine principle of Logos and Nancy to the feminine principle of Eros. As well, Anthony and Nancy must recognize the opposite principles in their inner and outer worlds—Anthony is directed by the word but inspired by passion; Nancy is directed by passion but inspired by wisdom. In other words, Williams's protagonists, whether male or female in biological terms, are androgynous in psychic terms.

Anthony's awareness of man's dominion over creation demands his perception of man as the balance of Angelical power. Only when he understands the divinity inherent in man, does he comprehend his relation to the Adam and his archetypal quest. Nancy's experience is similar, but different. Behind her determination to direct the power of the storm is the certainty that she can do this only by

submitting her ego to the Power of Love, which, in turn, demands that she love each of the images of this Power, especially Joanna who most requires her love. Just as the Fool fulfills the Will of Love by supporting the images in the dance, so must Nancy give herself to Love and ease the burdens of the other participants in the dance.

Eventually Nancy transforms the destructive powers released by Henry and herself into creative powers and by the end of the book the divisiveness characterizing the relations between the families yields to a proper Christmas spirit of goodwill and cheer. This movement toward unity begins when Nancy spots her lover standing on the terrace, creating the storm by beating and waving the Tarot. Her immediate reaction is to stop him by clutching at his moving hands, but her efforts worsen the situation for in the struggle Henry loses the cards and frees these magical instruments. When Lothair Coningsby returns from his walk—Sybil guides her brother through Henry's blizzard to the safety of the house—Henry believes that the unleashed power of the Tarot, deprived of their intended victim, will destroy man and his world.

Sybil Coningsby's spiritual calm and wisdom allow her to see something different and to make the first move in the restoration of cosmic harmony. To her semi-hysterical niece, Sybil issues the challenge she had delivered earlier. When Nancy tells her aunt of the experiments she and Henry have conducted and of Henry's bleak prophecy, Sybil reminds Nancy that there is a deeper and more penetrating force than those with which the lovers have tampered—there is a mystery behind Nancy's and Henry's mysteries. Nancy's despair grows from her idea that death stands between her father and lover and

that she is in the middle of it. Sybil sees the centrality of Nancy's position in the face of the supernatural danger that threatens the cosmos, but if Nancy is between Henry and Coningsby, then to Sybil's mind there is something more than death between the men: "Then . . . you might be more important than Death," Sybil tells Nancy, "In fact, you might be life perhaps. . . . Go and live and love . . . now, with Henry . . . if you love him, then go and agonize to adore the truth of Love" (pp. 142-43).

Appropriately, Nancy and Henry, whose dreams of knowledge, prophecy, and power have freed universal forces beyond their control, must restore the breach between the numinal and phenomenal worlds. Their union at this point, however, has another dimension. As Anthony Durrant's wisdom had to be balanced by Damaris's innocence, so does Nancy's passion require the guidance of Henry's knowledge. In Williams's fiction, the Incarnation, an archetypal event directly related to cosmic regeneration, is the perfect balance of word and flesh, of the masculine with the feminine, and Logos with Eros. In The Greater Trumps the disintegration of cosmic balance and the incipient return of creation to chaos can only be reversed when the lovers' union is perfect and complete. Nancy's passion depends on her lover's wisdom, and it is not gratuitous that Henry's theory supports Nancy's loving action and passionate nature. This union of lovers is most explicit in The Greater Trumps and in Williams's final mythic narrative, All Hallow's Eve, and from these two works we can deduce why Williams's narratives nearly always include paired female and male characters. If the Incarnation is to be accomplished, if God is to incarnate man, there must be a conjunction of the opposites of Logos and Eros.

While a single character achieves the conjunction, his opposite serves as a projection of the principle that he must quest for in himself. Nancy naturally lives by the passionate principle of Eros, but if she is to discover her animus she must quest for the male within. Henry, the male without, underscores the idea that inner and outer are basically identical.

When the lovers try to avert the destruction of creation, Henry provides the theoretical basis for their attempt. According to his lore, the Greater Trumps rule the Lesser and there is a way into the dance of the Greater Trumps, though the manner of entry is mysterious and dangerous. The prerequisite attitude, however, is not a mystery. Although the lovers approach the dancing images hand-in-hand, grasping the remaining cards, they are separated, and the reason for their separation explains the way in which one should approach the images if they are to reveal their secrets.

Henry "had meant to go [into the dance of the images] victoriously governing the four elemental powers, governing the twin but obedient heart and mind that should beat and work with his. . . . By her devotion to his will he had hoped to discover the secret of dominion, and of more—of the house of life where conquerors, heroes, and messiahs were sent out to bear among men the signs of their great parentage" (p. 161). Henry is disappointed by the turn of events but when he reproaches the universe for his humble condition and dependence on Nancy, his fortunes slip even further—he loses the cards and his lover to the movement of the dance. His refusal to submit his will to love prevents him from entering the dance of the images. His egotism, stubborn pride, and malicious streak have

archetypal as well as particular significance since these qualities are not peculiar to Henry but form an integral part of human nature. When Henry accuses the universe of using him falsely he is imprisoned and bound, and then, "petrified from loins to head, himself a tower of stone" (p. 165). This failed sorcerer endures the physical states matching his inner nature and matching that of others before him. Williams emphasizes this by alluding to the myth of Nimrod when he describes Henry's intentions: "he meant to do something, to lift a great marble arm and reach up and pick the stars from heaven and tangle them into a crown" (p. 165). By evoking this myth Williams stresses the archetypal nature of Henry's desires and indicates the truth of the myth: Henry's story is archetypal because it has happened before and the myth is true because the story it tells continues to happen.

Henry's physical states—binding, shackling, petrifaction—correspond to two images in the Greater Trumps, but rather than these images explaining Henry's fate, his fate explains why they appear among the Greater Trumps. The young man's malice shackles him and his pride causes his metamorphosis into a tower of stone. Pride and malice have played a significant role in human experience and, consequently, they are part of the Tarot whose images and symbols correspond to human experience. Finally, Henry's transformation into two of the Tarot's images tells us something about the cards—these images are archetypal ones, just as the experiences to which they correspond.

Henry is saved from the fate of Sir Giles Tumulty in Many Dimensions because he finally does acknowledge the impossibility of his

dreams and realizes that "Babel was forever doomed to fall" (p. 166). Unlike another fallen character, Wentworth in Descent into Hell, Henry Lee loves a real woman not a succubus, and while Nancy's passion —"Remember, I wanted to love" (p. 166)—recalls Henry from his dangerous illusions, Wentworth's "descent into hell" parallels his susceptibility to Lilith's empty promises. Wentworth slips further and further into his inner world of illusion while Henry escapes his egoism by striving to answer Nancy's love. The supernatural hands imprisoning him release their grip when his pride, subdued by his love, weakens and breaks.

Henry's love saves him from the fatal sin of pride; his salvation is implicit in the image Lothair Coningsby has of him just before the worried father decides to rescue his daughter from the room of the images. After hearing Henry's confession, Coningsby looks at his daughter's lover and sees the world reversed: "He saw Henry, but he saw him upside down—a horrible idea. . . . Henry was, in the ridiculous reflections of the mist, hanging in the void, his head downwards, his hands out of sight behind him somewhere, his leg—one leg—drawn up across the other; it was the other he was hanging by" (p. 202). Coningsby puts his reversed vision down to the general confusion, but the old gentleman has never taken the Tarot seriously, even if they were the bequest of a dear friend. What we know and what Coningsby does not is that earlier, during the trip to the Downs, Nancy has seen the Hanged Man in a crucifix and that far from being mistaken in her view, she has seen something common to the crucified god and the Hanged Man. In the final analysis, both the dying god and the Hanged Man are images of resurrection and

rebirth, and Henry, purified and chastened by his love, is a third manifestation of the archetype. As well, the first images have meaning in light of the third, for in Williams's work truth resides in repetition or correspondence. As Henry puts it to Nancy during the earlier days of their courtship: "All things are held together by correspondence, image with image, movement with movement. Without that there could be no relationship and therefore no truth" (p. 53).

While Henry's pride and malice prevent him from finding his way into the mystery of the dance, Nancy's determination to love and become the life between her father and lover open the mystery to her, though once revealed the dance turns out to be something she has always known. On entering the dance, Nancy sees that "the Tarot themselves were not more marvelous than the ordinary people she had so long unintelligently known. By the slightest vibration of the light in which she saw the world she saw it all differently; holy and beautiful . . . went the figures of her knowledge" (p. 186). Earlier she has seen the Emperor appear in a local policeman and the Empress in a nurse but she did not see the divinity in these people. Her submission to Love, however, transforms her perceptions, allowing her to see as the Adam did before the Fall.

Again in Williams one thinks of Dante and the way his vision of Beatrice transformed his world. In a similar way Nancy discovers through the mystery of the images the divinity inherent in man. Consequently, she experiences reality without the restrictions of historical time and moves in a world where the results of the Fall have no place. In Williams's theory of correspondences the phenomenal is a manifestation of the numinal, and as Mary McDermott Shideler

writes, the eternal coinheres in the present and for this reason "one who yet lives in time can enter the eternal present by means of the temporal present, and the exchanges of substitution, redemption, and love can cross the barriers of time."[12] This is a precise description of what happens to Nancy: through the natural world she enters the world of the eternal present or of mythic time in order to secure redemption for the others.

The theory of correspondences also delineates the nature of the salvation Nancy discovers. Throughout The Greater Trumps hands are an index to character. Sybil and Nancy have beautiful hands; Henry has the hand of power; Joanna uses her hands to bless Sybil when the two women meet on the roadway; Henry plans to use his hands in the creation and destruction he contemplates; the hands of the Fool have eased Sybil during her spiritual ordeals; and, finally, Joanna searches for her dead son, the god Horus, in Nancy's palm. Hands, then, are an indication of one's spiritual state, but they are foremost a way of participating in the universal dance. Nancy has held the Tarot, hoping through some mystical process to shape the future, and on her quest into the movement of the images she becomes aware of the human hand's power: "What in this moment," she wonders, "were her hands meant to shape by the mystical power which was hidden in them?" (pp. 187-88). She begins to contemplate the hands of mythical figures, the hands of the characters composing the Tarot, hands she has seen in great art, and the hands of those she loves. She understands that the hand is intimately connected with the mind and, therefore, that the hand has the power to create and destroy, to direct and to release power. But there is something more—the hands of the philosopher who

created the golden images were guided and inspired by a greater power: "his hands had been filled with spiritual knowledge . . . what would the fortune-telling palmistry . . . have discovered in those passive and active palms? the centres of wisdom and energy, which had communicated elemental strength to the images and the paintings, so that other hands could release at their will earth and air and water and fire to go about the world" (p. 188).

As the theory of correspondences explains it, the philosopher's hands are natural images of the Creator's supernatural hands, just as his dancing images are the visible movement of the universal dance to which they correspond. In line with this theory of correspondences, Nancy's hands, too, correspond to those of the invisible Power, and like those of the philosopher, possess the wisdom and energy to redirect the storm. When she throws up her hands in a passionate desire to control the storm, her hands, which had released the elemental powers, feel the force of the storm: "She saw . . . a giant figure . . . waving a huge club from which the snow poured in a continuous torrent. It rose, rushing towards her, and she thrust out her hands towards it, and it struck its club against them—they felt the blow . . . and were numbed, but life tingled in them again at once, and the ghostly shape was turned from his course and sent plunging into the turmoil from which it came" (p. 189).

Nancy Coningsby like the creator of the images discovers the mystical power hidden in her hands and uses it to mollify the winter storm, changing the supernatural snow into natural snow. Again the theory of correspondences provides an explanation: Nancy brings salvation to the world by re-directing the storm, but she can do this because she has submitted her ego to the Power of Love and

through this submission found the divinity inherent in herself and the others. Her willingness to give her life for her father's allows her to discover the god within and to use this authority to transform the storm. Nancy saves the world of creation by yielding her will to the Power sustaining creation, and, at the same time, finds that this Power lives in and sustains her. Her discovery of the god within, her intention to love, and her willingness to substitute her life for that of her father make Nancy a conjunction of nature and supernature. In her, word and flesh are joined, and like Chloe Burnett in Many Dimensions, Nancy is another incarnation of Joanna's Horus or the Messias. By knowing the dance and loving the dancers, Nancy assumes the androgynous nature of all of Williams's saviours.

In the meantime, Joanna continues to search for Horus. When Nancy meets the madwoman in the room of images, Joanna, whose delusions always have a certain logic, believes Nancy to be the casket of the god she seeks. Joanna determines to sacrifice the girl to the god in the hope of finding her son, but the timely arrival of Lothair Coningsby ends her plan. While the madwoman raves, Nancy tries to comfort this "mad personification of storm" (p. 191), believing that though the external storm had altered, nothing had alleviated the storm raging in Joanna. To complete her duty the girl must help Joanna. The old woman's unusual, but natural as opposed to supernatural, madness—itself a manifestation of man's fallen nature and painful existence—must be healed.

A kitten directs Joanna to the room of the images when she searches in Aaron's house for her "god-son." Animals, so Aaron informs Sybil and Ralph, have a fatal attraction to the images, an

attraction which can be explained by the fact that the images were created from the "living cloud" which "hides in everything" and which is composed of "the golden hands that shape us and our lives" (p. 212). The "living cloud" or "golden hands" encompass Nancy when she first tries her fortune and this is the substance—that shaping and directing the universe—Nancy releases when she transforms the storm. When she joins the dancing golden images, Nancy's "shaping hands" contact the substance directing fate and through her desire to re-direct the fatal turn the universe has taken, she nullifies the dreadful necessity in things by shaping a new future.

The knowledge the reader shares with Sybil is that the golden light or mist comes from the figure of the Fool, "who moved so much the most swiftly, who seemed to be everywhere at once, whose irradiation shone therefore so universally upwards that it maintained the circle of gold high over all" (p. 136). Sybil's description of the Fool resembles St. Bonaventura's definition of God, one which Williams frequently quoted: "God is a circle whose centre is everywhere and whose circumference is nowhere" (FB, p. 13). As well, earlier when Sybil locates her brother, temporarily overcome by Henry's storm, she sees that the golden hands of the Fool sustain Lothair: "They seemed to touch him, as in the Sistine Chapel the Hand of God forever touches the waking Adam, and vanished as she reached it. Only, for a moment again, she saw that gleam of flying gold pass away into the air, lost within the whiteness and gloom" (pp. 128-29). Among the Greater Trumps there is a card for the Lovers but there is no card marked Love. "God is Love," so Williams tells us in He Came Down From Heaven, and in The Greater Trumps the Fool, the partner from

whom there is no escape, is the Love which sustains the universe. The card is named the Fool because mankind finds love "folly till it is known" and then "It is sovereign or it is nothing, and if it is nothing then man was born dead" (p. 190).

Early in the narrative Aaron Lee calls Sybil Coningsby "a fool," and, of course, Aaron is right. From his perspective Sybil is a fool, but his perspective is limited and to him a fool is stupid and commonplace, a person uninterested in the secrets of the Tarot. Sybil has no wish to force the universe to give up its secrets, even though she has the vision to see the future. Instead of demanding knowledge, she contentedly and unconsciously lives the truth in her constant efforts to adore the mystery of Love. If the card marked nought needs explanation, Sybil's role and character are the key. Somehow she manages to be everywhere at once, comforting Nancy, rescuing Lothair, healing Aaron, saving the kitten, braving the storm. Sybil is the living image of the Fool, and, just as an incarnation of Adam restores balance and harmony to the universe in The Place of the Lion, so in The Greater Trumps an incarnation of Love performs the same duty.

Nancy saves creation by diverting the destructive powers and performing a re-creative act. Under her direction the golden hands that shape everything are released from form in the golden images and the fate of the universe changes. By freeing the golden hands she gives the world a new beginning or a rebirth. Appropriately, the day is Christmas.

Yet, there is another aspect to the mystery of the Tarot and the way their mystery shapes the world of creation. Nancy has quelled the

supernatural blizzard, but man still laments his bondage to the world of time and his separation from the edenic world he was meant to occupy. Joanna's piteous wail near the end of the narrative comes from the depths of the fallen world and is a sign of universal distress arising from man's alienation from the god within and the god without: "On the edge of a descent, from the house, from the earth, misery beyond telling lamented and complained. . . . The litany of anguish poured out as if it were the sound of earth itself rushing through space, and comfortless forever, the spinning globe swept on, turning upon itself, crying to itself" (p. 216). Earlier Aaron contemplates the myth told about the cards and images and his meditations show that the story of the separation of these and the hope for their union are universal and comment on the present condition: "Thus the leaves of the presentation were carried one way, and the golden shapes another, and the people of the secret waited in hope and despair, as Israel languishes till the Return, and the Keeper till the comings of the Haut Prince, and Osiris the slain till Horus overcomes his foes, and Balder in the place of shades till after Ragnarok, and all mankind till the confusion of substance be abolished and the unity of person proclaimed" (p. 153).

As Aaron's commentary shows, Joanna's lament over man's separation from the gods is shared by all peoples in all times. But the legend of the Tarot, like the other myths to which Aaron refers, promises that the confusion of substance will be overcome and the unity of man and god celebrated. One saviour will arise, so the Tarot legend tells, "who should understand the mystery of the cards and the images, and by due subjection in victory and victory in subjection should come

to a secret beyond all, which secret . . . had itself to do . . . with the rigid figure of the Fool" (p. 152).

Sybil Coningsby knows the Fool's secret and knows that rather than being rigid this figure constantly moves in an effort to share its light and to support the other dancing images. She has been elected to fulfill the legend behind the Tarot and to function as the incarnation of the Fool; Sybil must reveal to man his rightful heritage, allowing him to abolish the confusion of substance in favour of the unity of person. When Sybil imperiously throws out her left hand in imitation of the Fool, the mystery of the Greater Trumps completes itself: the golden mist sweeps inward to Sybil's palm and in its place, "a golden light, as of the fullness of the sun" shines from her figure, while "the faces of those who stood around her were illuminated from within" (p. 219). In the final movement of the dance, the lovers—Henry and Nancy—are united; Joanna discovers her child in Nancy, the incarnation of love and wisdom; and the search within and the search without become one as Sybil kneels by Joanna. With the conjunction of person with family, man with woman, spirit with flesh, Logos with Eros, a new cycle in the recurring process of creation and re-creation begins, and though Sybil predicts that "There'll be pain and heart-burning" (p. 221), temporarily, "all shall be well and/ All manner of things shall be well."[13]

In The Place of the Lion Williams, not Anthony Durrant, is the real shaman, since Williams, not his fictional character, explores man's psychic landscape and renders the spirits subservient through his art. Similarly, in The Greater Trumps Williams is the real seer

because he is the one combining knowledge with vision and love to explain the nature of man and his universe. The arrangement and interplay of the Tarot is said to reveal the mystery of life. The Greater Trumps itself, then, is Williams's own Tarot pack and through the unfolding of the plot he explores the mystery of life. Lothair Coningsby's pack derives its power from Williams's theory of correspondences. Williams's pack, on the other hand, derives power from its mythic nature since the book tells the myth of the Fall, Incarnation, and Redemption. The deck Henry values is an imagistic presentation of a universal truth—his deck is the symbolic equivalent of Williams's archetypal one and the visible equivalent of the patterns of human experience.

There is the same kind of difference between the accomplished seer and the fledgling sorcerer's apprentice. Henry tries to use his deck to win power, read the future, and play god to the universe. Williams sees that there is no future because there is no past, and that one cannot possess anything without complete submission to the Power moving in everything. When Henry tries to usurp universal order, his towering dreams crumble and others must re-direct his magic. Williams, with the vision of artist and seer, does not try to build towers or create dreams but is content in confirming the divinity inherent in man and the goodness of creation. By submitting his will to the myth, Williams captures the power and truth of myth, becoming another image of the golden hands shaping our fates.

Williams's last two mythic narratives, Descent into Hell and All Hallow's Eve continue to analyze the problems of salvation and redemption in a world where man's ability to know reality is obscured

by his fallen nature. In these narratives Williams's concept of the union of Eros and Logos is more fully developed. In both Descent into Hell and All Hallow's Eve Williams regards the union of the masculine and feminine principles as the means of discovering the god in man. One assumes, consequently, that Williams's God is not the Christian male deity but an androgynous god who is masculine and feminine. At the same time, this also helps to clarify something about The Greater Trumps and even Many Dimensions where a female character incarnates the god of love to restore communal cohesion and health. It is true that Nancy Coningsby and Chloe Burnett are buffeted by male characters and awakened to the masculine principle of Logos, but it is hard to avoid concluding that Eros does all the creative work and through this creativity is nearer God than the more abstract principle of Logos. Whether Williams's partiality to the feminine principle is a compensation for the dominantly patriarchal bent of Christianity, whether it is a psychological inevitability that a male artist elevate the feminine principle as a consequence of integrating the anima, or whether Williams in his fiction, at least, tended towards a more primitive form of religion and regarded God as feminine remains a problem. The fact is that his last three narratives have female protagonists who incarnate the deity. One is almost tempted to say they have goddesses but no gods.

Finally, Williams's techniques also change in Descent into Hell and All Hallow's Eve. In neither of these mythic narratives does he use a concrete object as the means to develop the archetypal dimensions of the story. Nor does he follow the pattern of The Place of the Lion and The Greater Trumps and create a set of symbols or images to corres-

pond to the archetypes. As well, Williams no longer limits himself to the phenomenal world: Descent into Hell and, to an even greater extent, All Hallow's Eve involve the problem of salvation in life and the problem of salvation in death.

Notes

[1]Charles Williams, The Greater Trumps, pref. William Lindsay Gresham (1932; rpt. New York: Avon Books, 1969), p. 110. All future references to The Greater Trumps are to this edition and are included in the text by page numbers in parentheses.

[2]Charles Williams, He Came Down From Heaven in He Came Down From Heaven and The Forgiveness of Sins (1950; rpt. London: Faber and Faber, 1956), p. 22. All future references to He Came Down From Heaven or The Forgiveness of Sins are to this edition and are included in the text by page numbers in parentheses, abbreviated to HCD and FS.

[3]The recurring question of the relationship between fool and saint forms one of the central problems in another mythic narrative, Robertson Davies' Fifth Business. Here the narrator appears to conclude that the woman whom everyone else considers a fool has played the role of saint in his life.

[4]Williams's concept of the dance where eternal recurrence is the only constant is reminiscent of Nietzsche's vision of the closed circle or the "eternal return." In Thus Spake Zarathustra Nietzsche defines "eternal recurrence" in this way: "All things pass, all things return; eternally turns the wheel of Being. All things die, all things blossom again, eternal is the year of Being. All things break, all things are joined anew; eternally the house of Being builds itself the same. All things part, all things welcome each other again; eternally the ring of Being abides by itself." Friedrich Nietzsche, Thus Spake Zarathustra Part III in The Portable Nietzsche, trans. Walter Kaufmann (New York: Viking Press, 1954), pp. 329-30.

[5]Naturally Williams's inclusion of this material from Egyptian mythology implies that the Fall and Incarnation were not unique historical events, but recurring aspects of human experience.

[6]Evelyn J. Hinz, "An Introduction to The Greater Trumps," English Studies in Canada, I (Summer 1975), 224. I am grateful to Hinz's article throughout my analysis of The Greater Trumps, but more important, her perspective on Williams breaks with traditional criticism and makes possible a completely fresh approach to Williams's fiction.

[7]See for example, Northrop Frye, "The Road of Excess" in Myth and Symbol, ed. Bernice Slote (Lincoln, Nebraska: University of Nebraska Press, 1970). Speaking of T.S. Eliot, Frye writes, "According to Eliot, it is the function of art, by imposing an order on life, to give us the sense of an order in life . . . " (p. 18).

[8]In The Figure of Beatrice Williams paraphrases Dante's comments on the Convivio and indicates that Dante felt his work was available to the common man: "Dante wrote of it that it should be the barley bread through which thousands should be filled. . . . It should be

'a new light and a new sun, to shine when the old sun should set, and to give light to those who were in darkness because that old sun did not shine for them'" (p. 44). One assumes that Williams, like Dante, wished his work to be available to the common man and consequently avoided the need for esoteric knowledge.

[9]C.S. Lewis, "Unreal Estates" in Of Other Worlds, ed. Walter Hooper (London: Geoffrey Bles, 1966), says in an informal conversation among himself, Kingsley Amis, and Brian Aldiss: "I also agree with something you [Amis] said in a preface, I believe it was, that some science fiction really does deal with issues far more serious than those realistic fiction deals with; real problems about human destiny and so on." (p. 89). Later Aldiss says: "I find I would much rather write science fiction than anything else. The dead weight is so much less there than in the field of the ordinary novel. There's a sense in which you're conquering a fresh country" (p. 95). In other words, both writers have their reasons for not beginning with "the common thing."

[10]A.E. Waite, The Pictorial Key to the Tarot, intro. Paul M. Allen (1913; rpt. New York: Rudolf Steiner Publications, 1971).

[11]For the most part critics have read The Greater Trumps as a "theological thriller" with a specifically Christian meaning. These critics include: Douglas Carmichael, "Love and Rejection in Charles Williams," Universitas II (1963), 14-22; Charles A. Hutter, "Charles Williams, Novelist and Prophet," The Gordon Review 10 (1967), 51-75; W.R. Irwin, "There and Back Again: The Romances of Williams, Lewis and Tolkien," Sewanee Review LXIX (1961), 566-78; Charles Moorman, Arthurian Triptych (Berkeley and Los Angeles: University of California Press, 1960); Robert Peckham, "The Novels of Charles Williams" (unpublished dissertation, Penn. State, 1966); Lois G. Thrash, "A Source for the Redemptive Theme in The Cocktail Party," Texas Studies in Literature and Language 9 (Winter, 1968), 547-53.

[12]Mary McDermott Shideler, The Theology of Romantic Love (Grand Rapids: Eerdmans Publishing Co., 1962), p. 96.

[13]T.S. Eliot, "Little Gidding" III, Four Quartets (1941; rpt. London: Faber and Faber, 1969), p. 197. Here Eliot is borrowing from the Lady Julian of Norwich, a mystic who lived during the Renaissance and who had great appeal to Williams.

CHAPTER FOUR

Descent into Hell

Williams's sixth mythic narrative, Descent into Hell, written in 1934 and first published in 1937,[1] shares much with his earlier work, The Place of the Lion. Both books serve as scapegoats, allowing the reader to experience the beauty, mystery, and terror of the numinous as it is evoked by Williams's shamanistic art and both works have their own shamans who incarnate the androgynous nature of the Deity. In addition the characters within Descent into Hell have their own scapegoat since they confront the gods in Peter Stanhope's shamanistic art. Descent into Hell, then, is in one sense a book about the nature of mythic art, because the play in which Pauline Anstruther and her friends participate gives them the opportunity to purge and renew themselves, just as it metamorphically acts as a measure of their spiritual condition. The author of this play, "A Pastoral," acts as guide or psychopomp to those who are spiritually troubled or in search of redemption.[2] It is through the poetic art of Stanhope's drama that Pauline Anstruther matures psychically and spiritually, and it is through his immersion in the narrative that the reader can experience a similar growth.

One of the critics of the "Inklings" helps make this point. Though he does not use the term mythic narrative in his discussion—instead he speaks of romance strongly influenced by Christian doctrine—he does recognize that Williams, Lewis, and Tolkien share more than Christianity: "These writers . . . deliver the reader into the unknown and scarcely imaginable, so that he may discover there the fullness

of a cosmic and moral order . . . returning him to himself and his common experience enriched, amplified by the vision. He has undergone transmutation, which does not mean he rejects his essential self, his experience, and the world he lives in, but that he now understands them with a largeness and preciseness which were hitherto impossible."[3]

Williams, like his fellow archetypalists, is intrigued by man's psychic and spiritual landscape and the relationship between this and the larger patterns of the cosmos. The reader—whether of Lewis, Tolkien, or Williams—learns from the artist's investigation of this archetypal relationship, because the reader's experience is disciplined and ordered by the artist's shamanistic skill and vision; the reader, under the protection of the artist-shaman, is shielded from the awful power of the numinous.

Descent into Hell and Williams's final narrative, All Hallow's Eve, differ from the earlier works, Many Dimensions and War in Heaven, in that they do not depend upon a concrete object to evoke archetypal dimensions; nor do they imitate Williams's techniques in The Place of the Lion and The Greater Trumps by adopting a set of images corresponding to ultimately unknowable archetypes. As far as technique is concerned, Williams's prose fiction, with the exception of Shadows of Ecstasy, works in pairs: Many Dimensions and War in Heaven gather their impetus from concrete objects which are gradually imbued with symbolic and numinous qualities; The Place of the Lion and The Greater Trumps contain a group of archetypes with their associated symbols which work in the same way; in Descent into Hell and All Hallow's Eve the archetypal dimensions are implicit in the characters' struggles and growing

awareness rather than being dependent on symbols which are external to character. Some examples should clarify these points.

Chloe Burnett in Many Dimensions seeks union with the archetypal Stone of Suleiman ben Daood; Julian Davenant of War in Heaven submits to the power living in the Graal. On the other hand, Anthony Durrant in The Place of the Lion and Nancy Coningsby of The Greater Trumps must endure a confrontation with a whole set of archetypal powers. Different still, Pauline Anstruther in Descent into Hell and Lester Furnival of All Hallow's Eve confront neither Graal, Stone, archetypal beast, nor dancing image, rather these young women are in search of themselves or, more correctly, they are in search of that part of themselves promising salvation and freedom from the constraints and whims of the ego. What Pauline finds literally in her doppelgänger and learns to accept under Stanhope's tutelage, Lester finds metamorphically in her friend Betty.

Naturally, symbol does play a part in Williams's last two fictional works—symbol, after all, is at the very heart of mythic narrative since it is one of the mythic artist's primary methods of shadowing forth the numinal world. In Descent into Hell the Hanged Man, a figure recalling the fourteenth card of the Tarot, is the controlling symbol, while in All Hallow's Eve the same role is played by Jonathan's two visionary paintings. What happens in Williams's mature mythic narratives, however, is that he becomes more adept in delineating psychic and spiritual states, so that his symbolic method undergoes a corresponding change.[4] The psychic states that earlier characters achieved through the agency of external symbols, even though these symbols may have been psychological projections, later

characters achieve through an immersion in their own psychic landscapes. In the last two narratives there is a shift in focus—Williams's accent falls directly upon a character's interior landscape, where formerly he indicated the psychic condition of his characters by indirection. As a result of this, the Jungian dimensions of Descent into Hell and All Hallow's Eve are more distinct and these works become more amenable to Jungian criticism than the earlier books are.

Descent into Hell opens in the garden of Peter Stanhope, Battle Hill's most prestigious citizen by virtue of birth and occupation. Stanhope is the descendant of a respected and ancient British family and a poet-dramatist of distinction: "in the direct English line, and so much after the style of his greatest predecessor that he made money out of poetry."[5] This oblique reference to Shakespeare is, of course, intentional just as the specific allusion Williams makes to the similarity between "A Pastoral" and The Tempest serves a definite purpose. Mrs. Parry, whose charming efficiency and capability make her the play's natural producer, sees that "A Pastoral" "was in some ways, rather like the Tempest" (sic, p. 12), while the reader recognizes that in some ways Peter Stanhope resembles both Shakespeare and Prospero, for in Descent into Hell Stanhope is both artist and shaman—if, indeed, these roles really differ. Through Stanhope's drama, poetry, and friendship, the heroine, Pauline Anstruther, frees herself from the terror she feels at the visitations of her doppelgänger. Eventually she creates a spiritually mature and healthy life, but this would have been impossible were it not for Stanhope's wisdom and art.

The parallel between Stanhope and Prospero, based on each character's shamanistic skills, is firmly cemented at the end of

Descent into Hell, and this identification suggests another similarity between the narrative and the play—the likeness between Pauline and Ariel. Stanhope echoes Prospero when he assures Pauline of her personal success as well as the success of his play, "A Pastoral":

> I'll deliver all;
> And promise you calm seas, auspicious gales,
> And sail so expeditious, that shall catch
> Your royal fleet far off.

Pauline, however, as befits her role as Periel, leader of the chorus of spirits in Stanhope's play, has no further need of Stanhope's mastery. Like Ariel, her namesake, Pauline has won personal sovereignity and she answers Stanhope in the voice of Shakespeare's freed spirit:

> Merrily, merrily shall I live now
> Under the blossom that hangs on the bough. (p. 178)

By the end of the narrative, then, Pauline has become an individual with the potential for a healthy spiritual life. One way of viewing her psychic and spiritual growth is through Jung's psychological theories—specifically his theory of individuation. Pauline Anstruther, like her literary sisters—Chloe Burnett, Damaris Tighe, Nancy Coningsby, and Lester Furnival—is initially an egocentric, commonplace woman, though the external circumstances of her life, even at the beginning of Descent into Hell, are far from mundane. In common with Williams's other heroines, Pauline matures to the point where she can escape her egocentricity and perform an act of self-sacrifice designed to strengthen and renew another. Her sacrifice, however, is ultimately more than a negation of ego since through it Pauline denies the limitations of the ego and asserts the more inclusive attributes of what Jung calls the Self. If we remember that in Williams's work appearances

are often deceiving, the idea of fulfillment through self-abnegation can be distinguished from masochism. Indeed, the reader of Descent into Hell would do well to bear in mind another modern archetypalist's injunction. Robertson Davies, through his protagonist in Fifth Business, alerts us to one of the rules in reading mythic narratives—one should look "firmly at the shadow as well as the light."[6] Any discussion of Descent into Hell must finally examine not only Pauline, but also her doppelgänger, her shadow. Her self-abnegation has no masochistic aspect, once we understand that humiliation and pain must be experienced before a character is ready to perceive the true nature of reality and to enjoy the spiritual wholeness of pre-lapsarian man.[7]

Jung's theory of individuation attempts to account for both light and shadow, both ego and psyche, both the unconscious and the conscious, and, consequently, this theory helps in explaining a narrative where the central character has two different but related personalities and where there are two different but related realities. Individuation involves the interplay of polarities, the unconscious and conscious personalities or, as Jung puts it in On the Nature of the Psyche; "Psychology . . . culminates . . . in a developmental process which is peculiar to the psyche and consists in integrating the unconscious contents into consciousness."[8] By this means the psyche becomes whole and the ego-personality changes; it is ousted from its central and dominating position, often finding itself adopting the role of observer. Consciousness, however, is enriched by the process and becomes aware that "the afflux of unconscious contents has vitalized the personality . . . and created a figure that somehow dwarfs the ego in scope and intensity." This new totality Jung terms

the Self (pp. 133-34).

It is important that Pauline grows both psychically and spiritually—her spiritual maturity allows her to maintain her equanimity in the face of Lily Sammile's lunatic ravings, while her psychic wholeness prepares her to meet the challenge of a new life in London. The positive changes in her internal and external worlds—her ability to confront others and herself—is really of one piece and moreover, it is evidence of the fusion of ego and psyche. Similarly, "soul" and "psyche" are synonymous in meaning, and what Jung terms the psyche might be termed the soul. One term is more secular in its intent than the other but both words are intimately linked with man's quest for wholeness and salvation. To the secularly-minded, Pauline's growth might be seen as psychological; to the religiously-minded it might seem spiritual; but to the archetypalist it is both, since he is not called upon to differentiate between the gods within and those without. One might argue, as some have done, that in Williams's work the accent is on spiritual development at the expense of psychic growth or that Williams's Christianity nullifies his archetypal vision, but there is an answer to this argument.

Leslie Fiedler, to whose "Archetype and Signature" I have already referred, presents a set of definitions which put Williams's Christian or religious viewpoint into perspective. For Fiedler the word archetype describes "any of the immemorial patterns of response to the human situation in its most permanent aspects: death, love, the biological family, the relationship with the Unknown, etc., whether those patterns be considered to reside in the Jungian Collective Unconscious or the Platonic world of Ideas." On the other hand, he

defines signature as "the sum total of individuating factors in a work, the sign of the Persona or Personality, through which an Archetype is rendered, and which tends to become a subject as well as a means." Fiedler adds that "literature, properly speaking, can be said to come into existence at the moment a Signature is imposed upon the Archetype. The purely archetypal, without signature elements, is the Myth" (p. 462).

Fiedler's succinct argument clarifies Pauline's development in Descent into Hell as well as illuminates what might seem to be a problem in the whole of Williams's work, at least if one reads it as archetypal literature rather than Christian propaganda. Simply put, "the individuating factors" in Williams's art are related to his Christianity, but the events which provide the story or plot for his fiction belong to the "immemorial" human experiences and situations. For example, in Descent into Hell Pauline's spiritual victory stems from her willingness to act upon the Christian injunction "to bear one another's burdens" (p. 98), but the selfless surrender to ego preceding her triumph initiates not only Christ's sacrifice but that of other gods and heroes—for example, the sacrifices of Balder, Osiris, and Woden. In Jung's theories, myth is a projection of inner psychic forces and the myths of the dying gods who promise rebirth or salvation through their deaths are projections of the ego's submission to the psyche in order to insure the birth of the Self. Consequently, Pauline's growth (we should remember here her namesake, Saul of Tarsus who became Paul after his conversion), replete with its Christian signature, is an archetypal event in Eliade's sense of its recurring and in Jung's sense of its being a projection of a

psychic adventure. Finally, according to Fiedler's argument, Descent into Hell is mythic literature because Williams imposes signature on archetype without allowing signature to become an end in itself.

Possibly the most important indication that Williams has not allowed signature to become the dominant preoccupation of his narrative is the fact that Descent into Hell has a heroine, but no real hero. Christianity is essentially patriarchal in spirit and, as one modern psychologist tells us in his study of feminine psychic development, "the goddess was entirely banished from heaven . . . in the patriarchal monotheistic religions" (Erich Neumann, Amor and Psyche: The Psychic Development of the Feminine, p. 129). Though neither Pauline nor the other spiritually mature woman in the narrative, her grandmother Margaret Anstruther, are quite goddesses, Williams's interest in feminine psychic development, woman's spiritual nature, and his obvious preference for female saviours, represents a countermovement to the patriarchal degradation of the feminine. Williams, like other modern mythic writers—one thinks of William Faulkner and John Steinbeck—appears to have recognized the spiritual bankruptcy of a religion and culture which do not give due weight to feminine power.[9] Once again one can turn to Erich Neumann's analysis of the archetypal feminine where he concludes that, "patriarchal consciousness . . . is threatening the existence of Western mankind, for the one-sidedness of masculine development has led to a hypertrophy of consciousness at the expense of the whole man" (The Great Mother, p. 55). Above all else, Williams portrays man's psychic and spiritual wholeness, which has forced him to re-examine and re-consider the archetypal feminine.

Williams's growing respect for the feminine and the role it plays in psychic and cultural stability may account for the centrality of the feminine in Descent into Hell and All Hallow's Eve. As his archetypal vision matures and deepens, the feminine comes to occupy an increasingly significant position in his narratives. His first woman, Isabel Ingram from Shadows of Ecstasy, is characterized by her spiritual generosity and her willingness to negate the ego, but Isabel is thoroughly human and has no superpersonal authority. Williams turns way from Isabel and explores the masculine psychic development through her husband's spiritual quest. War in Heaven is almost thoroughly patriarchal, though the feminine principle of Eros is symbolically present in the Graal containing the stuff of creation and, less so, in the narrative's single female character, the woman-child Barbara Rackstraw. In Williams's third book, Many Dimensions, a woman, Chloe Burnett, is the scapegoat who saves her society from impending disaster, and she does this by identifying with the transpersonal power of love—Chloe is the first of Williams's heroines to redeem society by submitting herself to the power of the feminine principle. The Place of the Lion focuses on masculine spirituality and the creation of shamanistic power, but it is clear that without Anthony's love for Damaris his powers would be severely limited—Logos needs Eros and the shaman needs the woman within. Still, it is in his last three narratives that Williams most deeply engages feminine power and considers the ability of this principle to enrich the patriarchal world in which his characters live. Sybil and Nancy Coningsby, Pauline and Margaret Anstruther, Lester Furnival and Betty Wallingford, all display a decidedly feminine aptitude for relation-

ships but beyond this, each woman is willing to submit herself to the transpersonal power of love and to allow this love to manifest itself through her actions.

Williams, then, in his exploration of man's psychic resources recognizes the feminine and its potential to renew a predominantly patriarchal society. This deviation from the mainstream of patriarchal Christianity prevents him from obscuring archetypal patterns with a heavy overlay of signature, while his feeling for the feminine principle helps in explaining why he is a mythic writer rather than a novelist. Unlike the novelist, Williams is not centrally concerned with moral questions in a patriarchal world, but with the timeless quality of human experience, which, naturally, forces him to consider both masculine and feminine principles.

Before Pauline Anstruther can integrate the feminine power of eros and allow this principle to manifest itself in her actions, she must integrate ego and psyche and grow into a spiritually whole and alive person. Since Pauline is the central character and since Williams is caught up with feminine psychic development, much of the plot of Descent into Hell reflects Pauline's quest for spiritual health. She is present at the narrative's beginning when Peter Stanhope reads "A Pastoral" to the assembled talent of Battle Hill and at the narrative's end when Lawrence Wentworth suffers the final stages of his "descent into hell." Between the beginning and the end, however, Pauline descends into the chaos of the unconscious, unites with the animus figure, and so acquires the courage to submit her ego to the transpersonal power of the feminine.

Initially, Pauline is self-centred, though her egocentricity

differs from that of Adela Hunt whose spiritual development runs counter to Pauline's throughout the narrative. Adela's self-importance is accompanied by a tendency to scheme and calculate; Pauline's, on the other hand, results from her terror of the doppelgänger and a proud refusal to ask for help. These two women, like Lester Furnival and Evelyn Mercer in All Hallow's Eve, are spiritually and psychically comparable, though just as in All Hallow's Eve, one woman chooses salvation while the other chooses the world of illusion and spiritual death.

The distinction between Adela and Pauline is obvious in their attitudes to Stanhope's play, particularly in their ideas about the Chorus's role in "A Pastoral." When Stanhope suggests that the problematic Chorus might be eliminated in the production, Pauline questions him because she believes in the importance of poetry and poetic unity: "But we can't do that, Mr. Stanhope," says Pauline, "they're [the Chorus] important to the poetry . . . I mean—they come when the princess and the wood-cutter come together, don't they?" (p. 15). Adela, too, wishes to keep the Chorus, but her reason for this reveals no sympathy with nor respect for poetry, and certainly no empathy with the prospective audience. As far as she cares, "It's for them [the audience] to make what they can of it [the play]. . . . We can only give them a symbol. Art's always symbolic, isn't it?" (pp. 13-14).[10]

A variation on the same theme arises later during rehearsal for the performance of the play. Adela, as suits her concept of herself, acts the role of Princess and, true to her idea of "symbolic mass,"

she chooses to arrange "groups of words in chunks, irrespective of line and meaning, but according to her own views of the emotional quality to be stressed" (p. 92). Pauline, on the other hand, has learned from her grandmother that elocution is far less important than poetry and that superiority on the part of the elocutionist to the verse he speaks precludes him from discovering the full life of a poem. As a result, Pauline comes to see herself as Stanhope's medium rather than his message. While Adela's artistic pretentiousness urges her to order and control Stanhope's art, Pauline's honest love and respect for poetry make her performance more truly artistic—she remains humble in the presence of great art and discovers the rich and mysterious life it harbours.[11] In All Hallow's Eve Williams expresses his idea of the proper relationship between poetry and its readers: "Wise readers of verse do their best to submit their voice to the verse, letting the words have their own proper value, and endeavor to leave them their precise proportion and rhythm."[12] This is precisely what Pauline believes and accepts and what Adela denies and refuses, and this difference is a major sign of their spiritual conditions and their attitudes towards the Logos.

Where Adela Hunt's egotism is projected into schemes, calculations, and manipulations, Pauline's is most apparent in her fear of her doppelgänger and unwillingness to seek help in dealing with this problem. From the time of early childhood Pauline has been confronted by her double, an exact replica of herself, and since her move to Battle Hill the visitations have become more frequent and frightening. At the beginning of Descent into Hell Pauline avoids a confrontation with the doppelgänger and, consequently, she is

haunted by fear and pride—she has neither the courage to face her doppelgänger nor the humility to share her secret with a friend.

The theme of the double is, of course, common in literature where the life of the double is linked quite closely to that of an individual. One thinks of Joseph Conrad's "The Secret Sharer," where the double appears from the primordial waters and gives the young captain the courage to pass his initiation, or of Robertson Davies' Fifth Business where the protagonist, Dunstan Ramsay, is reminded of his own human limitation by the presence of his friend and double, Boy Staunton. As these two examples show, any single interpretation of this figure is bound to be Procrustean—one must be guided by context rather than pre-determined ideas about the figure. Otto Rank, in his The Double: A Psychological Study, helps in understanding Williams's portrayal of his figure. Rank writes that: "The primitive concept of the soul . . . (the person and his shadow) appears in modern man in the motif of the double, assuring him, on the one hand, of immortality and, on the other, threateningly announcing his death."[13] Later, Rank explains that though the shadow can appear as the shadow of death, it is also a fecundating agent, a symbol of good fortune, a guardian angel (pp. 54-57). In Descent into Hell Pauline's perceptionsof the doppelgänger are coloured by her fears and narcissism; only when her perceptions are altered and her egoism modified can she recognize this figure as her immortal soul or guardian angel. In other words, real perception depends upon knowledge and initiation.

Peter Stanhope, as befits his position as shaman, initiates the events which later force Pauline to meet her shadow and become an

integrated and fully individuated woman. On the day of the first reading of his play, Stanhope concurs with Myrtle Fox's assessment of nature—"One never need be unhappy. Nature's so terribly good" (p. 16)—but the poet's definition of terrible differs from that of the stupidly optimistic Miss Fox. In fact, Stanhope's terror before nature, as his drama shows, is akin to what Rudolf Otto in The Idea of the Holy describes as primitive man's utter dread and helplessness in the face of the numinous (p. 15). Stanhope, we learn, had once confused the critical argument as to whether he was an optimist or a pessimist by telling an interviewer that "he was an optimist and hated it." This same ironical sensibility directs his view of nature —the goodness of nature is "full of terror. . . . A dreadful goodness" (p. 10)—and shapes his drama. When Pauline analyzes Stanhope's interpretation of nature's goodness, she comes to the realization that the Chorus in "A Pastoral" was "an effort to shape in verse a good so alien as to be terrifying" (p. 19).

Stanhope's analysis of the terror inherent in goodness and Pauline's own observations of "an inhumanity in the great and moving lines of the Chorus" demand that she re-consider the visitations of her doppelgänger from a fresh perspective. She remembers that another poet, whose lines she had been forced to memorize during childhood—an event precipitating the first appearance of her double—had described a meeting with a doppelgänger, though the poet through his language had imbued the meeting with great beauty. Shelley in Prometheus Unbound views what moves Pauline to black panic as an image of mystical celebration: "The Magus Zoroaster, my dead child,/ Met his own image walking in the garden" (p. 19). When Pauline

speculates on what Stanhope or Shelley might have done had either poet met his doppelgänger, she fails to make the important connection between the individual's artistic creations and his personality. Stanhope, like Shelley and like Goethe whom Williams also mentions, has met his doppelgänger or shadow, and it is the power and insight born of this meeting which allow Stanhope to become an artist. Stanhope's doppelgänger reveals itself in "play" and in poetry, and at this distance he can experience the creative aspects of the double while controlling the negative ones. At the beginning of Descent into Hell Stanhope is the shaman that Anthony Durrant of The Place of the Lion struggles to become. Anthony expends a good part of his energy in learning to control the spirits; Stanhope creates a Chorus in his "play" which is composed of alien creatures, spirits who are not "spiritual" and who are "Alive, but with a different life" (p. 15). By facing the terror which is also goodness, Stanhope befriends the spirits and puts them to work for him.[14]

In Williams's art the shaman-artist is usually male and almost inevitably these artists—men like Anthony Durrant, Peter Stanhope, Jonathan Drayton—exhibit the creative capacities of the shamanistic vocation. The role of artist-shaman, however, is not peculiar to men, instead it belongs to the personality who has ordered and controlled the images (spirits) of the unconscious and then identified with the Jungian Self. The discovery of the Self and the identification with consciousness is a creative act, augmenting the scope and vigor of the personality. If creative action, especially creative action which renews a community, is the mark of the shaman, Peter Stanhope is not the only shaman in Descent into Hell. Margaret

Anstruther descends into hell, harrows hell, and rescues the soul of the dead workman who had committed suicide years before, while Pauline risks the encounter with her doppelgänger to guide the workman and, at the same time, infuses the soul of her dead ancestor with her courage, allowing him to face the terror of death by fire. The difference between masculine and feminine creativity is a difference between what appears as passivity and what appears as activity—women act while men paint pictures or write books. In the final analysis, however, this is not a qualitative difference, for in Williams's art all creativity depends on the union of Logos and Eros, even though the primary allegiance of the heroine is to her Eros principle and that of the hero to his Logos principle.[15]

It is not gratuitous that Pauline plays the role of Periel in Stanhope's "A Pastoral," since the play is an artistic representation of the "terrible good" which she must embrace and since Stanhope is the priest or psychopomp guiding her exploration of the spiritual imagination, Jung's unconscious. Stanhope plays Prospero to Pauline's Ariel, a task which suits him since his art is neither mimetic nor realistic but devoted to the relationship of the phenomenal to the numinal. His poetry, for example, shows "no contention between the presences of life and of death" (p. 10), while "A Pastoral" is "of no particular time and of no particular place" (p. 12). What intrigues Stanhope—what intrigued Williams's favorites—Dante, Shakespeare, Milton, and Wordsworth[16]—is neither time and place nor life and death, but man's spiritual being, his capacity for salvation or damnation, and "a completely different kind of existence" (p. 18)—that kind of existence which the Chorus of Spirits led by Periel

represents. As the archetypalist or mythic artist, Prospero-Stanhope commands the knowledge Pauline seeks and, fortunately for her, the magus has the intelligence to release her when she completes her novitiate.

Besides being an artist and a shaman, Stanhope is a man and this is an important factor in Pauline's individuation or psychic growth. Periel, like Ariel, we remember, is neither masculine nor feminine; according to Stanhope, Periel is a spirit and, consequently, asexual. When costuming the Chorus proves to be a stumbling block to the production of the play, the poet suggests to Mrs. Parry that the Chorus, including Periel, consist of women dressed in masculine clothing. "That's what Shakespeare did with his heroines . . . " says Stanhope, "and made a diagram of something more sharp and wonderful than either. I don't think you'll do better. Masculine voices—except boys—would hardly do, nor feminine appearances" (p. 19).

Stanhope's desire to create a force which is neither masculine nor feminine, which is androgynous, becomes clearer when the rehearsals for the play start, and the players' incapacity to speak his verse emerges. What is necessary for the proper speaking of poetry is what Stanhope calls the four virtues: clarity, speed, humility, courage (p. 63). The first two, clarity and speed, refer to elocution, while the second two are a question of attitude to great verse—one needs the humility to subordinate oneself to art and the courage to experience the power that lives in it. The reader of great verse, being both submissive and active, must harmonize the feminine and masculine principles if justice is to be done it. The Chorus of Spirits embodying "a completely different kind of existence"

(p. 18) symbolizes this balance where unity replaces disunity and the masculine and feminine unite in the figure of the androgyne.

Most of the play's performers, including greedy Adela Hunt and coldly rational Hugh Prescott, act the roles of men and women and the demands on their understanding of poetry are minimized. The Chorus, however, and especially the leader, Periel-Pauline, speaks the most complex verse. As the asexual or androgynous Periel—the feminine in masculine clothing—Pauline must subordinate herself to great poetry and acquire the courage to live the life of the verse.

From the beginning of the narrative, as we learn from the scene in Stanhope's garden, Pauline respects art and poetry. Her alienation from herself, however—clear in her pride, terror, and secrecy and most of all in the phenomenon of the doppelgänger—causes her to stress elocution and to avoid the poetry.[17] Her initiation into the mysteries of the spirit is as much an initiation into the secrets of art, and when the play is performed she has integrated the knowledge which allows her to play the role of Periel. At the end of Descent into Hell Pauline is an androgynous character, an artist and a shaman who plays with the spirits. Finally, it is important to underline the role Stanhope occupies in Pauline's growth; like Chloe Burnett, Isabel Ingram, Nancy Coningsby, and Lester Furnival, Pauline requires the guidance of the masculine principle to complete herself.

Pauline's terror of meeting her shadow or doppelgänger is the most blatant symptom of her psychic immaturity—she is literally separated from herself and, furthermore, without the invigorating power of the shadow she is doomed to a life of terror and illusion. The shadow is not merely a replica of Pauline's phenomenal self,

but, as she discovers, the doppelgänger is her spiritual or numinous self and houses those qualities that she has lacked all her life. Quite literally she has lived without her soul and without this power she cannot fully or truly realize her womanhood; without her doppelgänger Pauline is neither masculine nor feminine but asexual in an ineffective and negative sense.

The androgynous life depends on the conjunction of humility and courage or Eros and Logos, and in Williams's art one must achieve this union before the possibility of asserting the Self becomes a reality. One must discover the androgynous whole before knowing the direction androgyny will take in the individual life. When Pauline unites flesh with word through her relationship with Stanhope, she is free to meet her soul in the figure of the doppelgänger. In other words by achieving the androgynous state, she can give rein to the feminine aspect of her androgynous personality. Clearly, then, though Williams stresses the androgynous nature of the spiritually whole, he believes that in the phenomenal world an individual emphasizes one or the other of the two principles. Peter Stanhope and Anthony Durrant, for example, identify with the masculine principle of Logos; Chloe Burnett and Pauline Anstruther identify with the feminine principle of Eros. The mature or individuated person is psychically androgynous, but consciously either male or female. The mature woman is governed by Eros; the mature man by Logos. The distinction between Williams's mature man and woman has nothing to do with the "war-of-the-sexes" or with inherent superiority and inferiority, rather for him each sex exhibits a different aspect of the androgynous force behind creation.

The difference between male and female creativity has been apparent in Williams's narratives from the beginning. In Shadows of Ecstasy Isabel Ingram understands that women have the power of Eros which men must search for, though alternately, men have a power which the psychically mature woman embodies without letting it dominate her responses to life. When Chloe Burnett tells Lord Arglay before she unites herself with the End of Desire: "I will wait till you will have it done . . . for without you I cannot go even by myself" (MD, p. 258), she speaks for all Williams's characters whether they be male or female. In his thinking, men and women are two halves of a whole—this is reinforced by his interpretation of the creation myth.

In his theological writing, criticism, and fiction, Williams prefers the first story of man's creation to the second. In this version Eve was not magically produced from Adam's rib, but rather man and woman were created at the same time: "So God created man in his own image, in the image of God created he him; male and female created he them" (Genesis 1:27). The relevance of this to Williams's art should not be underestimated: it prevents him from establishing the usual hierarchy where woman is subordinate and inferior to man. Nor is man inferior to woman: the mature individual understands, if unconsciously, the separate but equally valuable contributions each sex makes to humanity. The whole man—man in the generic sense—has reconciled the masculine and feminine polarities, and though he has a biological sex, he is psychically and spiritually androgynous.[18]

Williams's ideas of man's spiritual nature coincide with those of Carl Jung, since in Jung's theory of individuation a man must unite with his opposite the anima or woman within, while a woman must unite with

her opposite, the animus or man within. In Williams's works women like Rosamond Murchison, Isabel Ingram's sister, and Adela Hunt, typify the woman who has not successfully integrated her masculine dimension; Laurence Wentworth and the uninitiated Henry Lee typify the man who fails to integrate his feminine dimension. Adela and Rosamond live uncreative, restricted lives because they fail to unite Eros with Logos. As a result of this inability to wed with the Logos, neither woman can affirm the principle of Eros and the feminine face each presents to the world is grim and negative. Adela's love for Hugh and Rosamond's for Philip is self-seeking and manipulative and, ultimately, illusory. Without a real relationship with Logos, Eros is distorted—each woman gives her allegiance to Lilith, the prototype of illusion and of the feminine's negative phase.

On the other hand, Wentworth's domination by the feminine, and the feminine in its most negative phase of "La Belle Dame Sans Merci," is evident in the succubus he projects as a substitute for Adela Hunt who rejects his affections. The succubus, a ghastly parody of human flesh incarnated by spirit, is an embodiment of Lilith, Adam's first wife. According to myth, so Williams tells us, Lilith eventually murders her mates and victims: "they whom she overtook were found drained and strangled in the morning" with "a single hair tight about the neck, so faint, so sure, so deathly, the clinging and twisting path of the strangling hair" (p. 89). True to the myth, Wentworth's relationship with the succubus destroys him, but in the dream haunting his sleep in the community of Battle Hill, Lilith's single hair has been transformed into a coiled rope facilitating his descent into hell.

The case of Rosamond is less extreme than those of Wentworth and

Adela Hunt, perhaps because Williams had not fully developed his understanding of the inter-dependence of masculine and feminine when he wrote Shadows of Ecstasy. Hunt and Wentworth, however, demonstrate that failure to integrate the inner core, the psyche, leads directly to imprisonment in the hell of the unconscious. As Jung put it, failure to integrate the images of the unconscious with consciousness may cause "schizophrenic fragmentations, or even dissolution of the ego . . . the ego proving incapable of assimilating the intruders" (On the Nature of the Psyche, p. 134). Adela's collapse into madness and Wentworth's complete fragmentation at the end of the narrative are Williams's equivalent of spiritual death, just as they are Jung's equivalent of psychic failure. Since each character has tried to avoid and ignore his personal nature and the nature of the universe, each is thrown back on his own resources and lives in the blackness he has desired.

Stanhope has made the descent into the unconscious prior to the opening of the narrative and this experience earns him his wings as artist-shaman. What distinguishes his descent from Wentworth's, making it creative rather than destructive and enfeebling, amounts to the difference between the creative personality of the artist and the destructive personality of the neurotic. The artist reacts differently to the forces of the unconscious and the artist's source of creativity precipitates the neurotic's sickness. As Otto Rank, a one-time disciple of Freud, explains in his analysis of the creative process: "The artistic reaction [in this case to the Oedipal experience] is . . . distinguishable from the neurotic by an overcoming of the trauma or of the potentiality of inhibition . . . no

matter whether this is achieved by a single effort or is spread over the whole lifework."[19] Stanhope, like true artists and shamans the world over, has integrated the images of the unconscious so that rather than overwhelming him, in the fashion of Wentworth's anima-succubus, these images act as Muse, supporting and forming the substance of his art. Stanhope's descent into hell, then, is an archetypal act of heroic dimension—not content with descent and return, he "harrows" hell and brings the fruits of his action to the community. By controlling and objectifying the spirits through art, Stanhope, the shaman, interprets the world of the gods to his fellow men.

This is the context in which we should consider Williams's understanding of art and the artist. To Williams, the artist is no mean craftsman or technician, rather he is the mouthpiece of the gods and his art is the word made flesh. It is no accident that Pauline, during the performance of Stanhope's play, views it as an image of the intersection of phenomenal and numinal worlds, where "The words were no longer separated from the living stillness, they were themselves the life of the stillness. . . . The stillness turned upon itself; the justice of the stillness drew all the flames and leaves, the dead and living, the actors and spectators, into its power" (p. 186). Art, and in Descent into Hell Stanhope's art, offers man "a dreadful goodness," but as we know from another source, "Humankind cannot bear too much reality,"[20] and, therefore, art must control the terror while it retains the promise of salvation and the goodness of justice.

Unlike her mentor, Pauline is not initially a psychically integrated and creative personality, though her potential wholeness is

evident in her attitude towards great art. At the outset the future Periel is dominated by her paralyzing fear and lacks the androgyne's humility and courage. These she learns with Stanhope's support because through him she contacts her hitherto inaccessible animus.

Stanhope's role in Pauline's growth emerges in "The Doctrine of Substituted Love," where Stanhope, recognizing Pauline's unique and perceptive reading of his verse, questions her about her personal anxiety and constant vigilance. This is not Pauline's first attempt at explaining her doppelgänger. Previously she had given Lawrence Wentworth the opportunity to shoulder her burden, but, true to character, he responds to her secret fear without interest or compassion. "Probably your friend," says Wentworth to Pauline (She attributes the story and the doppelgänger to a friend in explaining them to Wentworth), "was a very self-centred individual" (p. 48). In his lethargy, Wentworth forgoes the opportunity to escape his egotism and to join what Williams calls "the web of substitution" (HCD, p. 24), a concept based on the principle that man is his brother's keeper.

Wentworth's rejection of Pauline is the first in a long series of refusals which initially dissociates him from the world of man and eventually leads to the fragmentation of his consciousness and madness. Ultimately, his denial of others amounts to a denial of what Stanhope respects as the "Omnipotence" and "the law of the universe" (p. 99). This accounts for his damnation and descent into hell. Perhaps no other character in Williams's narratives, with the possible exception of Evelyn Mercer in All Hallow's Eve, so well exhibits Williams's understanding of damnation. With Lawrence Went-

worth in mind, one can understand why W.H. Auden praises Williams's skill in handling the damnation theme. As Auden puts it, "Charles Williams succeeds . . . in showing us that nobody is ever sent to Hell; he or she, insists on going there" (DD, intro., p. viii). The way in which a character makes the decision "to go there" shows another aspect of Williams's perceptiveness in regard to the process of damnation; he recognizes the subtle way in which the damned soul dooms itself. Wentworth, and Evelyn Mercer in All Hallow's Eve, seem to ease their way into damnation. For Wentworth it begins with a failure of the imagination in his scholarship; moves on to his rejection of Pauline; then to indulgence in his private appetites; and, finally, to a descent into the gurglings and babblings of the insane.[21] Naturally, the details of Evelyn's damnation are different, but the pattern is essentially the same, and ultimately her psychic state is like Wentworth's. In Williams's work, sin and damnation are denuded of glamour and sensationalism, and the damned soul, far from being grand or heroic, is dull, stupid, and finally pathetic.

Fortunately for Pauline, Stanhope's attitude to her secret fear differs from Wentworth's. Aware that she cannot cope with the terror aroused by the doppelgänger, Stanhope himself offers to suffer her fear that she might meet the double without being paralyzed by terror. In making this offer, Stanhope formulates his concept of the harmonious workings of the cosmos: in accordance with the doctrine of substituted love, each man must bear his brother's pain and be responsible for his brother's life. As well, to Stanhope's thinking, receiving is equally as necessary as giving, since receiving involves a proper humility and a healthy disregard for the rigid social con-

ventions interfering with the relations between men and women. Consequently, to refuse the assistance of others when one is enduring a spiritual crisis, so Stanhope tells Pauline, is tantamount to refusing the Omnipotence and creating one's private universe. To reject support and comfort is to reject the love binding all of humanity together, and is no better or worse, or potentially devastating, than Wentworth's refusal to offer love. If humility and courage are characteristics of the spiritually mature, giving and receiving are the signs of these qualities in the world of action.

Pauline escapes the damnation Wentworth so relentlessly pursues when she overcomes her pride and egotism by choosing to accept Stanhope's support. Stanhope, as he explains it, will bear her fear so that she can meet the doppelgänger without this handicap. If Stanhope's art is a way of controlling human fear while giving man the opportunity for spiritual growth, his generosity with Pauline is a more direct and obvious example of his shamanistic vocation. In addition, his subservience to the masculine principle of Logos is significant to Pauline's life, since, if she is to meet her spirits, she needs the discipline and wisdom of the Logos.

Pauline's pursuit of the Logos, her quest for psychic wholeness, like any archetypal quest, introduces certain temptations and hazards into her life, for as Jung's work always emphasizes, the quester in the uncharted unconscious encounters negative forces. Indeed, it is his ingenuity in subduing temptation and threats which tests the individual's mettle. The temptation to lose herself in lethargy and dreaming is the most potent trap that Pauline must face. Lily Sammile—true to her name, a combination of Lilith and Sammael—promises

her victims a peace beyond understanding; her wiles mean to entrap the unwary soul by appealing to the human weakness for self-absorption and self-indulgence. The flaw in her scheme is that the contentment she promises is illusory because her method of achieving peace violates the doctrine of substituted love. In place of the spiritual and psychic integration awaiting those who bear the burdens of others, Lily Sammile, by advocating complete self-absorption, entices her victims into the selfishness causing Wentworth's madness and drawing Adela to the outskirts of Gommorah, Williams's symbol for the city of self-love and self-deception.

Lily's efforts to win Pauline to the sisterhood of Lilith occur almost immediately after Pauline's agreement with Stanhope and after her first period of tranquility in twenty years. Despite the strength and optimism that she gains from this, Pauline remains immature and vulnerable to Sammile's potent charms. The spells the sorceress weaves are as entrancing as the hypnotic phrases of Wentworth's succubus. The false Adela woos Wentworth by catering to his wounded ego: "You don't think about yourself enough" (p. 82), while Lily's wiles appeal to Pauline's self-indulgence: "But take care of yourself. Think of yourself; be careful of yourself. I could make you perfectly safe and perfectly happy at the same time" (p. 108). In Pauline's case, this twentieth-century manifestation of the witch overplays her cards; Lily's persistent reference to the self allows Pauline to break the trance. The idea of personal isolation has little appeal to Pauline who, recently escaping from pride and fear, has sworn to bear the burden of another. In a flash of realization, she flings "the gate shut, and snatched her hands away . . . standing upright,

her body a guard flung out on the frontier of her soul" (p. 111). The symbolic gate Pauline slams provides a revealing contrast between her struggle for salvation and Wentworth's fight for damnation. His succubus and Mrs. Sammile are both projections of the tempting spirits encountered by the questing soul. When Pauline shuts the gate she conquers her longing for a life of illusion and self-indulgence; Wentworth, on the other hand, lacks her fortitude—he does not shut "a gate," but willingly carries the illusory Adela over the threshold into the gardens of his mind: "He gathered it to his arms and lifted it. . . . He came over the threshold, and when they had entered the garden it found its feet again, and went along with him to the complacency of his dreams" (pp. 129-30).

If individuation enriches the total personality by integrating its conscious and unconscious contents, then Pauline's refusal to be hoodwinked by Lily Sammile's insidious promises is a real psychic victory. One needs to remember that in the mature individual neither part of the personality dominates the other—the aim is to create a balanced whole. With this in mind, the symbolic character of Lily Sammile becomes important. Mrs. Sammile is a symbolic manifestation of Lilith while, in archetypal terms, Lilith is a manifestation of the negative phase of the Great Mother—Lilith is the Terrible Mother. Behind her saccharine sweetness, Lily Sammile is destructive in the same way as Lilith, and towards the end of the narrative Williams drops all pretense by naming Lily as Lilith when he describes her victims.

Williams's description of Lily-Lilith and his analysis of her destructive character resemble Erich Neumann's description of the

Terrible Mother in his study of the feminine: "This Terrible Mother," writes Neumann, "is the hungry earth, which devours its own children and fattens on their corpses; it is the tiger and the vulture . . . voraciously licking up the blood seed of men and beasts and, once fecundated and sated, casting it out again in new birth, hurling it to death, and over and over again to death" (The Great Mother, pp. 149-50).[22] The Terrible Mother, whether she be the Indian Kali, the Greek Persephone, or the Hebrew Lilith, attempts to "take back to the Feminine what has been born of it" (Neumann, p. 157), or, psychically speaking, this phase of the Great Mother attempts to retain the individual in the world of the unconscious. Consequently, the Terrible Mother is always associated with darkness and the underworld. Pauline's fortitude in saving herself from the darkness of the underworld and in withstanding the witch Lilith are tributes to the strength she borrows from Stanhope, but more than this, the entire encounter indicates where Pauline and Williams put their values.

In The Great Mother Neumann writes that there is a basic psychic fact about human consciousness: "human consciousness is experienced as 'masculine' and . . . the masculine has identified itself with consciousness and its growth wherever a patriarchal world has developed" (p. 147). As Neumann goes on to say, "in so far as the woman participates in the development of consciousness, she too has a symbolically male consciousness and may experience the unconscious as negatively feminine" (p. 148). Williams, a recipient of Judaeo-Christian traditions and a product of Western Civilization, lived in a patriarchal environment and naturally his work bears a patriarchal signature in the way that Leslie Fiedler defines this term.[23] In other

words, though Williams identifies with the world of consciousness—a world traditionally associated with the patriarchy—we must remember in interpreting his art that women, too, participate in the world of consciousness. Furthermore, in Williams's thinking consciousness ceases to be solely the domain of the patriarchy, since Williams insists on a positive and conscious aspect to the feminine.

In the light of this, Pauline's rejection of Lilith, under the auspices of the masculine Peter Stanhope, the keeper of the Logos in the narrative, is a rejection of the negative feminine unconscious in favour of the positive phase of masculine consciousness. She controls the negative elements of the unconscious by raising them to the level of consciousness; in this way—the artist's way, one might add—Pauline, besieged by her spirits, cements her spiritual health. It is fitting, then, that when Pauline shuts "the gate" to her soul, she gains strength by reminding herself of a "higher" power and the light of consciousness, "an oath in heaven, and heaven known in the bright oath itself, where two loves [hers and Stanhope's] stuck together, and the serene light of substitution shone" (p. 111). By this act she separates herself from the negative aspects of her unconscious and identifies with the positive aspects of consciousness.

In Williams's thought, as should be clear by now, there is a positive and conscious aspect to the feminine, just as there is a negative and menacing aspect to the masculine. Characters like Henry Foster in The Place of the Lion or Simon Leclerc in All Hallow's Eve who are obsessed by the will to power embody the masculine in its most negative phase; characters like Sybil Coningsby and her niece Nancy from The Greater Trumps manifest the feminine in its positive

phase. The positive phase of the feminine—the feminine raised to the level of consciousness and experienced as generative, nourishing, protecting, and warming—is manifested in Descent into Hell in Pauline's grandmother, Margaret Anstruther. Lily Sammile symbolizes the negative face of the Great Mother and she is continually associated with dust, darkness, the moon, illusion—the world of thanatos. Lily is queen of the underworld. Conversely, Margaret Anstruther is associated with mountain peaks and sun—she is the Eros principle, the dark side of the feminine made light, and she sustains the spiritual life. The ailing old woman of ninety-three is preparing herself for death and embarking on a spiritual struggle which brings her face to face with potentially dangerous visions, but Margaret's spiritual wisdom and integrity protect her from the temptations of illusion, just as Wentworth's spiritual emptiness makes him an easy victim. While Wentworth slides down a shining rope into a black pit, Margaret Anstruther in her radically contrasting vision ascends the slope of a mountain, climbing towards the light of the sun, until, finally, she becomes the mountain itself.

Wentworth succumbs to the devouring powers of the unconscious; Margaret, having conquered darkness, continues the climb into the pure light of consciousness. Margaret eventually understands that she has become the mountain, and stone, as Williams has it in Many Dimensions, is a symbol of the soul or psyche.[24] Secondly, rock and stone, as Neumann points out, have been identified with the mountain as symbols of the Great Mother: "Rock and stone have the same significance as mountains . . . . Accordingly, it is the mountain that is worshipped as the Great Mother" (p. 49). In Descent into Hell Margaret

Anstruther, through the identification with mountain and stone, symbolizes the positive phase of the feminine, the Great Mother. Her subservience to Eros, her passion and grace, save the physically dead workman from spiritual death and give Pauline the courage to meet her doppelgänger and serve their ancestor who was burnt for heresy in the sixteenth century. If, as the central symbol of the book suggests, we are all Hanged Men waiting for life or for death, Margaret's passion joined with her wisdom is one of the main life-giving forces.

Margaret saves the workman's spirit through her meditations which, timeless in their nature, merge with his noctural wanderings as he gazes into her window. When she speaks to him with love, Margaret in effect nourishes or "waters" his soul (Anstruther is a Gaelic name meaning "the stream"),[25] becoming, as he sees it, "the mother of his soul" (p. 154). Through the love she gives him, the workman—whose death was the consequence of a cruel and loveless existence—gains the strength to mount the platform he climbed just before his suicide. Originally he climbed a ladder "as if mounted on the bones of his body built so carefully for this; he clambered through his skeleton to the place of his skull [to "Golgotha"] and receded, as if almost in a corporeal ingression, to the place of propinquent death" (p. 29). Later, just before Margaret's death and the release of her soul offers him salvation and an opportunity to escape from his own manner of time to the temporal world, he re-ascends the ladder to reverse his initial act. The Hanged Man is a major symbol in Descent into Hell: it is a symbol associated with reversal, especially with the change from spiritual death to spiritual

wisdom. The resurrection of the dead man points to a possibility open to all the characters, or at least to those who have the courage and humility to negate the world of illusion and affirm the world of reality. Finally, Margaret Anstruther's part in the dead man's salvation exemplifies the power of feminine love and Williams's principle of substitution.

The community of Battle Hill, specifically the hill on which the town centres and which historically has been the scene of bloodshed, is frequently compared to Golgotha. The community and its hill, in fact, constitute what Theodor Gaster in Thespis terms a topocosm. Gaster explains his term this way: "The essence of the topocosm is that it possesses a twofold character, at once real and punctual, ideal and durative, the former being necessarily immerged in the latter, as a moment is immerged in time. If it is bodied forth as a real and concrete organism in the present, it exists also as an ideal, timeless entity, embracing but transcending the here and now in exactly the way that the ideal America embraces but transcends the present generation of Americans."[26] Furthermore, Gaster states that "The connecting link between these two aspects is myth. The function of myth . . . is to translate the real into terms of the ideal, the punctual into terms of the durative and transcendental" (p. 24). Descent into Hell operates on two plans: the real and the ideal; the punctual and the durative. Battle Hill is similarly both ideal and real, Golgotha and the modern community. Finally, the myth of the dying god links these two aspects of the narrative.

At Battle Hill "there has through the centuries, been a compression and culmination of death as if the currents of mortality

had been drawn hither from long distances to some whirlpool of invisible depth" (p. 67). This "invisible depth" is investigated during Wentworth's discovery of Adela-Lilith; we are told that an incarnation of Lilith (both Wentworth's succubus and Lily Sammile are incarnations of Lilith) "went hurrying about the refuge of that 'Hill of Skulls'" (p. 89). If Margaret Anstruther is a symbol of the life-giving Great Mother, the "Hill of Skulls" with its "whirlpool of invisible depth" symbolizes the death-dealing aspects of the Terrible Mother, Lilith.[27] When the workman retraces his steps to the place of his skull, he, under the protection of his psychopomp, Margaret Anstruther, releases himself from the dark world of the unconscious ruled by the Lady of Skulls. The man's moan, intended as a gesture of gratitude, joins that of a god who died on another Hill of Skulls; "In it [his moan], far off, beyond vision in the depths of all the worlds, a god, unamenable to death, awhile endured and died" (p. 125). In this way, the punctual and the durative are joined.

In choosing not to mention the dying god's name—selecting the indefinite article _a_ over the definite article _the_—Williams suggests that the specific god is not particularly significant. What is significant and accounts for the power of the god's death is its recurring quality. The god of this passage is the Christian Messias, the Greek Prometheus, and any other god who has participated in the supreme act of substituted love. Once again, Williams stresses his archetypal philosophy—truth is in _re_currence rather than in _o_ccurrence.

Margaret Anstruther's grace returns his manhood to the broken suicide, urging him to share in the salvation granted through the

deaths of the gods. Her act of grace is no less than what Stanhope achieves through his art. When the mountain mother becomes the agency through which the power of the numinous offers itself, she becomes a shaman or psychopomp, giving in her manner the same wisdom Stanhope gives in his poetry. Both shamans dissolve the artificial barriers controlling time in the fallen world, allowing mythic time to manifest itself in the historic. By this break in the normal sequential order of things, the dead man returns to his mythic sources where he is spiritually rejuvenated. Margaret, as an incarnation of the Great Mother, who has been manifest in such figures as Mary, Isis, Demeter, is a psychopomp who harrows hell, but she depends on her feminine power of Eros rather than the principle of Logos.

In view of Pauline's spiritual condition at the outset of the narrative, it is symbolically necessary that she be an orphan. Her natural parents are both dead, but Pauline lacks more than nurturing guides—she has no spiritual identity and is totally uneducated in the ways of the spirit. Because she is immature in her spiritual life, much of her struggle involves her recognition of her spiritual parents. Peter Stanhope as the artist-shaman-Prospero figure functions as Pauline's spiritual father; he is the force behind her decision to confront her doppelgänger. The spiritually whole personality, however, must be infused by the Eros principle as well as the Logos if it is to achieve a healthy identification with consciousness. Pauline, quite naturally, finds the benevolent feminine power in Margaret Anstruther who becomes her granddaughter's second guide or "godmother."

When Pauline rejects Lily Sammile's malignant maternalism, the

adept matures to a stage where she can experience the feminine in its positive aspects—the feminine as it manifests itself at the conscious level. Pauline's relationship with her grandmother has not always been harmonious—Margaret remarks that "We've done very well together—I as the patient and you as the keeper" (p. 56)—but after she rejects Lily and accepts Stanhope's assistance the nature of the relationship changes. The first indication of the intimacy between the two women emerges when Margaret, in her visions, meets the dead workman's spirit. Pauline, having just escaped Lily Sammile, enters her grandmother's room to see the dead man's face staring through the window. Though initially Pauline is horrified by the face and assumes it to be her twin's, she remembers that Stanhope is bearing her terror and accepts the face "in all freedom and courage" (p. 123). Strengthened by this new freedom and courage, Pauline humbles herself before her grandmother, dissolving their patient-keeper relationship: "Lightly she threw herself on her knees by the bed—and half fulfilled her earlier desire for subordination. . . . She ran swiftly down the way her master had laid open; she said in words almost identical to his: Let me do something, let me carry it. Darling do let me help" (p. 124). On this occasion, the old lady has no need of her granddaughter—Margaret can ease the suicide's suffering. But the incident is a "dress rehearsal" for the time when Pauline must perform, just as the dress rehearsal of "A Pastoral" tests the play's weaknesses and strengths, the characters' spiritual states, and Pauline's willingness to see her destiny.

In Many Dimensions attitude to the Stone is an index to character, while in All Hallow's Eve one's view of Jonathan Drayton's paintings

separates the saved from the damned. Using the same technique in Descent into Hell, Williams weighs the spiritual health of Battle Hill against Stanhope's play with its theme of "the terrible good." Stanhope's spiritual health is evident by his having written the play; Margaret Anstruther, his spiritual peer and feminine counterpart, already lives in the world the play explores; Mrs. Parry, the play's producer, shows her health in her supreme efficiency and impersonal dedication to art. At the dress rehearsal the rest of the characters are tested. Wentworth and Adela are weighed in the balance and found wanting; on the other hand, Pauline comes to understand her destiny.

Wentworth's doom has been all but sealed days before the rehearsal, but the spiritual suicide is granted one more opportunity of refusing damnation. Wentworth is an historian by profession and consequently he has been asked to supervise the Grand Duke's guard. What is being tested is not only his intellectual integrity but also his willingness to share in the reality of things and the lives of others. The doomed man refuses his chance, for despite the incorrect shoulder knots on the uniforms, he denies "what the honour of his scholarship demanded" (p. 144), and approves the knots. Of course, his refusal to attend to "knots" is the story of his life; Wentworth avoids life's intricacies which explains his susceptibility to Lilith's illusions. At the dress rehearsal Wentworth's spiritual decay is completed and he is ready for the final descent into hell.

Adela Hunt's behaviour at the dress rehearsal is less sensational, just as her progress to the state of damnation is less dramatic. During the preparations for the play Adela is perturbed lest the cast

fail to enhance her role as Princess. So, too, at the rehearsal she is "anxious that Periel and the Chorus be her adequate background, and that her dramatic lover should adore her urgently" (pp. 137-38). Because of her blind egocentricity—what Williams calls "the preference of the immediately satisfying experience of things to the believed pattern of the universe . . . the refusal of others and the insistence on the self" (HCD, p. 36)—Adela begins the pilgrimage to the City of Illusion, Williams's Gomorrah, and, at the end, she willingly searches for spiritual death when she seeks Lilith's sorcery.

The close relationship between myth and plot emerges in Wentworth's quest. Through Wentworth one of the mythic patterns of the narrative merges with several biblical stories and with a traditional motif in Western literature. For example, Wentworth is a citizen of Gomorrah, the city of the damned, and like his predecessors he embraces his damnation. Though the fire and brimstone of Descent into Hell are internal rather than external, this does not nullify the parallel with the biblical story of Gomorrah or with Milton's Satan since the accent in the Bible and the epic (both mythic narratives) falls on one's freedom to choose or reject damnation. Once again truth lies in recurrence, not occurrence; we believe in Wentworth's damnation because it has happened before. Lastly, Wentworth and his fate explain Williams's keen interest in story above the complexities of character which preoccupy novelists like Henry James and George Eliot. The archetypalist writes of archetypal action, not the unique character performing those actions. The interest in action expresses itself in story; the interest in character expresses itself in the psychological novel.

Wentworth, similar to the damned populating Dante's Inferno, finds Gomorrah within himself—he makes a hell of what could be heaven. In the chapter "Dress Rehearsal" Williams writes that "the world seemed to flow towards Battle Hill" (p. 138); in "The Sound of the Trumpet" Pauline feels: "They [Battle Hill's citizens] were rushing towards an end . . . an end rushing towards the earth and the earth rushing to meet it" (p. 186); and in "Beyond Gomorrah" Stanhope and Pauline discuss the "plague" afflicting Battle Hill since the performance of "A Pastoral." "Do you know how long it will last?" asks Pauline, and Stanhope answers, "If it's what my grandmother would have called it, one of the vials of the Apocalypse—why, perhaps a thousand years, those of the millenium before the Judgment. On the other hand, since that kind of thousand years is asserted to be a day, perhaps till to-morrow morning. We're like the Elizabethan drama, living in at least two time schemes" (p. 221).

Here Williams conflates two mythic patterns; the myth of Gomorrah gives way to the myth of Revelations, which is why Williams includes the "end" Pauline senses, the trumpet call beginning and ending the play, and the plague poured from one of the vials of the Apocalypse. This conflation of myth is perfectly correct since the citizen seduced by Gomorrah sooner or later succumbs to a second and more inhospitable death. In keeping with the narrative's mythic structure, Wentworth, in the final pages, makes one last plunge into Hell: "He had now no consciousness of himself as such, for the magic mirrors of Gomorrah had been broken, and the city itself had been blasted. . . . He was sitting at the end . . . and the little flames licked his soul. . . . Presently . . . he was drawn, steadily, everlastingly, inward

and down through the bottonless circles of the void" (pp. 221-22). There is, then, something beyond Gomorrah to which the citizens of this city are particularly susceptible. This "something" has been spelled out in the myths of the Apocalypse, Dante's Inferno, and in the final pages of Descent into Hell. Beyond Gomorrah, illusions are shattered and the damned soul realizes its own vacuity.

The end, though, has to be qualified in light of Stanhope's comment on "living in two time schemes." The two time schemes are not peculiar to Descent into Hell, for throughout Williams's mythic narratives—throughout archetypal literature as a whole—there are two time schemes—the historic and the mythic. Historic time is a result of man's Fall and his subsequently limited consciousness. Mythic time, on the other hand, is synonymous with the life of the soul through which man experiences what Mircea Eliade calls "sacred history"—history "preserved and transmitted through myths. . . . history that can be repeated indefinitely, in the sense that the myths serve as models for ceremonies that periodically reactualized the tremendous events that occurred at the beginning of time" (Cosmos and History, p. xiv). Man's experience of secular history leaves him in the world of time and death; his experience of "sacred" history returns him to the primodial beginning and its revitalizing ceremonies.

Margaret Anstruther's life and death illustrate the difference between mythic and historic time. Her physical body is subject to the fallen world of historic time, but her spiritual body lives in mythic time and experience: her physical death is not an end but a beginning. After Margaret's funeral Pauline recalls the words of St. Paul from the "Order for the Burial of the Dead:" "sown in corruption,

raised in incorruption; sown in dishonour, raised in glory; sown in weakness; raised in power" (p. 188). Spiritually awakened and whole, Pauline hears the words as facts rather than as empty promises, and the words epitomize Margaret's life as well as the nature of life in the book. Though Margaret dies to the fallen world, in accordance with the words of the Service she gains her celestial body in the mythic world. In this sense, there is no end in Descent into Hell, only new beginnings—even those who choose to die the second death do not experience stasis. Wentworth ends by falling "through the bottomless circles of the void" (p. 222).

As well, Stanhope's play illustrates the difference between historic and mythic time. The play, though it is performed in the world of history, takes part in the mythic or spiritual world, illustrating the concept that the numinal and phenomenal coinhere. At the play's end, Stanhope delivers his promised epilogue, again à la Prospero, and Pauline observes that "from the edge of eternity poets were speaking to the world, and two modes of experience were mingled in that sole utterance" (p. 186). The "two modes" pinpoint the artist's insight into the historic and mythic, and his skill to embody in form St. Paul's words. And, just as "A Pastoral" lets myth illuminate history, Descent into Hell introduces myth into the modern world of time and history. Descent into Hell is Williams's pastoral and as such it is his attempt to control the spirits in narrative. The upshot of "A Pastoral" is that Pauline joins her twin and wins salvation; and perhaps this epitomizes the function of mythic art, though the upshot of Descent into Hell depends on the reader. Williams immerses his audience in the mythic world, but the reader is left to

recognize the myth in his personal life.

If the myths of Gomorrah and divine judgement inhere in Wentworth's story, the myth of the covenant with Noah repeats itself in Pauline's life. Williams interprets the myth of the covenant in He Came Down From Heaven, where he asserts that this story is the first hint of the resolution of the conditions concomitant with the Fall. "The first covenant," he writes, "is that with Noah. It begins by repeating the single gift of power with which the Omnipotence had endowed Adam, but it adds to it the threat against Cain, and combines something new of its own. It proclaims a law: 'At the hand of every man's brother will I require the life of man'" (p. 24). The covenant with Noah and especially the new law demand human responsibility in the world of creation; man is responsible for the life of his brother—a principle Williams calls "the web of substitution"—and, at the same time, substitution should be an act of joy as well as a responsibility. This idea runs through the narratives. For example, Margaret Anstruther speaks to the dead workman because of her responsibility and love; in All Hallow's Eve Lester's love for Betty demands that she assume responsibility and submit to Simon's magic.

During the rehearsal for the play, Pauline is engrossed in the performance and oblivious to any emotion but joy or delight, at least until the last act when she remembers her ancestor, John Struther, a Renaissance churchman burnt to death for heresy during Mary Tudor's reign. Pauline wants to reconcile his pain with her joy—"His blood was in her and made some demands on hers. He had gone willingly to death, chosen it, insisted on it. . . . She had been lost in a high

marvel, but if that joy were seriously to live it must somehow be reconciled with the agony that had been" (p. 148).

Both Margaret Anstruther and Peter Stanhope, Pauline's spiritual parents, speak of a way of reconciliation—one involving Stanhope's concept of "two modes of experience" or "living in two time schemes." Stanhope suggests that Pauline might relieve John Struther of his agony: "you might, in the Omnipotence, offer him your—anything you've got" (p. 149); Margaret helps solve the mystery of giving to a dead man, both by her own gift of salvation to the suicide and by her perceptive comprehension of the two modes of existence. When Pauline asks about aiding the dead, Margaret sees a solution: "I can touch Adam with my hand; you aren't as far off. . . . Why do you talk of before? If you give, you give to It, and what does It care about before?" (p. 158).

Already in "Dress Rehearsal" Pauline had unconsciously assented to bear the burden of John Struther's fear of death by fire, and like Noah she had seen the sign of God's covenant with man, though her rainbow rises from within the self:[28] "She felt again, as in a low but immense arc arising from above the horizon of her world, or perhaps of the earth itself, the hint of a new organization of all things" (p. 150). Having formed the covenant, Pauline requires the occasion to join the "web of substitution." Margaret Anstruther's death creates the proper opportunity and the events surrounding this assure Pauline's psychic and spiritual individuation.

Just as Descent into Hell contains "two modes of experience" and "two time schemes," it involves two modes of existence. Each individual exists as his material self in the phenomenal world of

time and as his numinous self, his celestial body or soul, in the mythic world of eternity. For, example, the vision Margaret Anstruther has of herself ascending the mountain of redemption is a vision of her celestial body struggling towards the spiritual world of pure consciousness. The dead man sees this celestial body and because it belongs to the numinous world, this double of Margaret has the power to rescue him from the illusions of Gomorrah. Margaret, however, is something of a special case. She has made the perilous descent into the hell of the unconscious and, having completed this archetypal quest, her celestial and mortal selves are united in the world of history. She is one of the rare persons who is alert to "two time schemes"—consequently, she has shamanistic power.

In Williams's work the union with the numinous self gives one the courage and wisdom to bear burdens, though, paradoxically, this union depends on one's willingness to accept somebody else's pain. With this in mind, we understand Chloe Burnett's transformation in Many Dimensions, or that of Damaris Tighe, who does not know her archetypal self until she ignores her ego and suffers Quentin's pain. Finally, Lester Furnival of All Hallow's Eve escapes from the purgatory of ego by submitting herself to the deadly power of the reversed Tetragrammaton which Simon means for Betty Wallingford.

Feminine individuation throughout Williams's work depends on the capacity to withstand physical and psychological pain and to tolerate humiliation. Chloe Burnett, Damaris Tighe, and Nancy Coningsby each reject the ego for a larger self and expose themselves to pain and humiliation. Pauline Anstruther is no different from these women; her spiritual victory depends upon her willingness to

submit herself to pain and potential destruction.

On the night of Margaret Anstruther's death, the old woman's vision expands, allowing her to transcend the ordinary limits of consciousness and the bonds of historic time. Moments before her death, Margaret summons Pauline to request that her granddaughter leave for Wentworth's house and give direction to someone who is lost—the workman who is given an opportunity to save his soul because of Margaret's benevolence. The episode epitomizes Williams's concepts of substitution and feminine individuation: Margaret saves the man's soul, but Pauline must meet her doppelgänger so that the mystery linking her ancestor, the dead workman, and herself can reach the proper conclusion.

Pauline, risking the solitary walk, arrives at Wentworth's house where she sees only the shadows of night, until, out of gratitude for material things, she strikes her knuckles together and the dead man appears: "As if that slight tap had been at a door, to announce a visitor, she saw a man standing outside the shadows" (p. 164). The man's need seems to be simple—he wants only direction to London; the complexity arises because London, as in All Hallow's Eve, is both the real and the Celestial City. Pauline gives him direction and wishes him peace, but at this point the dead man is transformed into her dead ancestor, John Struther.

The metamorphosis occurs when Pauline hears "for an instant a faint sound from behind her, as of a trumpet, the echo of the trumpet of that day's rehearsal done or of the next day's performance not yet begun" (p. 167). A trumpet blast announces divine justice and the renewal of creation in War in Heaven, Prince Ali's death and Chloe

Burnett's union with the "End of Desire" in Many Dimensions, and John's vision of devastation and the creation of the City in Revelations. Like its predecessors and prototype, this trumpet proclaims the union of numinal and phenomenal dimensions, celebrating an end and a new beginning.

Pauline, a frightened and egotistical mortal, cannot freely offer herself as a substitute for the terror afflicting John Struther on the night before his execution four hundred years earlier, but she makes the attempt at charity and, with her gesture, her celestial body or doppelgänger whose presence has been proclaimed by the trumpet performs the act in her stead. The trumpet also announces Struther's execution, but through Pauline's suffering and the charity of her celestial self he receives the courage and faith to meet his death. Presumably in Struther's end he finds a new beginning; Pauline, we know, unites with her doppelgänger in preparation for a new life. When the rich and glowing image, "bright as if mortal flesh had indeed become what all lovers know it to be" (p. 171), unites with the earthly woman, Pauline is free from the ghosts of the past: "Her way was haunted no more" (p. 173).

Though the doppelgänger, not the mortal Pauline, calls to Struther, the mortal Pauline has in reality borne her ancestor's fear. Her lifelong fear of the doppelgänger has been Struther's fear of death by fire. By enduring his terror and meeting her celestial self, Pauline joins the ranks of what she calls the "Twice educated" (p. 178), though in archetypal terms "twice born" might be the better phrase.[29] As Wentworth dies into the second death—the death of the spirit—by contrast, Pauline's birth in corruption has been

superceded by one in incorruption. When she meets her spiritual self she is reborn into the wholeness of spiritual life.

Appropriately, Pauline telephones Peter Stanhope immediately before her midnight tryst and the poet joins her immediately after her mystical union. Throughout the quest Pauline depends on the masculine, shamanistic insight of Stanhope, so that his guidance before she meets the spirits is as things should be. As well, his poetic insight explains for us what has transformed Pauline: "'Arise, shine,'" Stanhope recites, "'your light is come; the glory of the Lord is risen upon you'"(p. 173). "Your light" is probably the most exact phrase Stanhope could have chosen since Pauline has been reborn in spirit and has returned to the light of consciousness. As a "spirit" she fills the role of Periel perfectly and like Ariel, who wins freedom from Prospero at the end of The Tempest, Pauline-Periel parts from her master at the end of Descent into Hell.

In Jung's terms Pauline completes the individuation process. Feminine individuation, however, confronts an artist and a woman with particular problems, mainly because consciousness, whether the character be male or female, is always experienced as "masculine," and individuation involves constructing a richer consciousness by integrating ego and psyche. In the final analysis, individuation requires that the conscious personality control and shape the images of the unconscious. Erich Neumann, in Amor and Psyche: The Psychic Development of The Feminine, however, explains the feminine individuation process in a way that helps illuminate Pauline's development.

Neumann examines the myth of Psyche and her divine lover, Eros, as an example of feminine spiritual development or individuation.

The parallels between Psyche's transformation, as Neumann interprets it, and Pauline's myth, as Williams tells it, are significant. Neumann writes that in Psyche's attempts to free herself from the unconscious powers—which are essentially feminine—she must perform specific tasks set by Aphrodite. To complete these tasks, Psyche enlists the aid of the masculine: she is helped by Pan, the solar eagle, and the phallic tower. By accepting the guidance of the masculine in escaping the feminine powers of the unconscious, Psyche, and woman in general, exposes herself to certain hazards. She might free herself from the powers of the unconscious at the expense of her feminine, erotic, and womanly charms, or the woman who clashes with the Great Mother might be subsequently dominated by the masculine forces in her personality (pp. 57-152).

Psyche depends on the masculine but asserts her femininity by a typically female act—she decides to do the forbidden thing by opening Persephone's box, which she has won from the underworld, in order to take the goddess's beauty ointment for herself. By preferring beauty to knowledge she reunites herself with the feminine, though Psyche's new beauty "is the beauty of a woman in love, who wishes to be beautiful for the beloved, for Eros, and for no one else" (p. 123).

Pauline's debt to the masculine is obvious in her relationship with Stanhope, but one must not forget that Margaret Anstruther has a powerful role in her granddaughter's transformation and that the <u>doppelgänger</u> is a highly developed and positive manifestation of the feminine. Pauline encounters the dark, powerful witch—Aphrodite in Psyche's experience—in Mrs. Sammile, but the other manifestations of the feminine are positive. In short, Pauline need not re-establish

the bond with the feminine since she has never broken it. Williams, then, carves out a new role, or returns to an old one, by insisting that feminine love as well as masculine knowledge has a part in redeeming the soul, for, finally, Pauline's willingness to love makes her Psyche.

At the end of Psyche's labours, according to Neumann, this loving human soul "is received into Olympus, guided upwards by Hermes, deified, and united forever with Eros . . . Seen from the feminine standpoint, this signifies that the soul's individual ability to love is divine, and that transformation by love is a mystery that deifies" (p. 136). Assuming this perspective, one sees that Descent into Hell reaches much the same conclusions: Pauline, guided by the psychopomp, Stanhope, and influenced by the incarnation of Eros, Margaret Anstruther, enters the timeless world of Eros. Like Psyche, she is united with Eros, though her Love is the Omnipotence directing the cosmos and living in the self.

A final word on Adela Hunt should clarify the way in which the masculine and feminine work together positively to create the androgynous soul or "psyche." Adela has always been partial to Lilith's charms and to the cold rationality of the masculine untouched by feminine love. Since she is attracted to the feminine and masculine in their negative phases, we can understand why she admires Mrs. Sammile and takes the brutal Hugh Prescott for her lover. But as a result of these attractions Adela fails to become Psyche. When she is brought face to face with Wentworth's ghastly parody of herself, she sees her vacuous alter ego only too well. Without the guiding qualities of masculine knowledge and of feminine love, Adela

has no power to combat the chaotic forces of the unconscious. Her breakdown and swoon into darkness are parodies of Psyche's behaviour, reflecting Adela's refusal to seek the light of consciousness and to bear the pain preceding union with the god. Adela does not quite choose hell, though her appeals to Lilith suggest that she is near its gates; she knows neither Eros nor Logos and, consequently, seems a doomed soul.

Descent into Hell contrasts to a work like The Place of the Lion where Williams is primarily interested in the power of the archetypal masculine to transform the secular world of time and history. In these books Williams's focus is different, but in both his heroic characters synthesize two disparate principles. Still, in a sense Anthony Durrant and Pauline Anstruther share experience; both of them experience the hierogamous marriage of sky and earth within themselves; both of them unite Eros with Logos. Consequently, Pauline and Anthony are psychically androgynous, like all Williams's spiritually mature characters, though one aspect of their androgynous natures manifests itself in the world of time. Anthony is subservient to the word; Pauline to love. The androgynous nature of the protagonist explains something else about Williams's narratives: it explains why they usually end with the regeneration of creation. In the beginning God created male and female in his image; in the world of the Fall male and female have been divided. But when Pauline becomes Periel or when Anthony incarnates the nature of the unfallen Adam, male and female join in perfect union; there is a return to the primordial world and, consequently, creation is renewed with the fertility of its beginning. To put it another way, in Williams's thinking God is

an androgyne. When man discovers his androgynous nature, he incarnates the God and the numinous power refurbishes the phenomenal world.[30]

If God is an androgyne, the perfect union of Logos and Eros, Williams's work is neither Apollonian nor Dionysian, neither masculine nor feminine in spirit, since it insists upon the synthesis of these principles. While it is true that the "dark gods" of the unconscious must be quelled by exposure to the light of consciousness, it is equally true that the "dark gods" must be experienced and their power incorporated into the conscious personality. Williams does not advocate repression but analysis, understanding, and expression. As an artist, Williams imitates the shaman—he explores, controls, and exposes the power of the unconscious; his books direct the reader's subjective and formless experience. The reader is freed from the terrors of the "descent into hell," because his initiation is presided over by Williams, a kind of modern Virgil.

There is a natural progression from Descent into Hell to the last narrative, All Hallow's Eve. Both books inhabit the same universe: Descent into Hell is on the geographic periphery of All Hallow's Eve. The Hill of the first, like the City of the second, is the home of both the living and the dead who by the spiritual proximity of certain souls are allowed to meet and to affect each other's fortunes. In All Hallow's Eve, however, Williams's emphasis changes—here he is primarily concerned with the way the dead bring salvation to the living, not the way the living serve the dead. Here, too, Williams pursues the concepts of Eros and Logos and the way in which these overcome the ego and id to create the deified "psyche." All Hallow's Eve is Williams's ultimate expression of the fusion of masculine and

feminine and the transformation of the natural by the mysteries of love and wisdom.

Notes

[1]Charles Williams, The Image of the City and Other Essays, intro. Anne Ridler, p. xxxviii.

[2]Douglas Carmichael, "Love and Rejection in Charles Williams," Universitas II (1963) 14-22, points out that Williams occasionally used the name Peter Stanhope as a pseudonym (p. 18). John L. Stewart, "Charles William's Fiction," Sewanee Review 58 (1950), 159-64, writes that "Williams apparently identified a central character, the poet-dramatist, Peter Stanhope, with himself. His verse play Judgment at Chelmsford, published in 1939, two years after the first publication of Descent into Hell, was signed 'Peter Stanhope'" (p. 163).

[3]R. Irwin, "There and Back Again: The Romances of Williams, Lewis, and Tolkien" Sewanee Review LXIX (1961), 577-78.

[4]C.S. Lewis comments on the superiority of the later books in his preface to Essays Presented to Charles Williams. Here he writes, "in the earlier stories, it must be allowed, there were technical defects which stand between us and the author's meaning. There was a good deal of overwriting, of excess in the descriptions and, in dialogue, of a false brilliance. But this was overcome in the later works and in this respect the distance between War in Heaven and the sobriety and strength of the Descent and the Eve is a remarkable witness to his continually growing, self-correcting art" (p. vii). Similarly, Anne Ridler in her introduction to The Image of the City and Other Essays recognizes the superiority of the later narratives, though her remarks are not as direct as Lewis's: "Williams is . . . interested in psychological states, and the more he drives inward, the greater his success: his stories are least effective when they bring in the machinery of government and world affairs, as happens in Shadows of Ecstasy, and to some extent in Many Dimensions and elsewhere" (p. lv).

[5]Charles Williams, Descent into Hell (1937; rpt. Grand Rapids: William B. Eerdmans, 1972), p. 10. All future references to Descent into Hell are to this edition and will be noted in the text by page number in parentheses.

[6]Robertson Davies, Fifth Business (New York: Signet Books, 1970), p. 226.

[7]The relationship between suffering and salvation is explored in another mythic narrative, C.S. Lewis, Till We Have Faces: A Myth Retold (New York: Harcourt, Brace, and Co., 1956). In the book, a re-telling of the Psyche myth, Orual, the central character, spends her life in suffering and raging against the gods for the pain they have inflicted, finally discovering that her agony has been self-inflicted, a symptom of her egocentricity. Only when she recognizes

her pride can she discover her real self and experience joy. Man's salvation is with the gods but as Orual expresses it, "Why should they hear the babble that we think we mean? How can they meet us face to face till we have faces?" (p. 294).

[8]Carl Jung, On the Nature of the Psyche, trans. R.F.C. Hull (Princeton: Princeton University Press, 1962), pp. 133-34.

[9]For an analysis of the archetypal feminine in William Faulkner see David Williams, Faulkner's Women: The Myth and the Muse (Montreal and London: McGill-Queen's University Press, 1977).

[10]Williams's theory of the image and belief in the Affirmation of Images leads one to suspect that he might agree with Adela's "Art's always symbolic." Yet, as he writes in Reason and Beauty in the Poetic Mind (Oxford: Clarendon Press, 1933): "This is the law of symbolism—that the symbol must be utterly itself before it can properly be a symbol. But the more himself a man is the less is he likely to be similar to anything . . . " (p. 55). Adela is too utterly herself and so fails to practise what she preaches.

[11]Pauline's attitude to art resembles that of some mythic writers to their works. H. Rider Haggard in She and C.S. Lewis in Till We Have Faces regard themselves as redactors of ancient tales. Pauline views herself as a voice or medium for great poetry. Each artist—Haggard, Lewis, Pauline—submits to the material believing that he is less important than the art.

[12]Charles Williams, All Hallow's Eve (1948; rpt. New York: Avon Books, 1969), p. 105.

[13]Otto Rank, The Double: A Psychological Study, trans. and ed. Harry Tucker Jr. (Chapel Hill: The University of North Carolina Press, 1971), p. xiv.

[14]Befriending the spirits and putting them to work for the individual and communal health is precisely one of the shaman's skills. See Andreas Lommel, Shamanism: The Beginnings of Art, p. 7.

[15]It is worth noting that other mythic artists have written books with female shamans. In Briefing For A Descent into Hell Doris Lessing suggests through the central character, Charles Watkins, that a man is ultimately only a failed shaman, while in The Golden Notebook her female protagonist, Anna Wulf, emerges as a shaman-artist. As well, Liesel, in Robertson Davies' Fifth Business knows the spirits and prepares Ramsay for his confrontation with them.

[16]The influence of these four—Dante, Shakespeare, Milton, Wordsworth—is apparent throughout Williams's fiction and by the fact that he wrote articles or books on each of them.

[17]The problems involved in the virtues of humility and courage are clear in old Mrs. Anstruther's feeling towards verse. Her humility is greater than Pauline's, and more courage would be required for her

to speak the lines: "She herself did not yet dare to repeat the Chorus; it was beyond her courage. Those who had less knowledge or more courage might do so. She dared only to recollect" (pp. 66-67). Pauline, younger, knowing less, but being eager to speak the lines has two advantages: she has Stanhope's council and she speaks the verse in "play."

[18]Perhaps Williams is also thinking of the story Aristophanes tells in Plato's Symposium. According to Aristophanes there was an androgynous creature present when man was first created: "Formerly the natural state of man was not what it is now, but quite different. For at first there were three sexes, not two as at present, male and female, but also a third having both together; the name remains with us, but the thing is gone. There was then a male-female sex and a name to match, sharing both male and female . . . " (Plato, Symposium, ed. Eric Warmington and Philip G. Rouse (New York: National American Library, 1956), p. 86. Aristophanes goes on to recount a version of the Fall and to analyze love. Falling in love, he claims, involves the sudden encounter with one's lost self and the desire for re-union with one's missing half.

[19]Otto Rank, "Art-Form and Ideology," in Art and Artist in The Myth of the Birth of the Hero and Other Writings, ed. Philip Freund (New York: Vintage Books, 1964), p. 164.

[20]T.S. Eliot, Murder in the Cathedral, intro. and notes Nevill Coghill (London: Faber and Faber, 1965), p. 75.

[21]Williams's debt to Dante's Divine Comedy continually reveals itself in Descent into Hell, but perhaps it is most apparent in the character of Wentworth. In The Figure of Beatrice Williams summarizes the story of Ugolino (pp. 142-43), a story very close to Wentworth's.

[22]Erich Neumann, The Great Mother, p. 126 shows a terra-cotta relief of Lilith, the Goddess of Death, and here the goddess is displayed with all deadly accoutrements—talons for nails, a serpent coiled about her head, and grotesque animals for companions.

[23]The fact that the "individuating" aspects of Williams's work have earlier been associated with Christianity need not be a problem, since Christianity is a patriarchal religion.

[24]Williams's pseudonym and the narrative's artist, Stanhope, are associated by this name with stone. In Old English Stanhope meant "stony valley." Basil Cottle, The Penguin Dictionary of Surnames (Harmondsworth, Middlesex: Penguin Books, 1967), p. 267.

[25]Ibid., p. 34.

[26]Theodor H. Gaster, Thespis, foreword Gilbert Murray (1950; rpt. New York: Harper and Row, 1966), p. 24.

[27]Erich Neumann, The Great Mother, points out that the Terrible Mother in the guise of the Indian Kali is described as "dark all-

devouring time, the bone wreathed Lady of the place of skulls" (p. 150).

[28]Evelyn J. Hinz, "The Paradoxical Fall: Eternal Recurrence in D.H. Lawrence's The Rainbow," English Studies in Canada Vol. III, No. 4 (Winter, 1977), 466-81, analyzes the symbolism of the rainbow in this mythic narrative concluding that there are two rainbows, "one is the Judaeo-Christian rainbow . . . the other is the natural and mythic rainbow, the symbol of eternal recurrence and continual intercourse between the earth and the sky" (p. 480). In Williams, as in Lawrence, the rainbow promises eternal recurrence and continual renewal.

[29]In Robertson Davies' Fifth Business there is a similar distinction between the rest of humanity and "the twice born." The "twice born" like the protagonist Dunstan Ramsay have been selected for unusual spiritual adventures.

[30]Perhaps Williams's greater respect for the feminine accounts for the conclusions of Doris T. Meyers, "Brave New World: The Status of Women According to Tolkien, Lewis, and Williams," Cimarron Review 17 (1971), 13-19. Meyers finds that "the fictional world of Charles Williams is better for women . . . than the worlds of Tolkien and Lewis" (p. 19).

CHAPTER FIVE

All Hallow's Eve

One of the more unusual characteristics of Charles Williams's mythic narratives is his use of omniscient narrators. As critics have indicated and as one's experience of modern literature verifies, the omniscient narrator is almost a unique experience for the twentieth-century reader who has been raised on the works of artists like James, Conrad, and Ford. Loosely speaking, the narrative experimentations of these artists reflect their view that one cannot know truth; that only by shifting and weighing, and at times perceiving the material through the consciousness of several characters, can even a glimmer of truth be deduced. Consequently, the story of Kurtz in Heart of Darkness, for example, comes to the reader after it has been modified by Kurtz himself, then by Marlowe, and finally by the unnamed narrator. True to his principle of narration, Conrad "shows" rather than "tells" the story of Kurtz, so ultimately the reader is left to determine the "truth." Both Ford and James make similar demands upon the reader. In Ford's The Good Soldier, for example, the narrator, Dowell, continually informs us that appearances are deceiving, and he leaves it to the reader to arrive at the heart of the matter, while in James's The Turn of the Screw the entire story can be interpreted as the delusion of an insane mind—if the reader judges this to be the most plausible alternative.

On the other hand, Williams, by using an omniscient narrator, prevents us from explaining away the supernatural events of his

stories and does not allow us, as do Conrad and Ford, to believe that the truth is hidden or dubious, and that it can be discovered only by a painful process of deduction. Using the omniscient narrator, Williams adopts what one of his critics terms a "god's-eye point of view,"[1] creating a fictional world that is characteristically absolute. The reader can accept or reject Williams's world—perhaps his absolutism is one reason that his fiction has generally been ignored—but the reader is not given the opportunity to re-interpret Williams's world on technical grounds. What happens within the framework of the narrative is fact—we cannot change this.

All Hallow's Eve, Williams's seventh and last work of fiction,[2] is in one way the most "fantastic" of his works: its protagonist is a dead woman.[3] As a result, All Hallow's Eve may well be the book some readers would most like to explain away or to read as allegory. The omniscient narration and symbolic method, however, do not allow for these possibilities. All Hallow's Eve is nothing less than the story of a dead woman who struggles to atone for having neglected personal relationships while she lived. Till Lester Furnival affirms her love for her husband, Richard, and offers Betty Wallingford friendship and love, she lives in the purgatorial world that she has created. In view of its myth, then, All Hallow's Eve justifies Williams's narrative technique, for if he had used any other method one would be tempted to dismiss Lester Furnival's pilgrimage as unreal or only symbolic. As it stands, Williams's "god's-eye point of view" demands that we unequivocally accept his fictional world.

Though there is no specific evidence to substantiate this claim, it would not be too remote to suggest that Williams's lack of stylis-

tic innovation and his reversion to a method of narration characteristic of an earlier literary period have contributed to the critical neglect of his work and to the idea that he wrote "thrillers" to augment his income.[4] In an age of stylistic innovation when technique was lauded as a means of discovery,[5] Williams selected traditional and even conservative methods of constructing his fiction. As Wayne Booth suggests in The Rhetoric of Fiction, however, technique should not be an end in itself, but rather the means to an end. For Booth, rhetoric is the means by which a writer explains his vision to the reader and persuades him of its validity.[6] Furthermore, as Booth sees it, "the line between showing and telling is always to some degree an arbitrary one" (p. 20), so that while an artist "can chose . . . the kind of rhetoric he will employ, he cannot choose whether or not to affect his reader's evaluations by his choice of narrative manner; he can only choose whether to do it well or poorly" (p. 149). In Booth's thinking, the deft technical manoeuvers of a James or a Conrad create poses or disguises, but do not allow for a completely impersonal or non-judgmental narrative—"the author," says Booth, "can to some extent choose his disguise; he can never choose to disappear" (p. 20). For Booth, then, the concept of impersonal narration as well as the critical approach which staunchly admires and promotes this type of narration is a false one.

Williams does not try to disappear from his fiction nor to disguise his intentions by means of narrative technique. The concept of the relativity of truth has no meaning in his fiction, undoubtedly because he acknowledges an ultimate and absolute power governing, shaping, and controlling the universe. In his thinking truth does

not depend upon one's perspective; instead, it is apparent in the revealed images of God, in creation itself. If, as one critic claims, "the emphasis in modern fiction on a limited or single point of view is a parallel to our modern agnosticism" (Peckham, p. 206), then Williams's omniscient narrator is the narrative equivalent of his belief in an omniscient power. Considering this, one sees that in Williams's art technique and content complement one another—the form of the work enhances the content, while the content dictates the form. If we agree with Booth's concept of the function of narration, Williams's choice of an omniscient narrator is philosophically and aesthetically correct. Booth sums up his discussion of narrative method in this way: "Let each work do what it 'wants' to do; let its author discover its inherent powers and gauge his techniques to the realizations of those powers" (p. 378). This is precisely what Williams does in All Hallow's Eve.

Besides the fact that Williams's omniscient narrator prevents us from explaining the supernatural events of his story as the inventions of a disturbed mind and from creating logical alternatives to make "sense" of these mysteries, and in addition to the fact that an omniscient narrator with the "god's-eye point of view" reflects Williams's belief in an omniscient power, there are two other reasons to justify this type of narration. One of them relates to tradition; the second to the nature of mythic narrative as genre.

All Hallow's Eve, the tale of one woman's pilgrimage to the City of Light, another woman's quest for the City of Hell, and a third woman's discovery of the City of Man in the city of London, is a traditional story. In various forms the story has been told before,

for example in the Aeneid or in The Divine Comedy. According to Kellogg and Scholes in The Nature of the Narrative, the epic writer tells a traditional story and the "primary impulse which moves him is not an historical one, nor a creative one; it is re-creative. He is re-telling a traditional story, and therefore his primary allegiance is not to fact, not to truth, not to entertainment, but to mythos itself—the story as preserved in the traditions which the epic story-teller is re-creating" (p. 12). In one sense All Hallow's Eve grows from the epic form since it re-tells the epic quest for Divine Grace and the City, and the no less epical pursuit of damnation. Williams's primary allegiance, despite what critics have said of his orthodox Anglicanism and his need to earn money, is to the re-telling of these stories or myths. Consequently, he has the privileges of the epic writer and has earned the right to be omniscient. Rather than lacking the ingenuity to develop more rarified narrative forms, Williams, in part, chooses omniscient narrative because of its traditional associations with the epic conventions. Customarily, one does not question the reliability of the epic narrator nor criticize the epic writer for using his proper conventions—nobody talks of reliability in connection with the narrative of Paradise Lost or questions the omniscient narrator of the Iliad. Similarly, if one views All Hallow's Eve as a modern equivalent of the epic, criticism of its narrative technique becomes irrelevant.

Williams's narrator, then, is more than a means of creating a device to substantiate a world of absolutes; instead, what Williams establishes is an epic narrator who sees inside and outside the conciousness of the characters, and who understands the mythic nature

of their stories and the relationship of the phenomenal and numinal worlds. Throughout this study I have stressed that Williams's artistry is akin to shamanism, but within the narratives he creates the illusion that his narrator also has these skills. Within the framework of the books the narrator controls the spirits and only when we view things from a larger perspective does Williams himself become the shaman.

If it is part of the epic tradition that a narrator be omniscient and if this omniscience enables the artist to express otherwise unfathomable secrets, it is at this point that a characteristic of Williams's mythic narrative meets with the epic tradition. In an epic the hero may be personally unaware of his heroism, but because of the peculiarities of narration the reader is aware of it. Likewise, in Williams's mythic narratives a character may be well aware of the role designed for him—Julian Davenant in War in Heaven knows that he is meant to subordinate himself to the Graal and Pauline Anstruther in Descent into Hell realizes that she is to bear the terror of her ancestor—but he seldom recognizes the archetypal dimensions of that role.[7]

The reader, on the other hand, understands the archetypal dimensions of Williams's work because he knows things from the narrator's perspective. In The Place of the Lion, for example, Anthony Durrant intuits that he must achieve Adam's spiritual balance and harmony, but the narrator, not Anthony, reports the re-creation of Eden and what happens there. So, too, in All Hallow's Eve, though Lester consciously puts herself at Betty Wallingford's disposal, the narrator imbues Lester's act with archetypal significance by pointing out the

similarity between her surrender and the prototypic act: "She was leaning back on something, some frame which from her buttocks to her head supported her; indeed she could have believed, but she was not sure, that her arms, flung out on each side held on to a part of the frame, as along a beam of wood" (p. 147). Lester cannot tell us that she is re-living the sacrificial act of the dying god; instead, the narrator implies this.

The narrator, then, suggests the archetypal qualities of the story he tells—he expresses what the characters are incapable of seeing because of their human limitations and personal involvements in the myth. While the characters see through a glass darkly, the narrator sees face to face, and in the fullness of his vision becomes something of a seer. The narrator leads us progressively into a deeper understanding of the mystery moving through nature, and at the conclusion of the narrative we share his numinous vision. At the end, we have infinitely more information and understanding than any of the characters; the characters "live" the truth, but we, through the agency of the narrator, "know" the truth.

In All Hallow's Eve Williams employs as well what can be termed the iconographic method since he presents a set of images which ultimately tell the whole story of the narrative—Jonathan Drayton's paintings. From the series of artists and creative personalities who regularly inhabit Williams's fiction, it is clear that he views the artist as someone potentially possessing the insight to commune with the world of the gods. Though unlike Joyce he avoids dressing the artist in the regalia of religion—the artist is not a priest—Williams sees art as a kind of Eucharist. He explains his almost

religious awe before great works of art in The English Poetic Mind: "the poet proceeds from a sense of unknown modes of being to the search for the hiding places of man's power. Those hiding places are themselves recognized in flashes and with glory not their own. . . . they are the hiding places of the power and the glory. It is this double life which we . . . recognize in great poetry—the life of the forms and substances of our common concern, and of the glory which in poetry attends upon them" (p. 199). It is no surprise, then, that All Hallow's Eve has its own prophetic artist: the paintings of Jonathan Drayton replace Peter Stanhope's poetry and Anthony Durrant's meditations.

From the standpoint of Williams's aesthetic philosophy Jonathan Drayton is a twice blessed character, for not only is he a talented artist with a growing reputation, but also his love for Betty Wallingford involves him in the Beatricean experience of Romantic Love. In the earlier works there is ample evidence that a lover can perceive the beloved in his or her heavenly perfection. As one critic explains it, "while the vision lasts, the lover sees all things by the light of this reconstituted paradise. This is no metaphor; the vision of the lover is actually edenic; he does see the beloved as Adam saw Eve before the Fall; for the time being, the antagonism introduced by the sin of Adam into the pure good is expelled."[8]

The Jungian dimensions of Romantic Love are evident in The Place of the Lion and The Greater Trumps. Anthony's Beatricean experience of Damaris Tighe enables him to incorporate Eros with Logos because she is a projection of his anima; similarly Nancy Conginsby finds her inner strength or androgynous nature through her union with Henry

Lee. Nancy and Anthony assimilate their animus-anima projections, returning through this assimilation to a pre-lapsarian world. Enriched by primordial energy, she quells the supernatural storm and he subdues the archetypal beasts. In Jungian terminology, Nancy and Anthony become psychically individuated; in Williams's thinking, their love sparks the quest leading to spiritual fulfillment and androgynous union.

Jonathan Drayton's vision of Betty, while not so dramatic as that of his predecessors, inspires his spiritual transformation, and in turn his art becomes influential in transforming the perceptions of the other characters. Late in the narrative, Jonathan and Richard, fearing that Simon Leclerc's demonic power threatens their respective women, discuss Betty's and Lester's lives. In desperation, the men turn to Jonathan's painting of the City for guidance. "'I'm very good'," Joanthan tells his friend, "'but I'm nothing as good as this. I simply am not. I could never, never paint this'" (p. 138). Though Williams is not specific on the matter, his concept of the power of Eros wedded to Logos suggests that Jonathan's love for Betty inspires the artist with a wisdom and skill beyond his rational understanding. As Pascal expresses it, "The heart has its reason which the reason does not know." In this sense, Jonathan's intuition that "I could never, never paint this" is sound, since numinous art is created only when eros enriches the "I," the ego, or the rational mind. The artist owes his creativity to a conjunction of Logos and Eros, so that he may well create what he does not understand.[9]

Gottheld Lessing's study of art and poetry in Laocoön, helps the reader understand Williams's technique in All Hallow's Eve and

the impact that Jonathan's painting has on everyone, Richard and Jonathan, Simon and Lady Wallingford, Betty and Lester. Lessing, in his discussion of the limitations of painting, writes that, "Since painting, because its signs or means of imitation can be combined only in space, must relinquish all representations of time, therefore progressive actions, as such, cannot come within its range. It must content itself with actions in space; in other words, with mere bodies, whose attitude lets us infer their actions."[10] On the other hand, narrative must be comprehended not in space but through time: "nothing obliges the poet to concentrate his picture into a single moment. He can take up every action, if he will, from its origin, and carry it through all possible changes to its issue" (p. 21). In All Hallow's Eve the story is the narrative equivalent of Jonathan's two iconographic paintings, and while the temporal mode of the narrative creates the impression that it escapes the spatial nature of the paintings, the spatial mode of the paintings creates the impression that the book escapes the temporal nature of the narrative. In effect, what Williams does is to change time to tempus and to move place to locus. All Hallow's Eve, despite the fact that it is set in London in 1945, is beyond time and space,[11] or in Mircea Eliade's terms, the events of the book re-enact part of man's "sacred history," taking place in a "consecrated space" and in a "sacred time" (Cosmos and History, p. 21).

Jonathan Drayton has recently finished two paintings—one of the City of London, characterized by the brilliance of its light, and one of Simon preaching to his followers who have been transformed into beetles. Each painting has a narrative equivalent. Lester's quest

for the City of Light complements the painting of London, while Evelyn Mercer, the woman killed along with Lester, epitomizes the regressive journey of the doomed soul. The third woman in All Hallow's Eve, Betty Wallingford, unwittingly becomes the impetus for Lester's and Evelyn's searches. Simon Leclerc, Betty's natural father, has bewitched his daughter and through his magical powers forces her to enter the supernatural world, the timeless world of the dead, to bring him knowledge of the future. Because Simon in his lust for power over the dead and the living needs to possess souls in each world, he plans to send Betty's soul to the world of the dead and to use her as a permanent link between himself and eternity. In less polite terms, Simon, aided and abetted by Betty's mother, Lady Wallingford, intends to murder his daughter. Ultimately what determines Lester's salvation and Betty's damnation is the attitude each adopts to Betty, who, as a victim of her father's Faustian urges and her mother's infatuation with him, badly needs charity and love.

Simon in All Hallow's Eve is a re-creation of the prototypic Simon Magus of the New Testament.[12] Williams, in Witchcraft, an investigation into black magic in Christian times, discusses this prototype:

> The accounts we have are, of course, opposed to Simon. . . . But it is clear what they suggest: that Simon . . . formed a symbolical school of adepts, he himself being the pillar transfused, body and soul, with compact divinity. . . . He himself knew all arts. . . . He was a master of necromancy also, and for this purpose he had once turned air into water, and water into blood, and solidifying it into flesh, had formed a new human creature—a boy. He had made an image of this boy to stand in his own chamber, and then killed him, because the mortal soul, once free from the body acquires prescience, and that is

> why it can be invoked for necromancy and all divination. (pp. 33-34)

The similarity between the biblical character discussed in Witchcraft and the Simon of All Hallow's Eve is obvious, just as the parallel between the prototypic Simon's actions and desires and the plot of the narrative are blatant. Each Simon, in Williams's concept of reality, denies the thorough good of the created universe and sees himself as a centre of creation, a god deserving followers and worshippers. Both magicians violate cosmic law in their lust for power and denial of love.

Mythically speaking, Williams's Simon is an incarnation of Satan or the Anti-Christ, and the magician's pride stops him from seeing his real station in the cosmos. This explains why his followers, like those of these archetypal figures, carry his mark. The mark of the beast in Revelation—"And he causeth all both small and great, rich and poor, free and bond, to receive a mark in their righthand, or in their foreheads" (13:16)—is replaced by a seemingly less sinister but no less damning sign in All Hallow's Eve. Simon's imbecilic doorkeeper, Plankin, informs Richard that, "We all carry his mark [Simon's] in our bodies . . . and we're proud of it" (p. 99).

Williams, however, does not introduce a principle of evil to account for Simon's fall or man's Fall. As Mary McDermott Shidler has explained it, "the image of the snake represents neither a personal Satan nor an impersonal force opposed to the Omnipotent God. He [Williams] rejects the metaphysical, as well as the ethical, dualism implicit in the notion of an evil power or principle or being that is outside of, and contradictory to God" (p. 51). Throughout Williams's

fiction man has the freedom to choose the way in which he will relate to the cosmos—he can choose to know good or he can choose to know good as evil. Evil, then, is not a power or a principle but a way of understanding the universe, just as hell is not a geographical location but a state of mind. Finally, though Simon may be an incarnation of evil and a thoroughly fallen man, evil ultimately has no power and poses no threat to the universe. When we see Simon from the perspective of the narrator, he is a mundane individual dominated by his ruthless rage for power. Just as evil has no power in Williams's work, it has no colour—when Simon's intellect decays and his damnation is certain, the reader loses all interest in him as a character.

Despite my references to Revelation and Witchcraft there is no need to depend on external sources for a grasp of Father Simon's character. Because Williams's archetypal method is evocative rather than invocative, there is an implicit appeal to the reader's intuitive response to archetypal patterns. When All Hallow's Eve begins, Lester, already dead for several weeks, is just recognizing her new condition; her husband is visiting Jonathan Drayton where he views the iconographic pictures which, by epitomizing the narrative, eliminate the need for external information. One painting illustrates the City of the redeemed soul; the other the vacuity of the damned soul. This is actually all the reader needs to understand the issues at stake.

Jonathan Drayton's aesthetic creed is as simple as that of the mythic writer since Jonathan, like Sir Joshua Reynolds his predecessor, relies on the principle of "common observation and plain understanding." Jonathan, too, believes that painting is an art form that

allows one the opportunity to escape the limitations of the temporal world; he maintains that "one couldn't hear a poem or a symphony as one could look at a painting; in time one could never get the whole at once, but one could in space—or all but; there was bound to be a very small time lag even there" (p. 44). Drayton's theory contradicts Lessing's theory that painting must relinquish all representations of progressive action and, consequently, cannot "get the whole at once," but Jonathan need not be Williams's spokesman and, indeed, we cannot view him as such, considering that Williams, as a writer, uses the temporal mode of narrative. What the paintings do, however, is to suggest the whole at once; what the narrative does is explain the whole as it happens in the world of time. Paintings and narrative confirm the experience present in each other: the narrative confirms the truth of the paintings by providing a natural illustration of the painter's artistic understanding of reality; the paintings confirm the narrative through their imaginative expression of experience in the natural world. Finally, then, we have two art forms, the paintings and the narrative, and two modes of experience, the spatial and the temporal. Together these suggest that the experience of All Hallow's Eve is recurring or timeless, though it takes place in time and space.

Jonathan uses Sir Joshua Reynolds' method of "common observation and plain understanding" to capture Simon's image on canvas. The painter has been carefully observant with this portrait since he wishes to ingratiate himself with Betty's unco-operative mother and thus further his plans to marry Betty. He confesses to Richard that he has taken particular pains to please Lady Wallingford and,

though Jonathan insists that "I wasn't trying to paint his soul [Simon's] or anything" the powers of common observation and plain understanding win out—paint Simon's soul is exactly what Jonathan does. Jonathan thinks that the figure in the portrait "looks as if he were being frightfully definite and completely indefinite at the same time—an absolute master and a lost loony at once" (p. 45). Naturally, the artist's insight must be trusted, especially since the narrative equivalent of the painting, the story, re-inforces the truth of the picture—Simon may control certain souls but in the end he, like Wentworth in Descent into Hell, decides on the lunacy of ego-gratification.

It is characteristic of Jonathan's artistic insight and a tribute to the power of his muse that he intuits Simon's madness and captures it on canvas, but the painting does more than laud the power of artistic imagination. It also indicates the inevitability of Simon's madness and damnation. One critic has explained in connection with The Greater Trumps that "the final impression that the work creates is not of time passing but of something timeless fulfilling itself in time and space" (Hinz, p. 225). All Hallow's Eve creates the same impression—Jonathan's paintings escape temporal limitations because of the narrative; by the same token, the paintings compensate for the non-spatial nature of the narrative—something timeless fulfills itself in time and space.

Simon is much more than "a lost looney," and to find more about him we must notice what Richard Furnival says of his friend's art. Here the omniscient narrator proves a useful device since before Richard gives his opinion, the narrator has described the painting:

> It was, at first glance, that of a man preaching. The congregation . . . had their backs to the spectator. . . . It was in an open space somewhere; what he [Richard] could see of the ground was not unlike the devastation in the other picture [of the city] though more rock-like, more in the nature of a wilderness than a city. . . . Though the canvas was large the face inevitably was small . . . the little painted oval began to loom out of the picture till its downward-leaning weight seemed to dominate and press on the audience below, and to make all . . . grayer and less determined. . . . Richard was not sure whether the figure was casting a shadow on the rock or emerging from the rock.(pp. 43-44)

The narrator's definitive interpretation of the painting is clear through tone and diction, and, as in so much of Williams's fiction, the narrator's interpretation is important since it provides the "inside" information which the reader needs to weigh the characters. The way a character re-acts to seemingly innocuous events or seemingly neutral objects often determines our perception of him because we share the narrator's understanding of these events or objects. This is not only true in All Hallow's Eve but in all of Williams's fiction. In Descent into Hell, for example, we know that Pauline is on the road to salvation by her re-action to Stanhope's poetry and we know that Adela has begun the quest for Gomorrah by her ignoring of the poetry in her zeal to win the role of Princess. Likewise in The Place of the Lion Foster's greed for power arouses our suspicions, while Anthony's decision to withstand temptation prepares us for his spiritual triumph.

In All Hallow's Eve the omniscient judgment on Simon is evident through the narrator's description of the figure in the painting. The picture of the City is characterized by light, and if we are to give credence to Williams's beliefs about creativity and Jonathan's

declaration of his inability to paint this picture, the light is both natural and supernatural. Quite differently, as Richard and the narrator confirm, Simon's portrait is marked by an absence of light, by greyness and shadows, by the fact that Simon preaches in a wilderness, and by Simon's urge to dominate his listeners. This is not to say that Simon's portrait is not inspired art—indeed, it is; the painting, however, lacks supernatural light and embodies instead the demonic aspects of the numinous. In Descent into Hell Lilith bewitched her victims with promises of solitude and peace, though the tranquility she promised was based on illusion and eventually her spells brought lunacy and death. Simon is not an incarnation of Lilith but his ruthless hunger for power causes him to behave in her manner. Additionally, his victims, like Lilith's, are potentially damned creatures since his promises of salvation have no realistic basis. Only Lester's timely interference and Betty's charity restore Simon's people to health, for these women, inspired by Eros and participating in the web of substitution, manifest numinous power.

Richard's perception of Simon's lifelessness in Jonathan's surrealistic art, plus his understanding of the contrast between the two pictures, indicate his innate, albeit undeveloped spiritual health. Though he couches his comments in aesthetic terms, Richard's grasp of Simon's real character is accurate: "It's a wonderful effect —especially the colour of the face. I don't know how you got that dark deadness. . . . The skin looks almost as if it were painted. . . . Very dark and very dull. Yet it's a sort of massive dullness—much like your mass and light in the other picture, only the opposite. . . . the more I look at . . . the face, the more I think that it

doesn't mean anything. It seems to be as near plain bewilderment as anything I ever saw" (pp. 44-45). Indeed, Richard is right: the painting of Simon is the antithesis of that of the City, and "the plain bewilderment" he sees in the face of the Father becomes fact at the end when Simon's acts "return" to their maker. Equally important is the "deadness" of Simon's face. Simon knows the law and embodies the Logos—which is why he calls himself Father—but Simon's Logos is unredeemed by Eros and, consequently, while he knows the law he lacks the proper spirit and is merely a parody of the just man. Richard's observations also set up one of the major ironies in the book. The clerk is physically alive but his spiritual deadness determines his physical appearance; quite the opposite, when Richard sees Lester, his dead wife seems to glow with all the vigor of healthy existence. Williams, in "The Index of the Body," declares that "body and soul are one identity, and that all our inevitable but unfortunate verbal distinctions are therefore something less than true" (IC, p. 81). In All Hallow's Eve Simon's dead flesh and Lester's healthy glow are an attempt to overcome these verbal distinctions—here body and soul mirror one another.

Simon's spiritual sickness renders him incapable of making intelligent aesthetic judgments; as a consequence the portrait appeals to his sensibilities. What strikes the artist and the lover as a case of lunacy and bewilderment—what even disgusts Lady Wallingford—appeals to the Clerk. When Simon sees the portrait he is impressed by Jonathan's symbolical representation of his followers and the artist's interpretation of him. Sara Wallingford's criticism of the painting, no doubt a subjective response because of her admiration

for Simon and her position as his most ardent disciple, attacks the painting for showing Simon as an imbecile and his followers as beetles. Simon, on the other hand, failing to see his imbecility, applauds Jonathan's skill in capturing the real nature of his followers, though his opinion of his followers is even less complimentary than Jonathan's: "They aren't insects," Simon tells Jonathan, "they are something less. But insects is the nearest you can get" (p. 60). In his greed for mastery, Simon cannot see that the nature of a leader determines and depends upon the nature of his followers and that his disregard for cosmic law imbues him with a streak of imbecility. More than this, however, his spiritual blindness and stupidity emerge in his failure to respond to the beauty and light of Jonathan's other painting and in his vain attempt to win Jonathan to his camp. When Jonathan shows Simon the picture of the City, the Clerk is overwhelmed by the picture's brightness: "The Clerk looked and flinched. Jonathan saw a quiver go through him; he shut his eyes and opened them. He said,'No, no; it's too bright. I can't see it properly. Move it'" (p. 66).

Simon wishes to enlist Jonathan in the hope that the painter's art can be used to further the Clerk's power. According to Simon "Great art is apostolic" (p. 64); however, for Williams and for Jonathan great art is based on "common observation and plain understanding." Great art, like Williams's concept of Romanticism explained in The Figure of Beatrice "neither denies nor conceals; neither fears nor flies. It desires only accuracy" (FB, p. 35). In other words, while the artist should affirm the images of creation, his affirmation should not distort the reality of these images—art should not

be apostolic regardless of its aim. Simon's analysis of the two paintings—"This is a dream [that of the City]; that other [the one of himself] is a fact. It is quite simply I who have come. I shall give these little people peace because they believe in me" (p. 66)—emphasizes his distorted view of reality and his willingness to deny fact in order to gain power. When Simon visits the artist, Jonathan has a vision of the Clerk standing in front of an open window. The vision creates the impression that the portrait has been "made actual and released from canvas. The figure was there; the blank window behind . . . it was an opening into bleakness. . . . He looked at the Clerk's face and it too hung blank as the window, empty of meaning" (pp. 65-66). Though Jonathan discounts his vision as the aberration of a fool, this insight into Simon's character is totally correct. As well, Jonathan's vision in the painting is an authentic interpretation of Simon's spiritual condition. Once again the heart or intuition knows something that reason cannot verify.

The prophetic nature of Jonathan's art appears in his painting of the City as well as in the picture of Simon and his entourage. Again, the narrator describes the painting, leaving Richard and Jonathan to discuss its special attributes. The scene is ostensibly London just after the war—to one side there is a shape resembling St. Paul's while the debris of recent airraids is evident:

> At the back were a few houses, but the rest . . . was a wide stretch of desolation. The time was late dawn; the sky was clear; the light came, it seemed at first, from the yet unrisen sun behind the single group of houses. The light was the most outstanding thing in the painting; presently, as Richard looked, it seemed to stand out . . . and almost to dominate the room itself. At least it so governed

> the painting that all other details and elements were contained within it. They floated in that imaginary light as the earth does in the sun's. . . . All that massiveness of colour was led, by delicate gradations in their outward passage and moved inwards towards their source. . . . The spectator became convinced that the source of light was not only in that hidden sun. . . . It was everywhere. . . . It would everywhere have burst through, had it not chosen rather to be shaped into forms, and to restrain and change its greatness in the colours of these lesser limits. It was universal and it lived. (pp. 40-41)

This lengthy description is necessary in explaining the position that the picture occupies in the narrative and the way in which the painting affects the reader. The sinister ambience emanating from Simon's portrait is intensified by the fact that the description of the City of Light immediately precedes that of the second painting. Then, the narrator's assessment of the painting reinforces Richard's opinion. According to Richard the painting is "a modern Creation of the World, or at least a Creation of London" (p. 41). Finally, the peculiarity of the picture—the absence of the sun but the presence of light—recalls John's description of the New Jerusalem; "And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light there of" (Revelation 21:23). Moreover, the painting of the City—"a modern Creation of the World" and the picture Jonathan "could never, never paint"—promises at the beginning that creation will supercede desolation and that salvation and rebirth into the Divine City are possibilities.

If the New Jerusalem of Revelation is the prototype for Jonathan's picture and if the divine John is the prototype for the painter whose lover, Betty, calls him "Jon," the picture is also a symbolic representation of the archetypal City of Light for which Lester searches.

At the same time, the painting is the iconographic equivalent of Lester's quest, just as Simon's portrait is the iconographic equivalent of Evelyn Mercer's quest for her City and Simon's for his.

Throughout Williams's narratives he juxtaposes the movements of conjunction and division. Each narrative concentrates on two archetypes—the myth of the Fall and the myth of incarnation, sacrifice, and redemption. In each narrative the protagonist revitalizes the world of creation by atoning for the evil introduced by an antagonist or the antagonistic aspects of human nature. This regeneration of the cosmos, however, is most often an indirect result of the protagonist's spiritual victories which are not usually consciously pursued. For example, Pauline Anstruther does not consciously determine to embody Eros and Logos, rather she willingly gives her love to another and through her sacrifice she becomes one of the "twice born."

All Hallow's Eve is no exception to this general pattern—Evelyn's search for the City of Dis carries the myth of the Fall to its extreme conclusion, while Lester's quest for Jerusalem carries her myth to its extreme conclusion. Both quests are unconscious: Lester believes she wants only friendship with Betty; Evelyn believes she wants only to talk. The paintings remind us that on another level the women yearn for something besides friendship and chatter. Art gives another dimension to the women's actions, just as their actions interpret the way in which the paintings reflect human experience. Conscious intentions are clear; art tells us that the women have unstated and unconscious intentions. To refer again to Lessing's view of the relative capacities of plastic and narrative arts: the narrative

compensates for the temporal limitations of the pictures; the pictures for the non-spatial nature of narrative. The total effect is truly to create the impression that something timeless is "fulfilling itself in time and space."

The timeless quality of All Hallow's Eve is underscored by the non-spatial aspect of the narrative—a good part does not take place in the geographic city of London. Lester and Evelyn inhabit the supernatural world, and Simon and Betty have some access to this region. Simon, through the incantations and spells of Goeteia, dispatches Betty's soul to the supernatural world. Just as in all Williams's mythic narratives, the numinous inheres in the phenomenal in All Hallow's Eve, but besides this the reader—through Betty, Lester, Evelyn, and Simon—directly experiences the numinous. The non-spatial nature of the narrative, then, is emphasized by the reader's experience; not only is he aware of the timelessness of Lester's and Evelyn's unconscious quests, but by identifying with the characters, he shares in the world where time has no meaning.

As well, the timeless and spaceless qualities of the narrative emerge in Lester's spiritual transformation—her progress from the purgatorial world of the dead to the City is not a change in time and space, but one in perception and response. She does not move from one place to another; instead, she grows in spirit and in her recognition of cosmic law. Initially, her myopia confines her to the world of the dead, described by Williams as the streets of a sham post-war London, complete with the material paraphernalia which preoccupied her during earthly life. Because of her ability to grow in spirit, to respond to others, and to practise substituted love,

she eventually enters the City of Jonathan's painting. On the other hand, the self-aborbed Evelyn Mercer experiences a steady decline in her preceptions and responses. Evelyn's charity during her earthly life was never large—her chief source of delight had been to torment Betty Wallingford—and in the life after death Evelyn's restricted view of reality becomes still narrower. Her attraction to Simon's magical arts proves fatal, and by the end of the narrative Betty and Lester have a vision of Evelyn as a damned soul: "They saw the immortal fixity of her constricted face, gleeful in her supposed triumph, lunatic in her escape . . . she broke through the window again and was gone into that other City, there to wait and wander and mutter till she found what companions she could" (p. 236). Evelyn's transformation is not subject to the laws of time and space—her metamorphosis occurs in the eternal world which embraces all times and places; changes here are spiritual or interior ones.

All Hallow's Eve recounts Evelyn's and Lester's spiritual transformations and the ways in which their changing perception and responses intertwine with the lives of their still-living friends and lovers. This situation does not differ greatly from that of Descent into Hell except that here the onus for salvation rests with the dead women. Again, as in Descent into Hell, All Hallow's Eve presents two women whose capacity for spiritual growth is more or less equal; yet they eventually choose opposite directions. What Williams does here—what he has done in Descent into Hell, War in Heaven, and Many Dimensions—is to use a comparative method. Evelyn's damnation illuminates Lester's salvation while Lester's salvation illuminates Evelyn's damnation. The difference between the two, like the difference

between Pauline and Adela, in Descent into Hell, comes down to Lester's willingness and Evelyn's unwillingness to assume the labours of Psyche.[13] Naturally, Lester redeems herself through the union of Eros and Logos, while Evelyn sells her soul to Simon.

Lester's labours in the world of the dead manifest her growing ability to assert the power of feminine love and to discover her individuality as a woman. Once again the concept of individuation is helpful in understanding Williams's mythic view of man's struggle for knowledge and enlightenment. Lester begins her quest in a state of spiritual ignorance, but not as a malevolent or vicious woman. As Williams describes her, Lester is no more nor less than the average twentieth-century young married woman: "She had the common, vague idea of her age that if your sexual life was all right you were all right, and she had the common vague idea of all ages that if you (and your sexual life) were not all right, it was probably someone else's fault" (p. 28). Clearly, Lester was not enlightened by the numinous energy of the unconscious and she based her life on the limited perceptions of the ego. Never, in short, had she discovered her individuality or tested her mettle against the transforming powers of the numinous. In the world of the dead—by very definition a world of numinosity—choice is taken from her. She can no longer remain spiritually static: according to the fruits of one's earthly life, here one either regresses to the darkness of the unconscious and experiences the negative aspects of the numinous or struggles towards psychic wholeness and the numinous City of Light.

Two events in Lester's earthly life determine the pattern of her spiritual life or life-in-death: despite her irrational anger and

fierce pride she has loved and married Richard, experiencing through this conjunction with the male principle an imperfect but still androgynous union. Secondly, she has made some effort to act on the principle of Eros and protect Betty from Evelyn's machinations. Lester, however, has never surrendered herself to Eros and given herself fully or freely to either friendship or love. In the world of the dead, she must labour to remedy this before she can enter the City of Light. Moreover, here pale gestures or halfway attempts at love in order to ease one's conscience are not acceptable—social semiotics are not possible in the numinous world. Speech and action, as Lester finds, have "a curious new exactitude" (p. 34); one either acts wholly and speaks freely or else one's actions and speech are useless. Then, because of the nature of the purgatorial world and the circumstances of Lester's personal purgatory, the spiritual crisis she avoided in life forces itself upon her. In Williams's thinking, as we remember from Margaret Anstruther and Lawrence Wentworth, no one goes directly to either City, which explains why Lester Furnival and Evelyn Mercer must labour to secure their destinies.

The beginning of All Hallow's Eve provides an excellent example of Williams's brilliantly understated narrative technique. The reader first meets Lester as she stands on Westminster Bridge, waiting for her husband. She believes that Richard is late, and when he arrives she throws "up her hand as if to keep him off," accusing him of discourtesy "with a coldness against her deeper will" (p. 22). Only at this time does she realize the truth about her physical state. The reader, too, must await Lester's awareness of her condition, so that he is gradually drawn into the life of the dead without consciously

realizing it. By immersing us in the life of the dead before returning us to the life of the living, Williams catches the skeptical reader, eager to discount this experience, off his guard. Because of the omniscient narrator, Lester's condition cannot be ignored or dismissed—like it or not, she is a reality who must be understood because we have already identified with her interests.

Lester's presence on Westminster Bridge is a major clue in reading the narrative, since the reader recalls Wordsworth's sonnet, "Composed upon Westminster Bridge, September 3, 1802." In the sonnet,

> Earth has not anything to show more fair:
> Dull would he be of soul who could pass by
> A sight so touching in its Majesty.

And not only does the poet describe London as he saw it from the bridge, but also he insists that the sun as it shines on the City has all its edenic brilliance:

> Never did sun more beautifully steep
> In his first splendor, valley, rock, or hill.

In the sonnet, then, the poet's imagination transforms his London to the City of Jonathan's painting. Both poet and painter have had similar visions; the vision recurs in All Hallow's Eve, where we know via Wordsworth and Jonathan, that the experience of the narrative is not singular but eternally recurrent.

Lester stands on Westminster Bridge twice—the first time leads to her discovery of her death; the second to her discovery of Wordsworth's London. Between these she explores the world of her death and learns of the City of Light. At first, having rejected Richard and realized her deadness, she is utterly desolate. Only Evelyn's incessant and aimless chatter—what strikes Lester as "death mimick-

ing a foolish life" (p. 30)—gives Lester the impetus to investigate the world of her death, though if the reader remembers Wordsworth's sonnet he may assume that an unconscious force initiates her quest for the City. Insofar as she has an inkling that she must do something—in contrast to Evelyn whose appearance is synonymous with her plaintive wail, "I haven't done anything at all" (p. 33)—Lester's decision to search out the "future of death" (p. 35), marks a departure from the naivety and ignorance characterizing the previous phase of her life.

The importance of "doing something," however, does not emerge until later when Richard, at Jonathan's prompting, visits Simon's retreat in Holborn. At Holborn the sensuous atmosphere of Simon's home so stimulates Richard that he begins to surrender his morality to "the quiet distilled luxuria of his wishes and habits, the delicate sweet lechery of idleness, the testing of unhallowed peace" (p. 98). So entranced is Richard by Simon's artifacts—most special is the delicately carved hand which persuades one to enter Simon's home—that his normally intelligent perspective falters, and he decides that "Art . . . should be persuasive" (p. 98). This idea violates Jonathan's principle of "common observation and plain understanding," and more than that, it seconds Simon's concept that "art should be apostolic." What Simon means by "apostolic" or "persuasive" art is best understood by examining "the arts" he practises during his "Relaxations."

Simon's technique during these sessions is to speak Hebrew and translate it into English, but he loses something in the translation since his reading violates every rule of language and rhythm: "A

curious flatness was in his voice. He was practising and increasing this, denying accents and stresses to his voice. . . . He was removing meaning itself from the words" (p. 105). His speech parodies speaking in tongues and parodies great verse, for far from infusing his words with meaning and spirit, or allowing Eros to unite with Logos, he deliberately extracts passion and sense from language. Still, Richard along with Simon's regular congregation, begins to succumb to the Clerk's power. Having seen Jonathan's paintings and having recently had a vision of Lester on Westminster Bridge, Richard has special advantages which allow him to recover his intelligence and return to consciousness. Simon's "art," "bad" art rather than "evil" art, fails to mesmerize Richard; he escapes with his intelligence and passion for action intact, but through Simon and his disciples one is aware of the dangers of refusing action and embracing "persuasive" art.

"Persuasive" art nullifies man's intellect, and in Williams's thinking any view of reality that does not square with the intellect is false and destructive. From Sir Bernard Travers in Shadows of Ecstasy, Lord Arglay in Many Dimensions, and Anthony Durrant in The Place of the Lion, to Richard Furnival in All Hallow's Eve Williams has created a line of men whose intellectual and ironic understanding of the universe is as valid as that of the romantic lover or the romantic artist. Indeed, in love and in art the intellectual is sometimes a romantic. Anthony Durrant is basically an intellectual who respects the power of Logos, though his final victory depends on Eros and his shamanistic skills. Williams's intellectuals are men who insist that humanity's most potent source of understanding is

the intellect and that any emotion or passion that cannot withstand the close scrutiny of the mind is essentially false and worthless. The truth in Jonathan's art and the depth of Lester's passion alert Richard to his intellectual folly and he consequently breaks the spell of Simon's "apostolic art." If Simon drains the word of its meaning, Richard fleshes it out again. Lester, on the other hand, escapes from spiritual apathy by the intuition that she must act. In keeping with Williams's concepts of masculinity and femininity, the mind directs Richard while passion directs Lester.

During the time that Lester confronts her new condition and Richard confronts Simon's "arts," Betty Wallingford, separated from her lover by Lady Wallingford's pique, has been despatched to the numinal world of the City in search of news of Simon's future. To use occult terms, Betty's "astral body" has been "projected" into the future. Simon, we remember, shares much with his prototype, including a desire to form a permanent link with the numinal world. Like the biblical Simon, the contemporary one is a "necromancer," and undoubtedly Williams means us to be aware that while according to Latin etymology the word means "black magician," according to Greek, where nekros means "corpse," Simon is a "dead magician." Indeed, throughout the narrative, this pun colours Simon's character and prepares us for his end.

Simon, since Betty's conception, has intended her as his victim. Unbeknownst to him, however, Betty's birth and life have their own prototypic and redemptive model. The arts of Magia as opposed to those of Goeteia play some part in Betty's conception.[14] For Lady Wallingford the conception of her child is no cause for joy; instead,

detesting her child and the sensation of copulating with the Devil, she feels her pregnancy as a "first point of cold" (p. 107) which grew and enlarged until Betty's birth. Williams takes the phrase "as cold as spring water," from a Scottish witch's account of her relations with Satan. Part of her story is recounted in Williams's Witchcraft, where describing her sexual escapades with the Devil, Isobel Gowrie reported: "He is abler for us that way than any man can be, he was heavy like a malt-sack, a huge nature, very cold, as ice . . . his nature within me as spring-well water" (p. 162). These satanic aspects of Betty's conception, however, are superceded by the mysteries of love.

Late in the narrative the narrator cites the prototype of Betty's conception and birth. According to legend, Merlin of the Grail mysteries had been fathered by the Devil upon a virginal woman, but here a greater mystery had interceded to save the innocent child from servitude to black magic: "Merlin had by the same Rite [as Betty] issued from the womb in which he had been mysteriously conceived, so this child of magic [Betty] had been after birth saved from magic by a mystery, beyond magic" (p. 187).[15] What thwarts Simon's schemes —here again the supernatural works through the natural—is the simple piety of Betty's nurse. Outraged by Lady Wallingford's refusal to baptize the baby, the nurse, whose profession suggests her association with healing, performs the rite by uttering the protective Name over the child. Betty has no clear recollection of this mystery and the part it plays in her life until Lester's request for forgiveness forces Betty to remember her past. Even then Betty recalls the ritual in symbolic terms—she speaks of a great horned fish which

carried her to the surface of a lake—leaving it to Mrs. Plumstead, the nurse, to explain the mystery protecting Betty.

Betty, because of the protection guaranteed her by the Rite of Baptism, leads a double life; much in the style of Pauline Anstruther in Descent into Hell, Betty Wallingford has two personalities. There is the physically wan and psychically weak woman of earthly existence and the spiritually strong Betty whom Simon despatches through the numinal world to the phenomenal future. In fact, the earthly Betty is physically alive, but since she has been systematically "vulgarized" by her mother and has endured Simon's efforts to separate her body and soul, she is spiritually unborn. During the narrative, largely through Lester's and Jonathan's intervention, Betty integrates body and soul to become an individuated character with the spiritual capacity to heal Simon's other victims.

In Williams's fiction even evil appears to have its place in the pattern of the universe and to work towards the continuity of the created world. For example, Gregory Persimmons's perverse attempts in War in Heaven to utilize the Cup as a means of procuring souls lead to the spiritual awakening of Barbara Rackstraw and her husband; in The Greater Trumps Nancy Congingsby fulfils her potential for love in the face of Henry Lee's scheme to murder her father. In All Hallow's Eve Evelyn's insane desire to possess Betty's soul draws Evelyn and Lester to Lady Wallingford's home and to Evelyn's intended victim. Evelyn hears Betty cry out Jonathan's name as she wanders the streets of the future on one of Simon's missions, but Lester, caught in her own spiritual crisis, follows Betty into the house at Highgate, determined to offer sympathy and comfort. Consequently,

Evelyn's meanness opens the door to a reconciliation between the other two friends.

There are two major exchanges between Betty and Lester—one awakens Betty to her undiscovered spiritual self or double and the other allows Lester to discover her spiritual identity by enduring the destructive power of the reversed Tetragrammaton which Simon intends for Betty. Here again Williams indicates the intricacy of the web of substitution. Lester finds herself when she is prepared to sacrifice herself for somebody else, while her willingness to submit to Simon springs from her relationship with Richard.

There are a multitude of mythic precedents for Lester's act of self-sacrifice. Indeed, judging from myth and mythic literature, surrendering life that others might live is an archetypal act. The peculiarity of the archetype as it manifests itself in Charles Williams's fiction lies in the sex of the victim. Greek, Norse, Egyptian, and Christian mythologies all agree in proclaiming the redemptive death of a god, while in Williams's mythic narratives only women seem to be capable of unfaltering love and total submission to the power of Eros. The only real exception to this is Julian Davenant in War in Heaven, but, then, it emerges in a conversation between Sir Giles and Gregory Persimmons that priests and archdeacons are, metaphorically speaking, feminine: "They have dedicated their manhood to the god—they no longer possess virility. They are feminine to the god and dead to the world" (p. 84).

Williams's belief in woman's predisposition towards sacrifice and "victimization" has been mentioned in an earlier chapter. In The Region of the Summer Stars Williams associates women with the sacrifice

of the dying god; by virtue of her menstrual flow woman shares naturally in sacrifice, and, though she may not be aware of it, her monthly loss of blood is symbolic of a supernatural function, a temporal sign of election. In Williams's fiction the link between woman and the dying god is even closer: here she is not identified with the god, but by submitting to the power of Eros under the guidance of Logos she incarnates divinity.

Woman's propensity for sacrifice and suffering, differentiating her from the male and, at the same time, directing her spiritual and psychological wholeness, also characterizes the figure of Psyche in Erich Neumann's interpretation of the myth of Psyche and Amor. While male psychic completion involves the man in "struggle, protest, defiance, resistance" (p. 69), Neumann explains that female psychic development is always achieved through "suffering, for it is only after misfortune and suffering that Psyche is reunited with her beloved" (p. 147). Furthermore, through the mystery of love, suffering, and self-sacrifice woman gains her place "beside the archetypes of mankind, the gods" (p. 137).

Williams's concept of woman's natural connection with the archetype of sacrifice through the "victimization of the blood," and Neumann's concept of psychological completion through love and suffering explain why woman is always the one to love completely and to risk death because of the fierceness of her passions. For Williams woman is psychologically and physiologically the vessel of life,[16] performing her miracles as a natural part of her development.

The exchanges involving Betty and Lester are consequently natural expressions of their femininity and functions of their need to embody

love in an effort to develop psychologically and spiritually. One should add, however, that neither Lester nor Betty would be in a position to love and grow were it not for their unions with the masculine. Just as Psyche depends on the masculine in her search for Eros, Lester summons up the courage to enter Lady Wallingford's home after her second vision of Richard—she meets him for the second time when he leaves Jonathan's flat after viewing the paintings—fills her "with some undeclared renewal of love" (p. 94). Similarly, Betty's narrow escape from the future is a function of her passionate attachment to Jonathan and her union with masculine Logos. The power of Logos united with her Eros saves her from a premature death: "On the very junction of the two worlds—rather, in the very junction of them within her—the single goodness of the one precipitated itself into the other. She knew its name; she knew who it was who in that, belonged to this" (p. 87). Then, just as in Descent into Hell, the power of Eros can reveal itself only when it has established relationship with Logos. In this sense, Betty and Lester, through their unions with their lovers and projected animus figures, are spiritually and psychologically androgynous. Here it is significant that Evelyn Mercer has no earthly lover and, as a result, her erotic energy is undirected, perverted, and personally destructive. Unlike Betty and Lester, Evelyn loves only herself; she is her own lover and, consequently, the completely self-absorbed Simon supplies her with the perfect projection for her animus figure. When we remember that Simon destroys language and that Evelyn makes a mockery of Eros, the union of his word and her spirit in the dwarf-woman is a ghastly parody of the androgynous Lester's sanctified flesh.

Betty's love for Jonathan precipitates her psychological development, while Lester's feminine strength, which Richard knows would be of help to the lovers, is the deciding factor in Betty's spiritual awakening. When Lester circumvents Simon and wins her way to Betty's room, she comes to beg forgiveness for her former lack of charity. In these circumstances, Betty and Lester form a nice complement to each other: Lester, in her earthly life, was a woman of great vitality; Betty, on the other hand, lacks the vigour of a healthy woman, yet her numinal double possesses an abundance of energy and charity. The differences in the women account for the reciprocity of their exchange, since the experience that alerts Betty to her physical capacities, alerts Lester to her spiritual strength. Lester's demand that her friend recall the past produces Betty's vision of her birth from the waters of a lake where a great horned fish lifted her through the water to sunlight.[17] In effect, Lester reminds Betty of the mystery of Baptism, while Betty's recollection of this enables her to unite her body and soul. At the conclusion of their exchange, Betty resembles the earthly Lester and Lester resembles the numinal Betty —each woman's perception of her new life and of herself has deepened. Finally, we can understand why Lester recalls a poem celebrating forgiveness by using the symbols of Communion (p. 142), bread and wine. Through their reciprocal exchange of love, these women have re-enacted the life-giving ritual of Communion.

Lester's duty to Betty, however, is not completed with this mutual exchange of love and friendship, since Simon's hunger for power continues to threaten his daughter's life. The exchange or communion in All Hallow's Eve must be cemented by an even greater

mystery, and Simon's scheme for permanently dispatching Betty's spirit to the world of the future offers Lester the opportunity to substitute herself for her friend. At the same time, through Lester's willing sacrifice, the climax of her delayed spiritual crisis, Williams symbolically suggests the proper relationship of the masculine and feminine principles, for here the principle of Eros fortified by the Logos promises redemption and deification. Simon's ability to speak the reversed Tetragrammaton is the most potent of his magical skills and the one he preserves to complete the last phase in his scheme for personal power—the exile of Betty's soul to the future.

According to one cabalistic scholar, the Tetragrammaton is the holiest and most secret name of God, in which four letters, YHVH, symbolize four distinct but related aspects of divinity. Each letter is either masculine or feminine: Yod is the supreme father; He represents the supreme mother; Vau represents the son, possessing universal knowledge and consciousness of God's emanations and manifestations; the second He, the daughter, is the receptive cosmological principle fed by the son (Leo Schaya, pp. 146-48). The Tetragrammaton implies the inter-dependence of masculine and feminine, for in producing cosmic harmony both masculine and feminine elements are essential. Creation is the result of the hierogamous union of supreme mother and father, earth and sky, and this creative capacity resides in the counterparts of these archetypes, the son and daughter, Logos and Eros. The uttering of the name of God is the union of Eros and Logos; it is a creative process in the psychological and physiological senses of the word. For example, in Descent into Hell Pauline's psychological individuation is symbolized by her willingness to subordinate herself

to Stanhope's verse. In All Hallow's Eve Williams sees the archetypal union of Eros with Logos in the Virgin Mary's union with God: "It had been a Jewish girl who, at the command of the Voice which sounded in her ears, in her heart, along her blood and through the central cells of her body . . . uttered everywhere in herself the perfect Tetragrammaton. . . . Redeemed from all division in herself, whole and identical in body and soul and spirit, she uttered the Word and the Word became flesh" (p. 68).

Simon's Jewishness is important because of another facet of the mystery surrounding the Tetragrammaton. Schaya writes that the Holy Name was "forbidden the spiritually fallen people" who had neither knowledge of how the name "had to be pronounced nor how it was proper to vocalize the separate letters" (pp. 148-49). Another student of the Cabala writes that the name "was never pronounced except by the High Priest in the inmost sanctuary of the Temple . . . and it was accompanied by the loud blast of the trumpet so that the magic intoned might never be heard by the unworthy" (Corrine Heline, pp. 136-37). Simon by virtue of his race and training—he is Jewish and has been ordained as a priest—has the right to speak the Holy Name. Despite what Williams calls his "right by nature" and his membership in "the high priestly race" (p. 69), however, Simon is not dedicated to making the Word flesh. Instead of joining spirit with body, his purpose is to separate these by disuniting his daughter's spirit and flesh. Because this act is negative and anti-creative, he needs to utter the anti-Tetragrammaton over Betty.

But Simon fails to account for the friendship between Betty and Lester, just as he fails to consider the protection granted Betty

by her secret Baptism. His ignorance of Betty's other history indicates his limitations; he is incapable of knowing everything. As well, the design of the universe upsets the necromancer's schemes, for Lester, a cog in the wheel, suffers the destructive power of the anti-Tetragrammaton. When Simon speaks he unwittingly directs his magic to Lester, who feels her body disintegrating before she finds support from an unexpected source: "She was leaning back on something, some frame which from her buttocks to her head supported her; indeed she could have believed, but she was not sure, that her arms, flung out on each side held on to a part of the frame as along a beam of wood" (p. 147). Lester's passion for atonement culminates in her crucifixion, and through this, despite her physical death, she becomes a perfect balance of flesh and word. In "The Index of the Body" Williams proposes that "The body was holily created, is holily redeemed, and is to be holily raised from the dead" (IC, p. 84). Lester lives this redemption—her body and soul are united and purified so that she becomes a citizen of the City, the subject of Jonathan's masterpiece.

Not by chance the word Betty speaks during Simon's magic and that which alerts him to his failure is Lester's name. Her name is not the Name—according to the Oxford Dictionary of Christian Names Lester means "to put colour into cloth" (p. 233)—but her name bears "a tender mortal approximation to the Name" (p. 149) until it leaves Betty's lips, losing its likeness to mortality and becoming "a single note which joyously struck itself out again . . . perfect and full and soft and low, as if (almost provocatively) it held just an equal balance, and made that exact balance a spectacular delight for any

whose celestial concerns permitted them to behold the easy dancing grapple" (p. 150). In other words, when Lester's name leaves Betty's lips and loses its mortality, it ceases to be a mere "approximation of the Name," becoming instead a perfect balance of Logos and Eros, the Tetragrammaton itself. This explains why Betty's pronouncement of Lester's name coinheres with the tinkling of a pencil falling in Jonathan's studio. The falling pencil alerts Richard and Jonathan to their women's needs and, impelled by the power of the Name, the men rush out to halt the tide of destruction and chaos introduced by the anti-Tetragrammaton. When Richard and Jonathan join Lester and Betty, the unity of creation is re-affirmed. Simon's experiments fail because once again Logos joins Eros to make the Word flesh.

The theory of the Tetragrammaton helps in clarifying Lester's subsequent development and her apotheosis. The daugher principle of the Name, the second He, represents generation; what Erich Neumann would classify as the positive phase of the Great Mother. Under the direction of the son, the principle of knowledge and consciousness, the Vau, this He "is lifted to become the . . . renewed He, the redeemed feminine of regeneration" (Heline, p. 137). In All Hallow's Eve Lester, the generative female, is shaped and guided by the superior conscious knowledge of her husband whom she realizes "knew everything better than she" (p. 151). Her egoless submission of herself ends in redemption, and at the conclusion of the narrative she becomes the transformed feminine of regeneration. A major point in Williams and in cabalistic mysticism, as in Erich Neumann's interpretation of the Amor and Psyche myth, is that the apotheosis of the feminine depends upon the masculine. As Psyche needs masculine guidance to complete

her tasks, Lester needs Richard to bring her joy and drinks of water in the night,[18] and even her willingness to suffer grows from her love for Richard. Finally, however, Williams's concept of the interdependence of masculine and feminine is most evident in his use of the Tetragrammaton, where, symbolically, the perfect balance of masculine and feminine form the Name.

By this time, the Jungian aspects of Lester's individuation and transformation should be clear. Richard is Lester's lover, but he is also a projection of her animus figure, the male within. By submitting her ego to the principle of Eros, she awakes the Logos living within and without. By balancing love with knowledge, Lester completes the process of individuation and assumes the androgynous nature of the Name. If Lester's personal purgatory involves her quest for the love and wisdom she has only dimly perceived during her natural life, her crucifixion marks the climax of her passion and the end of her willful ignorance. In Williams's fiction the Incarnation is an eternally recurring conjunction of word and flesh—Lester is one more manifestation of this archetype.

In All Hallow's Eve, Many Dimensions, The Greater Trumps, Descent into Hell, and even The Place of the Lion, Williams diverges from the patriarchal nature of Christian mythology by elevating the feminine to the Godhead. There is no half-way measure: in All Hallow's Eve the son does not assume human flesh in order to redeem the world of man, but the daughter assumes spiritual flesh in the act of redressing the wrongs perpetrated in the world of Creation. This concept is central to Williams's thinking; any comprehensive study of his art or analysis of his mythos must take it into consideration. In the final analysis,

the deification of the feminine separates Williams from the Christian tradition. Nor, like some of his contemporaries, does he pay lip-service to the feminine aspect of the Godhead, the androgynous nature of Divinity, or the idea that the masculine and feminine form an inter-dependent relationship based on equality.[19] All three concepts are important in his fiction and lie at the heart of his mythic understanding of reality.

After Lester's transformation and Betty's union of her physical and spiritual bodies, the remainder of the narrative is almost anti-climatic. The inevitability of Simon's downfall and Evelyn's damnation remains to be worked out in detail, but there is no other conclusion than that another "war in heaven" has reached its archetypal end. But Williams, true to the Aristotelean idea of the importance of plot, satisfies what Wayne Booth calls "our desire for causal completion." "This desire," says Booth, "is one of the strongest available to the author" and "we ordinary readers will go to great lengths once we have been caught by an author who knows how to make use of this interest" (p. 126). Booth's ideas reinforce a point made earlier, one which applies to all Williams's narratives. Myth or plot is the backbone of Williams's narratives and in his fiction, just as in myth, certain actions produce certain effects and conclusions. One of the satisfying elements in Williams is that he never thwarts the reader by denying his expectations or his "desire for causal completion." Though the ending of All Hallow's Eve is expected, then, the expectation makes it necessary to complete the pattern of the story in full. To do less would be to violate the reader's desire for completion.

Once Lester's crucifixion nullifies the power of the anti-Tetragrammaton, Betty's attitude to other people undergoes a transformation. For example, her relationships with Jonathan and her mother change because she has become an integrated or whole person. No longer does Lady Wallingford's manipulation and thinly disguised hatred intimidate her. Indeed, Lady Wallingford has experienced her own crucifixion during Simon's magical operations, though her experience reduces her vitality and capacity for life. While Lester finds support in her cross, Lady Wallingford, who is merely intent on destroying her daughter, experiences the sensation of crucifixion as constraining and mechanical: "She felt rooted and all but fixed, clamped in some invisible machine. A board was pressed against her spine; wooden arms shut down on her arms; her feet were iron-fixed" (p. 154). After this mock crucifixion Sara Wallingford loses much of her old energy and power, slowly regressing until she becomes, through Simon's misdirected stab with a needle, a woman "without memory, lost to all capacity and to all care" (p. 237).

Betty's life takes the opposite direction. Her wholeness of person sparks a fresh intimacy and intensity between the lovers which colour her entire life. Unburdened of Betty's physical and personal frailty and free of Lady Wallingford's malice, the lovers explore their life together and make plans for their immediate marriage. Betty's full power, however, is revealed in the miraculous healing she performs at the end of the narrative. With Simon's destruction his disciples' illnesses re-appear, and Lester tells Betty that these victims are her charges. The complexity and inter-connectedness of the universal pattern appears here: Betty, because of the "extra grace"

granted her by the intervention of Lester and her nurse, owes "an extra labour" (p. 237). Like Lester and Mrs. Plumstead, Betty becomes the instrument through which divine grace manifests itself. And typically, Williams suggests that Betty's magical conception and birth, and the rites delivering her from this magic, have all been designed to ease the suffering of Simon's physically and spiritually wounded disciples. In the last sequence of All Hallow's Eve Betty, Lester, and the rest participate in a pattern of events beyond their logical understanding. In a sense, Betty, like Pauline in Descent into Hell, has suffered that she might relieve the anguish of others, while Lester's spiritual insight has awaited the right circumstances.

Simon's plans for Betty's destruction do not end with the failure of the anti-Tetragrammaton. Like other necromancers and madmen he has alternatives, though each is feebler and more primitive than the preceding one. In addition, as Simon's schemes become cruder, they become potentially more dangerous to him personally. His "apostolic art," in reality bad art which falsifies as opposed to art which reveals the truth, is most apparent in the creatures he creates. Just after Betty's conception, Simon performed a magical feat which chilled even Lady Wallingford. Splitting himself into three persons in a parody of the Christian trinity, the Clerk denied the concept of unity of person. By this division and motivated by his lust for power, Simon transgresses the universal movement towards wholeness and completion. The copies of himself were sent to Russia and China, and in these war torn areas the imitations, guided by the real Simon's intelligence, have gained power and prestige. Then, even Simon's ubiquity is a sham, since his Russian and Chinese mani-

festations have neither intelligence nor consciousness without his personal direction. No doubt, this schizophrenic split is symptomatic of Simon's madness and willingness to distort creation, but even more than this, when coupled with his regression in necromancy, the return of these figures presents a threat to his life. Like Considine in Shadows of Ecstasy, the character whom Simon most resembles, the Clerk may be invulnerable to direct physical assaults, but these manifestations of himself are a different matter. They are imbecilic and devoid of meaning, and improper re-union with them, like subjection to the power of the reversed Tetragrammaton, could rob Simon of his material life and consciousness.

The second of Simon's grotesque creations, the dwarf woman who houses Lester's and Evelyn's spirits, is no less threatening. Simon persuades Lester to enter the false body—Evelyn propelled by her mad desire to incarnate the flesh needs no persuasion—by one of his maxims: "'Love is the fulfilling of the law.'" This sounds agreeable to Lester, though she would prefer to reverse the wording. "'You'd be wiser'," she tells him, "'to say that the fulfilling of the law is love'" (p. 178). Lester's wisdom proves prophetic when in the last sequence of All Hallow's Eve Simon's types, the dwarf woman, the friends—Betty, Richard, Jonathan—the two dead women, and the rain, all guided by the omnipotent power of Love, return to Simon and end his illusive earthly kingdom.

Naturally, it is important that the debacle at Simon's takes place on All Hallow's Eve, an evening to which tradition assigns some particular characteristics. Theodor Gaster in his examination of the antique sources of All Hallow's Eve explains that: "The belief that

the dead return at seasonal festivals is attested throughout the ancient and modern worlds. The underlying idea is that these occasions are of concern not only to the actual and present but equally to the ideal and durative community. The Egyptian and Babylonian custom of welcoming the dead survives," says Gaster, "in our modern Feast of All Souls" (p. 44).

It would seem that Williams has selected this particular evening, and this particular title, because of the associations with the world of the spirits and because tradition grants the dead special dispensation to roam freely on this festival. Consequently, All Hallow's Eve is an ideal time for the numinal to manifest itself in the phenomenal world. On this evening, in the presence of the saints, Simon's magic, having led him down the primrose path to eternal darkness, finally deserts him. His deadly needle, intended to stab yet another example of his "apostolic art," the doll-like caricature of Betty, misses its mark and strikes Sara Wallingford. At this point, the "acts of the City" begin the work of fulfilling the law. The mystical rain—that same holy water which had baptized Betty, which Richard brought to his wife when she was thirsty in the night, which Lester sees in the Thames as "the lucid river" divided from "the earthly river" (p. 199), and which delivers Betty from absorption into the life of the future—turns on him, forcing him to retreat to the Faustian circles he created in his round room. Of course, his "arts" prove inadequate. The rain delivers his Types and, once the union is effected, Simon vanishes amidst "the rose and the burning and the blood" (p. 234). Simon's spiral downwards to the eternity of Hell, like that of Wentworth in Descent into Hell, rewards his egocentricity.

His diseased mind has projected his own wants on creation, blighting or destroying all in its way. Following the way of Goeteia, Simon finds membership in that community.

The benefits to the immediate present as well as to the ideal and durative community of this Feast of All Souls are evident in Betty's healing, the solidifying of human relationships under the auspices of the City, and the ascension of Lester who throughout the latter portion of the narrative has acted as mediator between nature and supernature. Lester, fulfilling the mythic pattern of her prototype and radiating the luminous quality of Jonathan's painting, is received by a "tremor of brightness" (p. 237), and enters a totally different life from that of London. Betty, on the other hand, has seen the promise of new life and redemption "in a wine cup, and within it, she saw the whole City . . . vivid and real in that glowing richness" (p. 234). Her apocalyptic vision of the City, a revelation of the numinal in the phenomenal, is similar even in detail to the vision at the end of War in Heaven. Her revelation promises the regeneration of man's world and the continuity of earthly life, so that it is not surprising that the sick and dying are healed after Lester's heavenly ascension. In the final pages of All Hallow's Eve the community of man and the community of the saints coalesce before this mystical union is hidden from man's eyes. And, during the transcendence of the historic, the Cup presages Lester's apotheosis and the health of the sick.

The City of Light and the saints direct the last sequence of events in All Hallow's Eve. Here, however, despite the autumnal season, Williams discovers the Rose of perfection within the City's

light. Much in the fashion of T.S. Eliot's Four Quartets—"What is the late November doing/ With the disturbance of the spring/ And creatures of the summer heat,/ . . . Late roses filled with early snow?"—Williams locates the miracle of the Rose in October. Here, then, the season of death and darkness is miraculously transformed into one of light and life. By man's reckoning it may be Fall, but the mystery of the City transcends time, making Spring the real season. In keeping with this disruption of the Fall, Lester finds a new beginning in her end, while the other characters find their new beginnings through her end.

All Hallow's Eve, the last of Williams's works of fiction, brings all his major concepts, symbols, and themes into play. The exchange or substitution of love; the relationship between art and spiritual insight; the centrality of love, both agapé and Eros, in the process of redemption; the imbecilic or illusory quality of evil; the goodness of the created world; the symbols of the City, light, woman, and creation, are present in their most integrated and mature form. The difference in the maturity of conception and the quality of presentation between Shadows of Ecstasy and All Hallows's Eve testifies to Williams's development as thinker and artist. In his mature works, especially Descent into Hell and All Hallow's Eve Williams's mythically oriented mind sees the union of Eros and Logos as the pinnacle of experience. When man or woman lives in recognition of his masculine and feminine selves, he imitates the androgynous nature of the Name, assuming the identity of the unfallen Adam who, according to Genesis, was created in God's image.

The way back to our primordial sources, then, in Williams's

thinking, demands self-exploration and understanding in an attempt to recover our original androgyny. In the work of many twentieth-century writers, D.H. Lawrence paramount among them, "the way up and the way down" amount to the same thing, so that man's search for his soul ultimately takes him to "the dark gods" of the psyche. Williams is no exception: the Jungian imperative to confront the gods within, the archetypes, typifies his fiction. As well, the androgynous God of creation is incarnate in those who surrender to the mysteries of individuation, experiencing the conjunction of Eros and Logos, and emerging from the dark night of the soul as individuated persons.

Then, despite Williams's avowed Christianity, an examination of his fiction shows that his mode of thinking is more archetypal than Christianity usually allows. Like Jung, Williams believed the gods to be within and without; like Eliade's primitive societies in Cosmos and History, Williams eschewed the Judaeo-Christian historical perspective in favour of a cosmological or cyclic point of view where everything that happened in the beginning eternally recurs. And, finally, Williams broke with the patriarchal nature of Christianity by returning to a more primitive concept of divinity. Not only is his God an androgyne, but Williams focuses on the feminine aspects of the Divinity. If God is Eros and Logos, Williams finds Eros more exciting, even more powerful.

The literary equivalents of Eros and Logos—beauty and truth or form and content—are unified in Williams's mature fiction. In All Hallow's Eve he reaches the apex of his writing, becoming the modern shaman, the neologist—not the technologist who invents new words, but the artist who re-creates the Word by reviving and re-stating

man's much abused mythology. Williams makes the Word flesh by making it palatable to the modern reader; he acts as a counter to the modern tendency to de-mystify the cosmos, for in his works the gods are alive and well, available to all who will submit themselves to these transcendent powers.

Notes

[1]R.W. Peckham, "The Novels of Charles Williams," p. 126.

[2]Charles Williams, All Hallow's Eve (1948; rpt. New York: Avon Books, 1969). All future references to All Hallow's Eve are to this edition and will be noted in parentheses in the text. Though All Hallow's Eve was not published until 1948, it was written before Williams's death in 1945.

[3]"Fantastic" is used here in the way that J.R.R. Tokien has defined it. Tolkien writes: "I am . . . not only aware but glad of the etymological and semantic connexions of fantasy and fantastic: with images of things that are not only 'not actually present' but which are indeed not to be found in our primary world at all, or are generally believed not to be found there. . . . I do not assent to the depreciative tone. That the images are of things not in the primary world (if that indeed is possible) is a virtue not a vice." ("On Fairy-Stories," in Essays Presented to Charles Williams, p. 67).

[4]Anne Ridler feels that Williams is not a writer of major importance since "the ideas he was expressing were always more important to Charles Williams than the medium of expression, and the choice of a medium (apart from poetry) was governed for him by the demands of the moment—that is, chiefly by the need to earn money." (Charles Williams, The Image of the City, p. x). Ridler's arguments are critically irrelevant. The "ideas" of artists like Swift and Dante, for example, would appear to be more important than their media. As well, "the need to earn money" does not necessarily lead to inferior art. Shakespeare, we are frequently reminded, wrote to make money.

[5]Of course, Mark Schorer in his seminal essay, "Technique as Discovery," does not see technique as an end in itself, but suggests that: "everything is technique which is not the lump of experience itself, and one cannot properly say that a writer has no technique, or that he eschews technique, for, being a writer, he cannot do so. We can speak of good and bad technique, of adequate and inadequate, or technique which serves the novel's purpose, or disserves" (p. 11). In these terms, Williams's technique is "good" technique. See Mark Schorer, "Technique As Discovery" in Forms of Modern Fiction, ed. William Van O'Connor (1948; rpt. Bloomington: Indiana University Press, 1964), pp. 9-29.

[6]Wayne Booth, The Rhetoric of Fiction (Chicago and London: University of Chicago Press, 1961), pp. 105-06.

[7]It is not necessary, of course, to have an omniscient narrator in order to have a mythic narrative. An archetypalist like Faulkner is much more experimental in his methods of narration than Williams. And, then, writers like James Dickey in Deliverance or Robertson Davies

in Fifth Business choose first person narrators who are not reliable by any means. What is important, as Booth suggests in his discussion of narrative technique, is that each author discover "the inherent powers [of his work] and gauge his techniques to the realization of those powers" (p. 378).

[8]Ernest Beaumont, "Charles Williams and the Power of Eros," Dublin Review CCXXXII (Spring, 1959), 64.

[9]In Williams's work Eros and agapé are not exactly the same thing, but they serve the same function. Jonathan is possessed by Eros and Peter Stanhope by agapé, but love gives each artist his extraordinary insight.

[10]Gotthold Lessing, Laocoön, trans. Ellen Frothingham (New York: The Noonday Press, 1968), p. 90.

[11]This is confirmed later when Lester, inhabiting the false body of the dwarf, has a vision of the timeless and spaceless nature of London. As well, she sees that all significant acts are beyond time and space.

[12]The story of Simon Magus is recorded in Acts 8: 9-26.

[13]Again it is worth referring to C.S. Lewis's Till We have Faces and his treatment of the myth of Eros and Psyche. In Lewis's myth there are the three sisters of the Greek myth, but only two, Psyche and Orual play a significant role in the narrative. Here both the sisters are ultimately redeemed, but what Psyche seems to know intuitively, Orual spends most of her long, bitter life discovering. In the end, she, too, becomes Psyche. The basic difference between Lewis's declared interest in this myth and Williams's analysis of feminine individuation or spiritual development seems to be the difference between Lewis's patriarchal Christianity and Williams's more relaxed and eclectic approach to religion.

[14]C.S. Lewis uses the terms magia and goeteia in That Hideous Strength to distinguish between the arts of Merlin and those of the Belbury necromancers. According to Lewis's spokesman, the linguist Dr. Dimble, "Merlin is the reverse of Belbury. He is the last vestige of an old order in which matter and spirit were, from our point of view, confused. For him every operation in Nature is a kind of personal contact. . . . Finally came the Belbury people, who wished simply to increase power by tacking on to it the aid of spirits—extra-natural, anti-natural spirits. They thought the old magia of Merlin, which worked in with the spiritual qualities of Nature, loving and reverencing them and knowing them from within, could be combined with the new goeteia—the brutal surgery from without" (That Hideous Strength [London: Pan Books, 1955], p. 174). Lewis's analysis of the arts of goeteia helps us to understand Simon who, like the Belbury group in That Hideous Strength, has no reverence for the natural or material world and who, again like the Belbury scientists, is willing to perform the most brutal operation to gain this end.

[15]Though Merlin in Lewis's That Hideous Strength is morally neutral, Lewis makes clear that "He is the last vestige of an old order in which matter and spirit were . . . confused" (p. 174). Furthermore, in Lewis's book, now that the "nature-spirits" have fled, Merlin must receive other powers if he is to be effective. Betty, on the other hand, has been "saved by a mystery beyond magic" and lives in a world where nature and supernature are united. At the end of All Hallow's Eve, she does not rely on natural spirits, but rather like Lewis's spiritually empowered Merlin, she manifests the supernatural power that lives within her.

[16]Interesting here is Erich Neumann's contention in The Great Mother that the central symbol of the feminine is the containing vessel. See "The Central Symbolism of the Feminine" in The Great Mother, pp. 39-54.

[17]Betty's birth from the lake has its mythic precendents, though in some cases a child is cast into a river or lake as a means of destroying him rather than protecting him. Otto Rank, in The Myth of the Birth of the Hero, points out that Sargon, Moses, Perseus, Romulus, and Sigfried were all rescued as children from rivers or lakes where they had been cast as a means of destroying or saving them (pp. 16-57). According to Rank, who discusses heroes not heroines, the act of drawing the child from the water guarantees him a special kind of birth which relates to his future (p. 83). Rank interprets this pattern as rejection by the father or father figure which forces the mother to abandon the child in the hope of saving him, and he considers it to provide "the excuse of the hero for his rebellion," as well as evidence of "the incest motif in myth" (p. 85). It seems equally valid to see this pattern as a means of denigrating the hero's mortal parentage in an attempt to indicate, if not divine birth, at least divine protection. In any case, "rebellion" and "incest" do not concern Betty's birth from the lake. On the other hand, when the nurse pulls her from the water, she thinks, "Well, I can't get the poor dear godfathers and godmothers, but the Holy Ghost'll be her godfather and I'll do what I can" (p. 186).

[18]Lester's interior monologue on "the joy and water" (p. 150) which Richard brings her in the night is just one example of the implicit sexuality in Williams's mythic narratives.

[19]It is perhaps Williams's respect for the feminine which most differentiates him from Lewis and Tolkien. One looks in vain in Lord of the Rings for a female character of any importance or substance. The positve aspect of the feminine emerges in the Elven Queen and the more prevalent negative feminine in spiders and other nasty creatures. By and large, however, the feminine is simply not there. The feminine fares little better in Lewis until That Hideous Strength or Till We Have Faces. In That Hideous Strength Lewis does imply erotic love, though he insists that the dutiful wife should be submissive to her husband, while in Till We Have Faces his "platonizing" tendencies direct the reader's attention away from woman's chthonic and passionate love to her somehow superior rarified and spiritual emotions. Here Orual's

love for Bardia is at best a case of mistaken identity; she loved him instead of the gods whom she should love. On the other hand, in All Hallow's Eve Lester's love for Richard is not a stepping-stone in her quest for the Divine but the experience allowing her to be Psyche. Unlike Lewis and Tolkien, Williams shows great respect for the sexual aspect of love.

Appendix

Shadows of Ecstasy and War in Heaven

"The creative process," wrote C.G. Jung, "consists in the unconscious activation of an archetypal image, and in elaborating and shaping that image into the finished work. By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life."[1] In Charles Williams's art the repeated archetype, the image promising a way back to primordial paradise, is that of the androgyne—that described by one contemporary Jungian as, "the oldest archetype of which we have any experience."[2] By embodying this image from the collective unconscious in his narratives, Williams compensates for the patriarchal spirit of our age; throughout his work he implies that the spiritually mature individual has balanced his masculine and feminine natures.[3]

Williams's creativity, however, requires further elaboration if we are to understand its character. One modern critic gives us a starting point by differentiating between what he calls the "primary" and "secondary" artist. James Baird in his analysis of the primal artist and the creative process states that "Man as the secondary artist is man who is servile to art; man as the primary artist is man who commands art to incarnate what had not before attained form. He alone dares to make new symbols to describe the relationship of man to God" (Ishmael, p. 50). While Baird perhaps overemphasizes the

uniqueness of the primary artist—what, after all, has never been done before?—his description of the artist's symbol-making function and the artist's zeal to realize the relationship between man and God perfectly defines Williams's art. Throughout his career Williams was motivated by his desire to understand the link between numinal power and the phenomenal world. The archetype of androgynous union is the key in this relationship; the androgynous characters in his work are the incarnations or symbolic manifestations of the archetype.

According to the Jungian concept of creativity, Williams, by virtue of his incarnating the image of the androgyne, is an archetypalist. On the other hand, and though Williams is not a primitivist as Baird defines the term, his search for symbols which body forth the relationship between numinal and phenomenal associates him with the concerns of Baird's primary artist and separates him from the academic or nostalgic writer who is subservient to art or culture. Williams's fiction explores the world of the unconscious—concentrating on one particular archetype—and devises symbols which adumbrate the connection between the world of the gods and the world of man. In his most mature fiction psychic factors and spiritual forces—the gods within and the gods without—become reflections of each other. Williams arrives at a point where the androgynous nature of his spiritually mature characters reflects and contains the androgynous nature of the creative Power. In his early works, however, the union between the feminine principle of Eros and the masculine principle of Logos is imperfect, so that the relationship between the numinal and the phenomenal worlds is not clearly established.

Since in Williams's first two mythic narratives, Shadows of

Ecstasy and War in Heaven, the concept of regeneration through androgyny is imperfectly developed, though the concept is present in embryo, I have chosen to analyze these two works here rather than to include them in the body of my discussion on Williams's androgynous vision. Williams must have been at least dimly aware of the idea of the androgynous creation when he wrote Shadows of Ecstasy[4]—the transformed character of Roger Ingram and certain aspects of Isabel Ingram's and Sir Bernard Travers's behaviour suggest this—but the Platonic concepts behind the book preclude the thorough development of this theme and there is little indication of its subsequent centrality to his vision. On the other hand, War in Heaven is dominated by the power of the Logos, and the masculine principle by itself is incapable of stimulating spiritual transformation. It is not until Many Dimensions where the masculine and feminine energies unite to redeem the world of creation that the power of the spiritual androgyne asserts itself.

There are several reasons why the concept of androgyny is not fully explored in Shadows of Ecstasy, besides the obvious one that Williams may not have accepted this idea at the time he wrote the book. First, Shadows of Ecstasy has three major characters who are all men—the woman who promises some relief from this masculine trinity is ignored in favour of a detailed analysis of her husband's psychic transformation. Secondly, Shadows of Ecstasy, as its title suggests, is Platonic in concept and archetypal in the Platonic sense,[5] but with the exception of Roger Ingram who quests for his inner feminine self or anima, the Jungian idea of the archetypal is not present. Finally, unlike the rest of Williams's narratives, Mircea

Eliade's concept of the archetypal—the myth of eternal recurrence—plays no part in this first work of prose fiction. In Shadows of Ecstasy the archetypal act of Creation does not recur.

Shadows of Ecstasy, of course, need not be archetypal in Jung's or Eliade's understanding of the term in order to be a successful work of fiction, and I do not intend to criticize the work for what it does not attempt, but to point to the differences and similarities between it and Williams's mature prose fiction. Jung's theory of individuation implies the creation of an androgynous personality, and whatever Sir Bernard Travers and Nigel Considine might be, they have not managed the union of Eros and Logos. Furthermore, in Williams's subsequent work, regeneration—the recurrence of the prototypic creative act—depends on the androgynous character since it is only when Eros and Logos exist in balance that supernature manifests itself in the world of man. As well, the presence of three major characters who are male does not necessarily mean the exclusion of an androgynous character when androgyny is understood to be a psychic and not a physiological condition; however, two of these characters, despite their virtues and faults, show no affinity for the feminine principle of Eros. Consequently, there is no Incarnation and no redemption possible in the narrative. In this important respect all Williams's subsequent work differs, but perhaps Many Dimensions and All Hallow's Eve offer the most interesting contrasts, Many Dimensions because the regeneration of the cosmos is not at first clear and All Hallow's Eve because the three central characters are female.

In Many Dimensions the mature Chloe Burnett incarnates the divine androgyne; she and Lord Arglay, Innocence and Justice, return the

Stone to the End of Desire and by becoming one with the Stone, Chloe incarnates and manifests the supernatural love of the Creator. Despite her death, or perhaps because of it, the phenomenal world is enriched and stabilized. By contrast Considine's death in Shadows of Ecstasy spells an end to warfare and civil disruption, but there is no sign that it renews the cosmos. In All Hallow's Eve Lester's creativity is not in question—she literally suffers the disintegrating force directed at Betty—but her androgynous character is less obvious. We have only to remember, however, that Lester's personal purgatory involves her steady growth in understanding the word and her husband's masculinity to realize that she embodies the balanced Tetragrammaton. Again by contrast, Considine, despite his rhetoric on the subjects of love and passion, never acts on these principles and surrenders his ego to transpersonal concerns. In other words, though he embodies the masculine principle of Logos, spiritual androgyny eludes him because he refuses the self-sacrifice epitomizing the principle of Eros. Shadows of Ecstasy, then, might suggest that creativity proceeds from spiritual androgyny, but it fails to develop this idea clearly. Here there is great intellectual awareness, great mastery of the Logos, and great faith in the powers of reason; on the other hand, there is little intuitive understanding, little active commitment to Eros, and little exploration of man's creative powers. As Williams's work develops we find that Eros requires the wisdom of Logos, while Logos requires the creative energy and passion of Eros—the masculine is passive and orderly; the feminine active and chaotic.[6] Shadows of Ecstasy, in these terms, is masculine in its orientation—it features Logos without Eros, disembodied Logos

or the word disjoined from the flesh.

The vision of reality inherent in Shadows of Ecstasy, as its title obliquely suggests, is Platonic. A brief plot summary should help in clarifying this. In the narrative, the armed forces of Africa which are attuned to man's imaginative and creative faculties, invade England and Europe which are spiritually decadent because of their long dependence on reason and intellect. This, at least, is the argument Nigel Considine, High Priest, King, and leader of the Africans, puts forth. Eventually, the invaders are repulsed but not before Considine is murdered and Roger Ingram, a London don who espouses Considine's cause, leaves his wife, Isabel, and later returns to her as a transformed and more mature character. A third character, Sir Bernard Travers whose "classic" on the stomach exemplifies his faith in science and the intellect, has no truck with Considine's theory of ecstasy, believing as he tells Considine, "We've come out of the jungle and I for one am not going back."[7]

The Platonic aspects of the narrative are inherent in Considine's explanation of "ecstasy," appearing in bits and pieces throughout the work, most frequently in a series of speeches and broadcasts reputed to be the credo of the African High Executive. According to the first Proclamation of the High Executive (we learn later that the High Executive is Considine) certain Europeans have greater affinity to the cult of "ecstasy" than others. The Proclamation is addressed "to all who owe their devotion to music, to poetry, to painting, and sculpture, to the servants of every more than rational energy; greater than those and more numerous, to all who at this present moment exist in the exchanged or unexchanged adoration of

love . . . . There, perhaps, more surely and swiftly than in any other state of being outside the transmuting Way, can the labour of exploration be begun; there is knowledge, the capacity, the herald apprehension of victory" (pp. 41-42). Examining the high rhetoric of Considine—and language and rhetoric form one of the motifs in the book—one concludes that the doctrine of ecstasy welcomes lovers and artists. On further examination, however, love and artistic creation turn out to be not ecstatic experiences in themselves, but mere shadows of ecstasy. As Considine explains it: "And when man came he desired immortality, and deceived himself with begetting children with religion and with art. All these are not ecstasy, but the shadow of ecstasy" (p. 153). In Considine's philosophy, love and creativity are not numinous or ecstatic experiences, rather they are pale shadows or imitations of something foreign to the realm of human experience.[8] Love and art are the natural or phenomenal equivalents of some uncertain, but certainly supernatural, form.

At this point it is helpful to consider Williams's theory of the symbol, explained in his study of Dante, The Figure of Beatrice. Borrowing from Coleridge, Williams points to three characteristics of the symbol or, as he prefers to call it, the image: "(i) it must exist in itself, (ii) it must derive from something greater than itself, (iii) it must represent in itself that greatness from which it derives (p. 7). For Williams, the figure of Beatrice in Dante's The Divine Comedy is the perfect representation of the symbol—Beatrice is a girl in Florence, deriving her glory from a power greater than herself, but as Dante's quest through Hell, Purgatory, and Heaven bears witness, her derived glory inheres in her own person. Williams,

like his great predecessor, is a sacramentalist in his belief that the sacred inheres in the profane. As a sacramentalist, he also sanctions what he calls the Way of Affirmation—the belief that one can approach God through the very images that sanctity rejects. Lastly, according to The Figure of Beatrice, the Way of Affirmation is most familiar in art where the work of art itself testifies to the creator's belief in the power of images (pp. 8-9).

Given Williams's theory of the image and his explication of the Way of Affirmation as it is practised by the artist, one concludes that Considine's philosophy—a way of thinking which denies the sacramental quality of all images—violates Williams's aesthetics as well as his vision of reality. For Considine, ecstasy and its manifestations are distinct and separate; the numinal and the phenomenal are irrevocably divided.[9] In this context, we can understand Considine's denigration of the material world and his boasts about his freedom from sexual liaisons: "I have never kissed a woman . . . . For a kiss also is but the shadow of ecstasy" (p. 154). In the final analysis, Considine's rejection of images and his road to ecstasy recall the mystic's approach to God—what Williams calls the Way of Rejection. "It consists," he writes, "generally speaking, in the renunciation of all images except that final one of God himself" (FB, p. 8).

Considine's "platonizing" tendencies do much in explaining the absence of a female opposite in his life—he embraces "ecstasy" rather than women—and his almost Faustian pursuit of the knowledge of all mysteries explains why he has no consciousness of the principle of Eros. Despite his rhetoric—Considine constantly speaks of love and

passion—one concludes that his spiritual life is not guided by his anima, but by a masculine impulse for knowledge and power. Eros, which generally in Williams's narratives is typified by self-sacrifice and the surrender of the ego to transpersonal concerns, has no real role in Considine's philosophy or in his activities. For example, after his armies have landed near London and disrupted the local populace, these forces become dispensible. In something resembling a Walpurgisnacht, Considine surveys the savage suicides of his men as he rides through Hampstead Heath to safety. Additionally, he has a rationale justifying this mass suicide: "I do not pity them," he announces to Roger Ingram and Caithness, the Anglican priest, "they are not the adepts; all that they are capable of I have given them. They die for the Undying" (p. 152).

The phrase "undying" expresses what lies at the heart of Considine's quarrel with Europe, for his real interest is in shedding Western concepts of scientific progress and overcoming mortality by means of his "transmuting" way, the transformation of beauty and passion into imaginative energy which Considine believes capable of supporting immortality. Clearly, both Western Civilization and Considine respect the power of knowledge as the guiding principle; there is a difference, however, in the way they seek knowledge. For the European, knowledge is a product of intellect and reason, while Considine seeks knowledge through the power of imagination and will. Both modes are, of course, masculine and patriarchal, since neither recognizes the importance of the feminine principle in understanding reality or in determining the nature of the whole man.

Considine's crusade for immortality naturally ends in failure

and death. Though Considine's life and thought have been based on a denial of images, his lieutenant and henchman, Colonel Mottreux, a man whose thirst for images knows no bounds, murders him for an incomparably beautiful collection of jewels. There is a flaw, however, in his vision of reality, which even his continued life could not negate. Isabel Ingram, a woman whose kindness, devotion to duty, and wisdom indicate her connection with both masculine and feminine principles, pinpoints the weakness in Considine's thinking. When he speaks of victory and the desire for physical invulnerability, Isabel sees the problem from an alternate perspective: "But those that die may be lordlier than you: they are obedient to defeat. Can you live truly till you have been quite defeated? You talk of living by your hurts, but perhaps you avoid the utter hurt that's destruction" (p. 131). Despite the fact that he ends up dead, Considine does avoid the kind of hurt of which Isabel speaks. In his mania for human victory over death and the transmutation of imaginative energy into the bread of eternal life, he forgets the principle of Eros and negates the concept of self-sacrifice. Consequently, he may appear in the dress of the new Messiah, but his refusal to embrace the flesh and its passions makes it impossible for him to perform any truly creative act. In Considine Logos does not meld with Eros; there is no Incarnation and no regeneration.

Whatever one can say about Considine, the central problem in the narrative is the ambiguity of his character. Indeed, Williams's attitude towards him is so baffling that one senses an ambivalence on Williams's part or suspects that Williams changed his attitude towards the character mid-way through the narrative. Nor, as is

often the case with the modern novel, can this inconsistency be explained by point-of-view. The narrator's initial response to Considine is positive and the reader warms to him; only as the intensity and potential danger of his delusions of grandeur reveal themselves does the reader begin to re-think Considine and his philosophy. To make it more confusing the attitudes of the other characters conflict. Isabel and Sir Bernard, for quite different reasons, reject his doctrine. Philip and Rosamond object to him, but, then, Philip is simple-minded and Rosamond is a parody of womanhood as well as an embodiment of repressed sexuality. Caithness's fierce denial of Considine, on the other hand, does not betoken his intellectual limitations so much as his Christian allegiances. Finally, normally we might not trust the objectivity of Considine's most fervent disciple, Roger Ingram, except that in this case the disciple does mature as a result of his association with the master.

Whether Williams was captivated by the cult of personality when he began writing the narrative or whether he was trying to present sympathetically a vision in which he ultimately did not believe or whether he was merely confused, it is impossible to say. It is certain, however, that the character of Considine, with some modifications, re-appears in Williams's last narrative, All Hallow's Eve. But here there is no ambivalence. Not only is the transformed Considine, Father Simon, engaged in an egotistical quest for knowledge and power, but he is willing to re-arrange the patterns of heaven and earth to achieve his ends. Still, the original Considine remains problematic: he is attractive and repulsive, creative and destructive, and strangest of all, though this may say more about Roger Ingram

than about Considine, the book ends with Roger's vision of his master's "second coming." And this is the vision of the chastened and reflective teacher of literature, not the egotistical and sardonic London don. It would seem that there are many keys to Considine's personality, but, in the final analysis, none turns perfectly.

The other characters in Shadows of Ecstasy are less controversial and less charismatic than Considine, and in many ways they are more interesting for what they become in the later narratives than for what they are in this one. Sir Bernard Travers, for example, typifies a kind of character who recurs throughout Williams's work, though tellingly his types—Lord Arglay, Anthony Durrant, and Richard Furnival—are less verbally dependent and each has either a female friend, a lover, or a wife.

Sir Bernard Travers is certainly the most sophisticated and civilized character in Shadows of Ecstasy; even Roger who exudes verbal brilliance and sardonic humor cannot hold a candle to Sir Bernard's calm irony and easy mastery of all situations. What distinguishes Sir Bernard from the other characters is more than his intellectual superiority and wit—his son Philip is none too brilliant while his friend, Ian Caithness, lacks entirely a sense of humour, but intelligence and humour are not necessarily aligned with superiority of character in Williams's books. Sir Giles Tumulty in War in Heaven and Many Dimensions and Lawrence Wentworth from Descent into Hell make this abundantly clear. More than anything else, Sir Bernard's life is coloured by his passion for truth and precision, plus his belief in the power of the mind. "The intellect," Sir Bernard believes, "hardly ever failed one eventually, if one fulfilled the conditions

it imposed" (p. 15).

Coupled with Sir Bernard's respect for the intellect or, perhaps an outgrowth of years of trying to fulfill its conditions, is his attitude towards truth. Sir Bernard neither trusts nor distrusts the world of appearances, so that when he digs out a picture, taken some fifty years earlier, he decides that though Considine appears to be at least fifty in the present, the picture still could be of him. Sir Bernard's scrupulous attention to all possibilities turns out to be more intelligent and accurate than his son's simple logic—Philip unequivocally states that the picture cannot be of Considine. With the news of Considine's age—he claims to be two hundred years old—it becomes certain that Sir Bernard was correct in entertaining all possibilities, for the photograph is one of Considine.

Sir Bernard's ironic view, however, is clearest in his attitude to Philip's love for Rosamond Murchison. The narrator and the other characters all feel that Rosamond is an unexceptional woman, apart from her rather more than usual repressed sexuality and petty meanness. Philip, on the other hand, projects his anima upon her. He loves her madly and perceives her with Dantesque vision, almost arriving in his romantic conception of her at St. Augustine's definition of God.[10] Philip's father does not share this passion, but his gracious skepticism makes room for a kind of charity which pure logic or narrow dogmatism would not tolerate. To Sir Bernard nothing is purely ridiculous and, though Rosamond is not remarkable to him, he understands and enjoys Philip's love. As the narrator puts it, "A thing might not be true because it appeared so to him, but it was no less likely to be true because everyone else denied it. The eyes of

Rosamond might or might not hold the secret origin of day and night, but if they apparently did then they apparently did . . . " (p. 37).

For Sir Bernard skepticism and irony are the tools to a civilized world in a life where absolute truth is unknowable and impossible. Consequently, he has no choice but to reject Considine's doctrine of ecstasy and immortality, believing as he does that reason, despite its limitations and faults, is man's greatest gift and resource in the battle against deception, greed, and fear. Differing from Considine whose idolatry of the intellect causes him to reject all wordly images and from Roger who, at least initially, seems to have affirmed all worldly images in order to affirm his image of himself, Sir Bernard has discovered a balance between the Ways of Rejection and Affirmation. If an image can withstand the scrutiny of the intellect he affirms it; if it cannot, he rejects it. In Williams's thinking both affirmation and rejection have their value, and as one of his critic's points out: "Experience, in affirmation and negation, supplies the content of knowledge; reason provides the form from the organization of experience; the two work together . . . " (Mary McDermott Shideler, p. 76). Sir Bernard rejects and accepts and allows both experience and reason their parts in his vision of reality. Ultimately, without voicing it, he embodies Williams's final belief about the proper attitude towards the image: "This also is Thou; neither is this Thou" (FB, p. 10). Then, as far as Sir Bernard is concerned, experience and reason must be rejected and affirmed if man is to live in recognition of his limitations and resources. The very idea of the ecstatic conquest of death offends both Sir Bernard's reason and experience, as well as his concept of civilized life. As a result,

he is directly opposed to Considine's theories and his actions.

Sir Bernard's irony and skepticism, however, have their own limitations. For example, when Roger leaves London with Considine's company, Isabel, left with Sir Bernard, tries to explain to him how she can simultaneously experience joy and pain. Confronted by Isabel's passion, Sir Bernard acknowledges that this contradiction in terms is beyond his understanding. Isabel's language, as she struggles to clarify herself, is important in understanding where Sir Bernard's view fails: "'I'm no good at words,' she said, 'and I'm a fool at knowing things, but when there's something in you that has its way, and when Roger's doing what he must do, and I too—O every fibre of me's aching for him and I could sing for joy all through me'" (p. 165, emphasis mine).[11] Isabel is the narrative's centre of Eros and consequently her "aching" and "joy" come as no surprise when we recall that her personality is governed by her love and intuitions. Her language here—her reference to "words" and "knowing things"—describes Sir Bernard's best qualities, while it implies the weakness in his perspective. If Isabel is "a fool at knowing things," Sir Bernard is a fool at feeling things. It is not that he is incapable of love, but that his feminine principle of Eros is underdeveloped and plays no part in his attitude towards the world. At the end of Shadows of Ecstasy when Roger describes the limitations of irony and of Sir Bernard—"Irony might sustain the swimmer in the sea; it could not master the sea. A greater than Sir Bernard did that now . . . " (p. 224)—we cannot help agreeing.

Together Sir Bernard and Isabel—Logos and Eros—indicate the kind of union which Williams develops more thoroughly in his subse-

quent narratives. It is interesting for now, however, that this twosome performs the most creative function in Shadows of Ecstasy. In contrast to Considine, Roger, and the rest, who are off experiencing the powers of darkness and defending their various creeds and doctrines, this mature man and woman provide a haven for the London refugees dislodged by Considine's armies. It seems accurate, judging from the later work, to say that after Shadows of Ecstasy Williams lost interest in Considine's version of ecstasy and turned to the kind of joy Isabel feels. In addition, he began to explore the way in which human creativity manifests and reflects numinal power. For example, in Many Dimensions Lord Arglay and Chloe Burnett form an inter-dependent and androgynous whole which allows them to renew the cosmos. Furthermore, while in Shadows of Ecstasy the Isabel-Sir Bernard union and their act of charity is peripheral, in Many Dimensions the growing friendship between Arglay and Chloe is the nexus of the plot and their final act together gives meaning to the work by returning the world of creation to its beginnings "in illo tempore." In Shadows of Ecstasy the relationship between creativity and androgyny is only vaguely intimated—not surprising, considering that Williams gives the feminine principle and the only mature female character short shrift. Apparently at this time he was more intrigued by the masculine principle of Logos, even if ultimately he was to reject it as insufficient in determining the nature of reality and incapable, by itself, of manifesting the numinal force infusing the phenomenal world.

If Considine seeks knowledge through his immersion in the world of imagination, and Sir Bernard depends on skepticism and irony,

Roger Ingram, another character with a mania for truth, eventually adopts a different perspective from either of his mentors. In one way Ingram is the most interesting of the three, since Sir Bernard and Considine end as what they were at the beginning of Shadows of Ecstasy, but Roger's character changes as the story unfolds. From his first appearance in the narrative and his reference to Measure for Measure: "I will encounter darkness as a bride/ And hug it in mine arms" (p. 7), to his final hopeful vision of Considine's return, Roger more and more comes to a realization of mankind's "sad incompetence" before "the Power it could hardly name" (p. 223), coupled with man's need to acknowledge and believe in this power.

That aspect of Shadows of Ecstasy which best yields to Jungian analysis is the transformation in Roger Ingram's character, and, while a detailed analysis of this metamorphosis might do much in demonstrating the link between the thought patterns of the archetypalist and Jung's theory of individuation, for my purposes here, even at the risk of being reductive, it is sufficient to suggest the nature of this change and the context in which it takes place.

There are several points at which one could start, but if it is best to begin at the beginning, Roger's reference to Shakespeare is a good one. As often happens in Williams's narratives, Ingram's quotation, like Anthony Durrant's talk about maps and the mind at the beginning of The Place of the Lion, indicates an intuitive understanding of his future and gives the reader some insight into possible developments, for "Encounter darkness as a bride" is precisely what Roger does. The key words here—they are the ones which define his experience—are "darkness" and "bride," since Roger's transformation

involves a confrontation with the feminine aspect of his unconscious. Naturally, this process is gradual and organic, and while it would be a distortion of truth to select certain events as though they alone accounted for the change in Roger's personality, nevertheless, a selective consideration of his experiences can indicate the nature of the process. His initial meeting with Considine, for example, introduces an alien energy into Roger's hitherto settled but unfulfilled life, and this new energy is a major force in Roger's altering perspective.

As a London don Roger possesses all the trappings of a happy and civilized life—a prestigious position, an interesting and loving wife, and apparently, material comfort.[12] Underneath this civilized veneer and his sardonic exterior, however, Roger is passionately devoted to the world of art and literature and resents that others do not share his passions. It falls to Sir Bernard Travers with his gift for character analysis to diagnose Roger. As Sir Bernard so succinctly puts it, "being young, he thinks his own belief is the only real way of salvation . . . . So he's in a continual unsuccessful emotional conflict, and therefore he's unhappy" (p. 17). Not the least in the changes of Roger's character is that by the end he is both happier and more tolerant.

Considine functions as a kind of psychopomp for Roger and in this role he first challenges the equilibrium of Roger's life by expecting the postulant to live as passionately as he speaks. After Roger's dinner speech in honour of an explorer, Considine confronts him with the kind of question not usually asked in academic circles: "And with what passion, Mr. Ingram . . . do you yourself encounter darkness"

(p. 12). The answer to Considine's question is evident in Roger's lifestyle and character—his egotism, his sardonic way of expression, and his antiseptic environment apart from Isabel, protect him from passion and darkness. He freely admits as much a little later by describing his attitude toward the teaching of poetry and literature: "I embalm poetry there [at the university] with the most popular and best-smelling unguents. . . . the embalmers of Pharaoh were pleasant enough creatures. They weren't called to any nonsense of following a pillar of fire between the piled waters of the Nile." To his credit, Considine refuses to let Roger off the hook and in his reply he re-evaluates the image of the pillar of fire: "It's [the pillar of fire] burning in you now . . . and you are on the threshold of a doorway that the Angel of Death went in—not yours" (p. 33).

The pillar of fire has many antecedents in myth—in this context one thinks of the fire leading the Isrealites, the chosen people, out of bondage in Egypt to the Promised Land or the pillar of fire in Rider Haggard's She, described by Ayesha as "the Fountain and Heart of Life . . . the substance from which all things draw their energy, the bright Spirit of this Globe, without which we cannot live, but must grow cold and dead as the dead moon."[13] Indeed, the allusion to She is revealing considering that both She and Shadows of Ecstasy are "African" books and that both Considine and Ayesha are obsessed with a mania for physical immortality. As well, both wish to return to the Garden of everlasting life, but neither is ready to perform the necessary spiritual quest. Roger, quite differently, shows little interest in Considine's campaign for immortality; instead the promise of a greater power behind "the shadows of ecstasy"

captivates him. This promise seals his commitment to Considine and determines his decision to follow the pillar of fire. The psychopomp and postulant have some common ground, but their expectations of the world of imagination are different.

Roger's encounter with the powers of darkness, "Africa," or the world of the feminine unconscious begins when he leaves London with his master and travels to the house by the sea. There is before this, however, an indication of the nature of his psychic experience. Once again Isabel, despite her disclaimer about her ability with language and her capacity for knowledge, displays her extraordinary insight and wisdom: "its nothing very new, this power your Mr. Considine talks of—perhaps women have always known it, and that's why they've never made great art . . . . We women only live on what you give us—imaginatively, I mean; You [men] have to find the greater powers. You have to be the hunters and fishers and fighters . . . " (pp. 125-26).[14]

Implicit in Isabel's statement is the idea that woman lives in conjunction with a power that man must actively seek or, to put it another way, that men and women have a different consciousness and a different perception of reality. This same idea lies at the basis of Jung's theory of individuation and is incisively explained by M. Esther Harding, a Jungian psychologist who is primarily concerned with the psychology of the feminine. "The same [feminine] Eros principle," writes Harding, "functions in man as in woman. But in woman her conscious personality is under the guidance of this principle, in man it is not his conscious but his unconscious that is related to the Eros. His conscious personality, being masculine is under the masculine rule of Logos. In the unconscious, however, he is given over

to the 'other side.' There his soul, which mankind has consistently regarded as feminine, rules."[15]

We need not depend on Isabel and Harding to demonstrate that Roger's transforming experience consists of his immersion in the feminine unconscious and that his masculine consciousness requires nourishment from the feminine. When he leaves London with Considine, he remembers the words that brought about his relationship with his leader—"I will encounter darkness as a bride"—and he remembers the shallowness of his life among "the ironic contemplations of the children of the wise world" (p. 155). "The children of the wise world" are the products of a patriarchal society and embody the masculine principle of Logos which has given Roger knowledge and authority but little capacity for love and understanding. Appropriately, then, his encounter with darkness is presided over by the feminine moon, which causes him to recall Isabel and her spiritual wholeness: "High-set, as the moon now rising, he saw her, knowing in her daily experiences, her generous heart and her profound womanhood, all that he must compass sea and land to find" (p. 156). Clearly, the imagery that directs Roger is feminine, for if his experience begins with the image of the feminine moon and his vision of his anima projection, Isabel, it ends when the unconscious itself assumes feminine form, appearing as the sea, the primordial womb of life from which in innumerable myths life is born.[16] As well, Isabel is again present, and in his description of her—"her dress was drenched with spray, her dress and her hair, and she had stretched one firm arm towards the sea" (p. 204)—Williams alludes to Botticelli's "The Birth of Venus." The allusion is appropriate to the experience, for Roger does encounter

darkness as though she were a bride, discovering in the process his "other side" or soul, the principle of Eros. This explains why the process of rebirth culminates in Roger's singing the song of Ariel, the androgynous, liberated spirit from The Tempest: "Merrily, merrily shall I live now" (p. 205).[17] In other words, Roger's "sea-change" grants him freedom from the sexual polarization dominating his previous life. More than Sir Bernard or Considine, he escapes the tyranny of the Logos by uniting his masculinity with his feminine psyche. We should not forget, however, that Roger has advantages denied Considine and Sir Bernard. He is a married man and his unconscious identity with the feminine has always been evident in his marriage and in his choice of wife, who also serves as his anima projection. On the other hand, Considine denies women as sexual partners and negates the value of the feminine, while Sir Bernard appreciates Isabel but has no apparent anima projection. In Williams's thinking a man's love for a woman and his sexual union with her are signs that he affirms the world of images and it is not gratuitous that in the subsequent narratives men without women, like women without men, are generally vitiated characters. The failure to find a beloved is usually the sign of a sterile and egocentric character; we need only name Gregory Persimmons, Sir Giles Tumulty, Lawrence Wentworth, and Evelyn Mercer.

The fruits of Roger's maturity are most obvious in his fresh attitude to art and scholarship. His first critical work, pretentiously titled, Persuasive Serpents: Studies in English Criticism elevated criticism above literature, its central theme being that: "criticism was an almost undiscovered art, being a final austere

harmony produced by the purification of literature from everything alien, which must still exist in the subjects of most prose and poetry" (p. 8).[18] Quite differently, in his new work, The Antithetical Couplet from Dryden to Johnson, Ingram is content to subordinate himself to "the divine art," believing that "It would be his fault if he so touched the least detail . . . to leave himself or others less sensitive to its central passion" (pp. 222-23). Forming a relationship with the nourishing principle of Eros allows Roger to transcend his merely personal aims and ambitions and to transfer his allegiance to a power beyond the personal. Much like Pauline Anstruther in Descent into Hell who believes that poetry is more important than elocution, Roger comes to believe that, as a teacher of literature, he is a medium but not the message. As a result, his old arrogance and scorn disappear and he becomes "humbly aware that his work was part of a greater work" (p. 222).

The only disturbing note at the end of Shadows of Ecstasy is Roger's vision of Considine, when, in imitation of Milton in "Lycidas," he makes Considine a symbol of all lost hope and then imagines his return from the world of the dead. In view of the nature of Roger's experience of the collective unconscious, one wants to believe that Isabel not Considine is his saviour and the central figure in his personal mythology, but granting Williams's ambivalence to this character and Roger's relationship to him, perhaps this vision is understandable. It is noteworthy, however, that in the rest of Williams's narratives, with the exception of War in Heaven, women play the redemptive roles. Even in The Place of the Lion, a narrative primarily devoted to the masculine principle of Logos or wisdom,

Damaris Tighe incarnates the Innocence of the Lamb to save Quentin Sabot's life.

The greatest difference between Shadows of Ecstasy and Williams's six remaining mythic narratives lies in the fact that in this first book there is no restoration of cosmic order or recurrence of the prototypic creative act. There are at least two reasons for this dissimilarity. First of all, the disruption pervading Shadows of Ecstasy is of a different order than that facing the cosmos in works like The Place of the Lion, The Greater Trumps, or All Hallow's Eve where supernatural forces threaten the phenomenal world. Considine and his armies are entirely human and even the repressions they unleash, dangerous as they are, threaten civilization not creation. Perhaps, then, no archetypal act of restoration takes place because none is necessary. Considine's death puts an end to any potential disaster and the world is left much the same as it was before his rise to fame. This is a second peculiarity of Shadows of Ecstasy—in the rest of the narratives the world is not left the same but, because of the recurrence of certain sacred acts, enriched by a return to its paradisal beginning.

It is true, however, that in Shadows of Ecstasy Williams has not yet developed the concept which later accounts for the manifestation of numinal power in the phenomenal world and which causes cosmic regeneration. Here, as has been stated earlier, Isabel and Sir Bernard are responsible for the most creative act, though their understated charity is peripheral to the main thrust of the book and nothing indicates that the numinal infuses their union of Logos and Eros. As well, Roger, who joins Eros with Logos in his own person, does not

stimulate the cosmos, though his creativity is evident in his new book. Clearly, in Shadows of Ecstasy the importance of androgynous union—the idea that the androgynous personality reflects, manifests, and incarnates the nature of an androgynous Creator—has not been established. This, of course, is not a criticism of the book, but an attempt to point out the difference between the earlier and later Williams. Finally, it can be added that traces of the androgynous vision do appear in this first work and that the concept becomes central in the later narratives.

In Shadows of Ecstasy Roger Ingram experiences "the totally other" or the numinal element alive in the world of nature, and, if we are to judge from his experience, it would seem that the power behind the "shadows of ecstasy" is feminine. After all, in his experience the force which makes him whole is feminine. But this is only one side of the story and perhaps explains why Williams gives time to both male and female characters in the rest of the narratives—again, with the exception of War in Heaven. Descent into Hell serves as a good example of a work involving the spiritual quests of male and female. Here Peter Stanhope has incorporated his inner feminine self and, consequently in his art, particularly in A Pastoral, he perceives the spiritual world as androgynous. On the other hand, Pauline Anstruther's struggle for spiritual wholeness involves her integration of her inner masculine self—she must experience the male within before she can properly fill her role as the androgynous spirit in Stanhope's play of redemption and spiritual liberation. Each, then, experiences his interior self as his sexual opposite, implying by this that God is both masculine and feminine. In Shadows

of Ecstasy there is something of a paradox: since Williams is largely interested in the masculine and the way it functions in this world, "the other" appears as feminine and the masculine dimension of the numinal is not readily apparent. In other words, this study of Logos deifies Eros and secularizes itself. But, to borrow again from Esther Harding, "Submission to either principle . . . implies that one is redeemed from a personal or ego orientation and from the desire for personal power and gives one's allegiance to that which is beyond the personal" (p. 37). After War in Heaven there is submission to both powers; the characters embodying these powers are androgynous. Their recognition of their inner androgynous cores reflects and manifests in the profane world the Logos and Eros of the divine androgyne.

Williams's second mythic narrative, War In Heaven (1930), examines man's search for spiritual wholeness in a world where historic time and its adjuncts—division, sin, and death—are the norm, but where the possibility for the restoration of cosmic order or the return to the primal Garden is ever present. Here Williams changes his methods and techniques, so that unlike Shadows of Ecstasy, where the reader must contend with an omniscient narrator whose perspective is sometimes ambiguous, War in Heaven, in addition to an always dependable narrator, uses a central symbol as the key to the narrative. Just as in Many Dimensions with its Stone from the Crown of Suleiman ben Daood, the Cup in War in Heaven is the centre of the historic and the mythic actions; these central symbols, which incidentally foreshadow the symbolic method Williams perfects in The Place of the Lion, embody the numinal dimension of reality, demonstrating that this element is ever present in the world of creation and awaits only man's proper

receptivity.

If the numinal elements of War in Heaven are more obvious and more omnipresent than in Shadows of Ecstasy, the nature of the numinal is, as well, slightly different. In the latter book Roger Ingram's confrontation with the power behind images leads to the conclusion that this power is purely feminine. In War in Heaven, however, the nature of the numinal is more complex, partly because Julian Davenant, the Archdeacon of Castra Parvulorum, is not purely masculine in character and partly because the Cup or Graal is eternally accompanied by a figure, known as Prester John, who describes himself to the Archdeacon in this way: "I am the precursor of things that are to be. I am John and I am Galahad and I am Mary; I am the Bearer of the Holy one, the Graal, and the keeper of the Graal."[19] Prester John, then, according to his own reckoning is not purely masculine or feminine and, though he appears as male within the narrative, his statement requires some analysis. Before this, however, it is necessary to see what function he serves in the plot.

The plot in War in Heaven, like that of most truly mythic works, is fairly simple and straight-forward. The Graal, the Cup of the Last Supper and the object of study in Jessie L. Weston's From Ritual to Romance (1920) appears in an English parish Church, having been traced there by Sir Giles Tumulty, an anthropologist, historian, scientist, with no morality other than an avaricious curiosity. The battle lines in the "war in heaven" are quickly drawn up: Gregory Persimmons, motivated by his satanic greed for possessions and his desire to use the Cup as a means to personal power, represents one faction in the "war"; the Archdeacon, characterized by his humility and mystical

view of the world, represents the other. Eventually, this phase in the "war in heaven"—the absence of an article in the book's title plus Prester John's pronouncement, "This war is ended and another follows quickly" (p. 246) indicates that this war is one cycle in a never-ending process of creation and re-creation—ends with a ritual celebration of regeneration and renewal. Consequently, it is not gratuitous that War in Heaven closes with Prester John's Communion Service and that the Lesson for that morning comes from Genesis: "And God said: Let us make man, in Our image, after Our likeness . . . in the image of God created He him, male and female created He them" (p. 253). Indeed, considering that in their desire to know the cosmos as gods Gregory and his cohorts have committed the primal sin, the world of creation needs to be redeemed from the sin and death of historic time which itself is concomitant to the Fall.[20]

Prester John's centrality to the plot—to the myths of the Fall and Creation inhering in the seemingly profane actions of a group of twentieth-century characters—is closely aligned to his relationship with the Graal and, though he may at first appear to be a simple deus ex machina imported for the purposes of cleaning things up, on a closer look his role in the narrative is much more complex. Without his presence the title of the book, as well as the myths it re-tells, would have little archetypal meaning, since together Prester John and the Graal incarnate the power of the numinous and give a numinous dimension to what otherwise would be a tale only of human strife and dissention. This is clear in one of the motifs running throughout. Early in the narrative we learn that Fardles, the name of the parish where the Graal is housed, was formerly called "Castra Parvulorum"

in commemoration of Caesar's restoring a group of British children to their families. Over the years the process of history and linguistic degeneration, both products of the Fall, have transformed the name to "Fardles." At the end of the narrative Prester John returns Adrian to his parents and mankind to his original innocence by celebrating the rite of communion. Appropriately, the act of restoration takes place "in the church built above the spot where, tradition said, Caesar had restored the children to their mothers" (p. 252). In this way, Williams reminds us of the village's real name, Castra Parvulorum, the camp of the children, and of man's primal innocence. Prester John, in short, obliterates the results of historic degeneration by asserting his numinous power in the world of nature and allowing cosmic or mythic time to supercede historic time. Lastly, this act is not merely commemorative or emblematic: it actually does celebrate the co-inherence of numinal power in the phenomenal world. A close analysis of of Williams's language and the visions of the participants in the mysteries makes the point.

To understand the nature of the numinal as it manifests itself in War in Heaven one must come to terms with the twin incarnations of numinal power—the Graal and Prester John. As is common in Williams's work, the numinal is defined here by the way in which various characters react to it. In Many Dimensions, for example, the Hajji and Sir Giles perceive the Stone in different ways, yet each man's perception and reaction tells us something about it. Similarly, in War in Heaven each character understands Prester John in the light of his own prejudices or according to his own level of spiritual development. If the cast of characters represents humanity in the generic

sense, it follows that John is universal man as well as an index to the true nature of each individual. Thus John's confession of his true nature to the Archdeacon makes perfect sense, since it is only the Archdeacon who has a conscious and stated interest in the numinal world.[21] Only to the Archdeacon does John reveal himself as the power infusing the world of images—the others understand him as friend, stranger, enemy, or saviour. As a reflection of each character, however, John reveals the true nature of each: he arouses Tumulty's curiosity and fear; Ludding's anger, something which lurks behind his brutality; Gregory's hostility to power; the Archdeacon's mysticism and propensity for self-sacrifice; Lionel Rackstraw's secret fears of annihilation; Adrian's intuitive knowledge of the mystical rites; and Barbara Rackstraw's natural optimism and piety. This, in conjunction with John's claim that at times he hides himself and retreats to "the farthest parts of man's mind" (p. 204), leads to the conclusion that he does not represent man's ego or conscious conception of himself, but rather a hidden or repressed aspect of the personality. Such an oblique method of delineating character frequently occurs in Williams's writing. Roger Ingram's choice of Isabel tells much about his hidden self, while in Descent into Hell Lawrence Wentworth's obstinate preoccupation with a woman as self-centred as Adela Hunt is an index to his secret personality.

In War in Heaven Williams uses Prester John in much the same way as he uses these anima-animus projections in his other works, though here it would be more correct to describe him as a universal shadow rather than as a communal soul. His role as shadow figure suggests that a Jungian analysis would be appropriate in reading the

narrative, for Jung believes that the double or shadow is one of the archetypal images; it is "the sum of all personal and collective psychic elements which, because of their incompatibility with the chosen conscious attitude, are denied expression in life . . . . " and, "The shadow behaves compensatorily to consciousness; hence its effects can be positive as well as negative."[22] Jung's description of the shadow illuminates the figure of Prester John and helps in explaining his function in War in Heaven. If he is a communally shared shadow, he is all characters and need not be given a specific character. Since the shadow compensates for conscious behaviour and can be positive as well as negative, we can see why Prester John strips away Gregory Persimmon's veneer of civilization and later forces the murderer to confess his crime to the proper authorities; we can see why he appears as Barbara Rackstraw's psychopomp when she is driven, against her will, to the brink of insanity; we can see why he helps the Archdeacon to obliterate any vestiges of ego in preparing himself as a pathway for the divine way; finally, we can see why he enlivens Adrian's natural affinity to the rites of Communion, allowing the child to serve at the ceremony ending the book. Once again Williams's later works help to clarify something in this one. In Many Dimensions Lord Arglay speaks of "the god in man" (p. 224); in The Greater Trumps, Descent into Hell, and All Hallow's Eve "the god in man" ceases to be expression and becomes fact, but in War in Heaven Prester John, as the Theotokos or Godbearer through which the divine will reveal itself, is a manifestation of "the god in man."

By dint of his ability to know, to understand, to control, Prester John is an obvious embodiment of the masculine principle of

Logos. To be related to this principle, as Esther Harding has described it, "means acquiring a relation to nonpersonal truth" (p. 37). Each of the characters in turn, and without or with conscious consent, acquires relationship with non-personal truth through his relationship with Prester John who as shadow figure embodies the hidden or latent truth about everyone. In the figure of Prester John each character feels the power of the Logos or the masculine aspect of the divine Androgyne. If in Shadows of Ecstasy the numinal appeared to be almost exclusively feminine, in War in Heaven the masculine aspect of the Deity is most in evidence. Undoubtedly, this is because the main theme in War in Heaven concerns the way in which justice directs the cosmos, but it also results from the fact that here justice—the masculine principle—is active and dynamic while the feminine principle of Eros, embodied in the Cup, is passive and dependent on the energy and direction of the masculine. The passivity of the feminine in War in Heaven is something unique to this narrative, for in the rest of Williams's work, even in The Place of the Lion which specifically investigates masculine creativity and wisdom, the feminine principle strives for the grace that produces redemption.

The feminine nature of all containing vessels is one of the central concerns in Erich Neumann's study of the feminine, The Great Mother, where he contends that vessel, goblet, chalice, and grail combine the containing or protective characteristics with the nourishing aspects of the feminine. "The transformative character of these symbols," writes Neumann, "relates to the nourishing of an already-born ego, either in the childhood stage or already independent. . . .

But also these symbols always retain a connection with the elementary character of the Feminine and with the symbols of the womb" (pp. 46-47). The vessel or grail as a symbol of the feminine, then, is associated with the basic functions of the feminine: birth, protection, and nourishment. In so far as the feminine fulfills these duties, it is the Great or Good Mother. As Neumann's study emphasizes, however, the feminine is a psychological construct as well as a biological force, and in Williams's work we are interested in the feminine as a psychic force or a means of obtaining spiritual integration, though the positive aspects of the feminine might very well take the form of providing physical sustenance and protection.[23]

The nourishing, protective, and life-giving aspects of the feminine are obscure in War in Heaven and, consequently, the transformative power of Eros is uncertain. In Shadows of Ecstasy the power of the feminine is clear in Roger Ingram's psychic transformation and in a work like All Hallow's Eve the principle of Eros literally saves the cosmos from destruction, but in War in Heaven there is really no psychic transformation and the regeneration rites at the end are performed by Prester John.

This lack of feminine power may be the result of the fact that there is no strong or convincing female character in the work—Barbara Rackstraw, apart from being Adrian's mother and furthering the plot through her temporary insanity, is weak, uninteresting, and ineffectual. Similarly, the Cup, supposedly the centre of feminine power, is totally passive and manifests its transformative qualities only in conjunction with Prester John. In one sense, one cannot quarrel with this arrangement, since the union of Logos and Eros—John and

the Graal—is the ultimate expression of numinal power; however, the total subservience of the feminine principle implies that Eros has no numinal dimension of its own. In Many Dimensions Chloe Burnett well understands that incarnation depends on both Logos and Eros. Just before she picks up the Stone to perform the sacrificial act which will free the world from turmoil and dissension, she tells the Chief Justice of her dependence on him: "I will wait till you will have it done . . . for without you I cannot go even by myself" (p. 259). Nevertheless, with Arglay's guidance she does act and her actions transform the world. At the end of War in Heaven, on the other hand, the lights and colours of creation flow from the Graal at the direction of Prester John, whose voice, "the sound of creation's movement" (p. 254), directs everything. If creation is to reflect the harmonious union of Eros and Logos, it appears that in this creation myth, just as in the traditional Judaeo-Christian one, Logos is somehow the more important force.

War in Heaven, then, is probably Williams's most patriarchal book—patriarchal in the sense that he elevates the masculine principle above the feminine, and leaves the feminine helpless and dependent. Even in his later works, which are perhaps more matriarchal, Williams provides his feminine saviours with masculine opposites who are at least potentially mature characters, but in War in Heaven all the major characters are men and there is no woman to serve as either an anima projection or a convincing embodiment of Eros.[24] We may deduce, however, from Williams's subsequent treatment of the feminine principle—the rest of his books contain strong and mature women—that he himself was dissatisfied with the way in which he interprets the

relationship between the numinal and phenomenal worlds in War in Heaven, for if God is an androgyne, the feminine aspects of the androgyne are not evident. Lastly, even Prester John's claim that he is Mary, John, and Galahad does not redeem the narrative from its heavy-handed patriarchal bias, for, if John is Mary as well as John, he fails to evince the power of Eros.

In War in Heaven the Graal—the Cup of the Last Supper and of Arthurian Romance—embodies the numinal feminine principle of Eros. It is the prototype of which the chalices used in Communion are the archetypes and just as the sacrament of Communion promises the revitalization of spiritual man, so the Graal in War in Heaven promises the revitalization of the cosmos itself. This Graal, in fact, is the very source and container of creation and through its agency man can return to the innocence of his beginnings. With the exception of the Archdeacon, however, the characters in the narrative fail to realize the truth about the Graal, so that its real significance escapes them. Gregory Persimmons wants the Graal because he believes that it is a source of power; Kenneth Mornington values it because of its associations with great literature; the Catholic Duke of the North Ridings wishes it because his Church has encouraged an inordinate respect for images. Only the Archdeacon who has balanced the Ways of Affirmation and Rejection and, therefore, both affirms and denies the value of images understands that the Graal is a symbol of something greater than itself and that though this greatness inheres in the image, the image itself should not be overvalued. Consequently, when he meditates before the Cup and sees within it the movements of creation, he is aware that "Sky and sea and land were moving, not towards

that vessel, but towards all it symbolized and had held" (p. 137). The Graal in itself, then, even though it contains the world of creation, is powerless. What the Archdeacon reveres and worships is the power behind this object, and within the narrative the power behind the Cup is Prester John.

Naturally, it is not accidental that Kenneth Mornington, while attempting to convince the Duke of the North Ridings of the Cup's authenticity, invokes the name of Jessie Weston and those of several artists who have celebrated the Graal in their poetry: "The Graal," Mornington assures the Duke, "Malory—Tennyson—Chretien de Troyes—Miss Jessie Weston."[25] By mentioning the poets Williams reminds the reader of the Graal's role in literature and implies that another quest for spiritual wisdom and purification has started; by mentioning Weston and her book, From Ritual to Romance (Mornington mistakenly calls it From Romance to Reality) Williams recalls the Graal's position in ritual and myth, as well as its pre-Christian sources. In addition, something after the style of Eliot in his footnotes to The Waste Land Williams directs the reader to Weston's book. According to Weston's anthropological study, the Graal was thought to affect "the processes of Nature and physical life" and to impart "spiritual teaching concerning the relations of Man to the Divine Source of his Being and [to suggest] the possibility of a sensible union between Man and God."[26]

Weston's commentary summarizes the role of the Graal in War in Heaven or, to be more correct, its theoretical role. Ostensibly the Graal, which by containing the wine of the Last Supper and the blood shed by Christ during the Crucifixion and, by virtue of its immemorial

and antique associations with female "reproductive energy" (Weston, p. 75), is a source of physical and spiritual health. Within the narrative, however, the Cup does not appear to fulfill its function as a numinal object replete with the energy required to stimulate spiritual transformation. This is evident when one examines the characters closely connected with the Graal. Mornington dies a gratuitous death, no spiritually wiser at his end than he was at the narrative's beginning; the Duke remains the good Catholic he has always been; the Archdeacon is spiritually integrated at the beginning of the book. Gregory Persimmons does confess his crimes—an indication of some metamorphosis in character—but this is more Prester John's work than the result of a spiritual transformation caused by the Cup. Once again, the feminine qualities of protection, nourishment, and fertility are barely suggested and the kind of spiritual transformation tradition attributes to the Graal does not materialize. At the end of the narrative, it is true, Barbara and Lionel Rackstraw participate in the mysteries of Communion and Creation as Prester John and the Graal renew the phenomenal world, but though they see "the moving universe of stars, and then one flying planet, and then fields and rooms . . . and all in light and darkness and peace" (p. 255), Williams gives little indication that the power of the Graal enriches the spiritual natures of these subsidiary characters.

This is not to say there has been no renewal—in War in Heaven everything works toward renewal and rebirth. The point is that the Graal, even during this ceremony of transformation, remains a passive container of the material of creation. It requires the voice and direction of Prester John—the word of Logos—to complete the cosmo-

gonic act. If in the beginning there was the word and the word was made flesh, in War in Heaven the word is not so much made flesh as it is allowed to direct creation from its empyreal heights. In his later narratives Williams arrives at a point where the separation between the numinal and phenomenal is merely illusory, where nature and supernature interpenetrate, but at the time of War in Heaven he persists in making a distinction between these two realities. With its denigration of the feminine and material world and its elevation of the masculine and ideal world, then, War in Heaven is both patriarchal and Platonic.[27]

The Platonic bent to the narrative is clear in the value Williams places on the masculine and by the fact that "war in heaven" manifests itself in "war on earth." Both the Archdeacon and Dmitri, one of Gregory's infernal trio, realize that their actions and conflicts parallel those of a greater model or form. Furthermore, the Graal, the prototypic Cup, has an archetypal manifestation in the topography of Fardles and its neighbourhood. Williams goes to great lengths to describe the village and in the configuration he suggests that it is easy to discern the shape of the Graal (pp. 40-41). Quite literally, then, the prototypic or numinal Graal has its counterpart in the world of creation. Creation itself is but a variation of an ideal form, the ideal form being the Graal containing the pure substance of creation. The Platonic quality of Williams's thought has been duly noted by another Platonist, C.S. Lewis. In his commentary on Williams's Graal poetry, Lewis writes: "For Williams, as for Plato, the phenomenal world—the world studied by the sciences—is primarily a reflection or copy or adaption of something else."[28] To some extent,

and certainly in War in Heaven, Lewis's comments are correct, but as Williams's concept of incarnation and androgynous union deepens, the Platonic aspects of his thought are muted and the Jungian bent to his thinking becomes more pronounced. In his early works his Platonism causes him to regard the gods as external to human nature, though this is not the absolute truth; in his later narratives "soul" and "psyche" become identical as he, in the manner of Jung, discovers the gods as psychic factors as well as universal powers.

The major difference between War in Heaven and the subsequent works relates to Williams's early view of numinal power as something basically distinct and separate from the world of nature, even if, at times, its energy appears in the natural world. Again a comparison between War in Heaven and some of the later works helps in making the point. In Many Dimensions, Descent into Hell, and The Place of the Lion, to select three examples, there is a real conjunction of word and flesh as the various protagonists, Chloe Burnett, Pauline Anstruther, and Anthony Durrant actually incarnate the god in their flesh and perform the redemptive acts which transform the cosmos. In War in Heaven mortal men and women do not embody the numinal—it is present in Prester John and the Graal.

The Archdeacon would appear to be a perfect character to incarnate both the feminine and masculine aspects of deity. His androgynous nature is suggested twice: first by Mornington's reference to an ancient tradition, "I always used to feel that Archdeacons were a kind of surviving folklore themselves—they seem pre-Christian and almost prehistoric: a lingering and bisexual tradition" (p. 30); and later, by Sir Giles Tumulty's coarse reference to the sexuality of

the priesthood, "They [priests] have dedicated their manhood to the god—they no longer possess virility. They are feminine to the god and dead to the world. Every priest is a kind of corpse-woman" (p. 84). Despite the Archdeacon's androgynous nature—something which parallels his healthy respect for the Affirmative and Negative Ways—the redemptive and re-creative roles in the narrative do not fall to him. When, in a dreadful parody of androgynous union, Gregory and his friends try to wed the Archdeacon's body to the soul of the dead man, Pattison, Prester John, accompanied by the trumpets of judgment, springs from the Graal to mete out justice. The Archdeacon can save neither himself nor his world. Secondly, the Archdeacon has no significant role in the restoration mysteries at the end. Again the Priest-King and his Graal regenerate the cosmos.

There is, then, a great difference between the redemptive figure in War in Heaven and the redemptive figures in the rest of the narratives. Nancy Coningsby in The Greater Trumps restores creation to its natural harmony by sacrificing her ego and incarnating Messias; Lester Furnival in All Hallow's Eve fulfills the feminine function of spiritual transformation by arousing her husband to his inner feminine self and by enduring the destructive force that Simon directs at Betty. In both of these works nature and supernature are intimately enmeshed and eventually become a single entity. War in Heaven, on the contrary, does not include the conjunction of the natural and transcendent worlds. Here the gods do not embody themselves in men and women, so that one has the impression that supernature does not act through nature, rather it directly intervenes and cleans up the problems humanity has created.

If War in Heaven is archetypal in the Platonic sense of asserting an ideal world of which the phenomenal world is a reflection or copy, in Eliade's sense of eternal recurrence, and in the sense that its plot re-tells the myths of Creation and the Fall, it is not truly archetypal in Jung's understanding of the term. There are no interior journeys here and the Jungian principle of discovering the archetypes, discovering the gods as psychic factors, plays no part in the narrative. Shadows of Ecstasy and the other narratives, because they contain both male and female characters, generally include anima and animus figures. Because of the presence of these anima and animus projections the possibility for individuation or spiritual androgyny is open; because of spiritual androgyny the possibility for returning the world to its primal innocence exists. In War in Heaven Prester John appears to function as a Jungian shadow and he incarnates the power of Logos. But Logos, the masculine principle, is incapable of stimulating spiritual transformation, especially when all the major characters are male. On the other hand, the feminine Graal which holds out hope for the psychic transformation of the male characters proves to be entirely under the thumb of the masculine principle. The Graal does not inspire and the only woman in the narrative, in spite of her symbolic crucifixion, is so powerless that she seems to fade from the pages. In the later works, as Williams more and more shows an interest in the inner man, the Jungian dimension of his thinking becomes more definite, and, as one might suspect, his interest in the feminine and in androgyny becomes more pronounced.

As well, in The Place of the Lion Williams perfects his symbolic method, and this advance in the theoretical aspects of his writing

leads to a more lucid and powerful kind of prose. For example, The Place of the Lion dispenses with many of the more bizarre and esoteric elements of War in Heaven because in the former book, Williams's interest clearly lies with the interior demons threatening man's consciousness and not simply with external manifestations of evil. In addition the coyness and pretentiousness of much of the dialogue in War in Heaven disappears in The Place of the Lion where Williams has more control over his material. C.S. Lewis, Williams's friend and critic, recognized the qualitative difference between the earlier and later narratives in his Preface to Essays Presented to Charles Williams. "In the earlier stories," Lewis writes, "there were technical defects which stand between us and the author's meaning. There was a good deal of overwriting, of excess in the descriptions and, in dialogue, of a false brilliance. But this was overcome in the later works and in this respect the distance between War in Heaven and the sobriety and strength of the Descent and the Eve is a remarkable witness to his continually, self-correcting art" (p. 285).

It is difficult to disagree with Lewis's criticism, for in War in Heaven dialogue, the inclusion of so much gratuitous esoteric material, and the black and white distinctions Williams draws between good and evil, stretch the reader's imagination and test his tolerance. The details of Gregory's Black Mass and his consecration of Adrian's soul to "Pater, O Nox et Lux infernorum et domus rejectionis" (p. 92), for example, are silly rather than horrifying. Evil, of course, is in Williams's opinion finally ridiculous, but it is more than ridiculous and this extra "something" is missing. Here it is revealing to compare War in Heaven to All Hallow's Eve or Descent into

Hell, for in these last two narratives the gradual decay of the human soul, accompanied by the degeneration of the intellect, ends in Wentworth's and Simon's lunacy. In these works evil ceases to be merely foolish and the reader feels it as a seductive, potent, and ugly power.

In War in Heaven one can respect Williams's intentions and spiritual insights, but ultimately his method is inadequate to his meaning. More than any of his narratives, War in Heaven depends on simple action for its force.[29] Hence, we follow the Archdeacon and his group, pursued by Gregory and his men, through country lanes and city streets; we are told of the disappearance of a house; we play the game of who has got the Graal. But, in the final analysis, our suspension of disbelief is overtaxed. A few years after he wrote War in Heaven, Williams in his Introduction to The English Poetic Mind said this about the artist's relationship to his reader: "We know so little unless they [the poets] tell us; we feel as they direct us; we are disordered and astray unless they govern us."[30] Williams would have done well to pay attention to his own insights, for though in War in Heaven he gives us much information, his directions and methods of presentation are confusing. This creates a problem in tone: when he means us to feel fear we are amused; when he means us to be amused we are faintly insulted. The problem in tone disappears in Many Dimensions which does not try to terrify us or make us chuckle; the confusion in technique and theory, however, is not resolved until The Place of the Lion.

In conclusion, Shadows of Ecstasy and War in Heaven are important in understanding the development of Williams's androgynous vision.

Here we can see the seeds of the concept which gradually captures the artist's imagination and reaches full expression in Descent into Hell and All Hallow's Eve. The social importance of Williams's vision is apparent in contemporary feminism with its plea for an end to sexual polarization; its centrality to Williams's art and thinking cannot be overestimated. The androgyne represents a restoration to the unity prevailing at Creation and this homogeneity promises regeneration and redemption. Williams imagines a world which is redeemable because it is androgynous in its spiritual impulses.

Notes

[1]C.G. Jung, The Portable Jung, ed. and intro. Joseph Campbell (New York: Viking Press, 1971), p. 321.

[2]June Singer, Androgyny: Towards a New Theory of Sexuality, intro. Sheldon S. Hender (New York: Anchor Books, 1977), p. 6.

[3]The androgyne is not to be confused with the hermaphrodite. The androgyne differs fundamentally from the hermaphrodite. If the hermaphrodite biologically unites male and female, the androgyne psychically unites the feminine and the masculine. Here Mircea Eliade points out that in antiquity, "the actual hermaphrodite was considered an aberration of Nature or a sign of the gods' anger and consequently destroyed out of hand. Only the ritual androgyne provided a model, because it implied not an augmentation of anatomical organs but, symbolically, the union of the magico-religious powers belonging to both sexes." (Mircea Eliade, The Two and the One, trans. J.M. Cohen. (London: Harritt Press, 1962), p. 100. One should also point out that masculine and feminine are not necessarily to be equated with male and female. For example, the spiritually complete character in Williams's fiction is both masculine and feminine psychologically speaking.

[4]We know from Anne Ridler's introduction to The Image of the City that by 1917 Williams was familiar with the idea of androgyny in mystical texts and especially with the Tetragrammaton which symbolizes, among other things, androgynous union.

[5]Plato, of course, never used the term "archetype" in his "Theory of Forms." The "Theory of Forms" or the "Theory of Ideas" and the relationship between the Ideas and their images are postulated in The Republic, especially Book V and Book VI.

[6]Carolyn Heilburn, Towards a Recognition of Androgyny (New York: Harper and Row, 1974) writes: "If 'feminine' resounds throughout . . . with the echoes of lost virtue, while 'masculine' thuds with accusation of misused power, this is a reflection on our current values, not on the intrinsic virtues of either 'masculine' or 'feminine' impulses. Humanity requires both" (p. xvii). Heilburn's statement might also serve as a comment on Williams's art, especially when one remembers the patriarchal nature of western culture and religion.

[7]Charles Williams, Shadows of Ecstasy (1933; rpt. Grand Rapids: William B. Eerdmans, 1970), p. 148. All future references to Shadows of Ecstasy are to this edition and will be identified by page numbers in parentheses.

[8]Rudolf Otto, The Idea of the Holy claims that "The numinous is . . . felt as objective and outside the self" (p. 11). Here Otto and Considine appear to be in agreement, except that Otto views the

experience of the numinous from a Christian perspective, whereas Considine wishes to utilize the experience of the numinous in his war to combat mortality.

[9]The Puritan Divine Jonathan Edwards appears to be half way between Williams and Considine. If Considine negates the world of images and Williams affirms it, Edwards appears to affirm nature but distrusts man's skill in interpreting it. Perry Miller, Errand into the Wilderness (Cambridge: Harvard University Press, 1956) writes that: "Edwards went to nature, in all passionate love, convinced that man could receive from it impressions which he must then try to interpret . . . . Edwards sought the 'images or shadows of divine things' in nature, but could not trust his discoveries because he knew man to be cut off from full communion with the created order because of his inherent depravity" (p. 185).

[10]In Shadows of Ecstasy Williams writes that Philip in his vision of Rosamond comes close to St. Augustine's definition: "God is a circle, whose centre is everywhere and His circumference nowhere" (p. 36). In The Figure of Beatrice he correctly attributes the maxim to St. Bonaventura, though here the language is slightly different: "God is a circle whose centre is everywhere and whose circumference nowhere" (p. 24). In any case, Williams makes liberal use of the maxim throughout his writings and particularly in his mythic narratives. Not only does Philip perceive Rosamond this way, but Chloe Burnett sees Lord Arglay like this, and Richard Furnival thinks of Lester in these terms.

[11]Besides Isabel, most of Williams's female characters, especially his heroines, refer to themselves as "fools." Sybil Coningsby in The Greater Trumps is the most outstanding example of the fool with "heaven's sense," but her niece, Nancy, as well as Chloe Burnett, Pauline Anstruther, and Lester Furnival all show some "heaven's sense" and at one time or another call themselves fools.

[12]The uninitiated Roger Ingram reminds one of Ed Gentry at the beginning of James Dickey's mythic narrative Deliverance. Ed has developed "sliding" or "getting by" into a fine art, while Roger "gets by" through using his arrogance to create distance between himself and his world. Both men shed their protective dress and mature into full personalities after experiencing their inner feminine selves.

[13]H. Rider Haggard, She (1887; London: Hodder Paperbacks, 1971), p. 232.

[14]Implicit to Isabel's statement is a link between the hunter and the artist—each contends with great and mysterious powers in order to fulfill his quest. Moreover, the shaman is a kind of artist who first developed in hunting societies. The concept of the artist as shaman is common in Williams's narratives and is most fully delineated in The Place of the Lion.

[15]M. Esther Harding, Women's Mysteries: A Psychological Interpretation of the Feminine Principle as Portrayed in Myth, Story and Dream, intro. C.G. Jung (1935; rpt. New York: Bantam Books, 1971), p. 32. Since Shadows of Ecstasy was written in 1925 Williams could not have read

Harding's book when he wrote his first mythic narrative.

[16]For an analysis of the feminine and water symbolism see Erich Neumann, The Great Mother: An Analysis of the Archetype, pp. 47-48, 51, 217-18, 221-22, 286.

[17]Not surprisingly, when we consider his interest in androgyny, Williams was intrigued by Shakespeare's Ariel. This figure, along with Prospero, contributes to one of the major themes in Descent into Hell.

[18]One suspects that Williams is having fun at the expense of New Criticism, besides telling us something about Roger Ingram.

[19]Charles Williams, War in Heaven (1930; rpt. Grand Rapids: Eerdmans, 1972), p. 204. All subsequent references to War in Heaven will be to this edition and will be indicated in the text by page numbers in parentheses.

[20]Regeneration through repetition is the central principle of Mircea Eliade's seminal work Cosmos and History. War in Heaven, then, which celebrates regeneration through repetition of the cosmogonic act is archetypal in Eliade's sense of eternal recurrence.

[21]It would be a mistake to presume that the presence of an Archdeacon in the narrative makes War in Heaven a strictly Christian work. First, the Cup and the myths associated with it do not belong exclusively to Christianity. Secondly, Williams's view of the clergy is not always complimentary. One need only mention Ian Caithness in Shadows of Ecstasy whom Roger Ingram regards as another Caiaphas.

[22]C.G. Jung, Memories, Dreams, Reflections, recorded and ed. Aniela Jaffé (New York: Vintage Books, 1963), pp. 398-99.

[23]The positive aspects of the feminine in Charles Williams are not usually associated with biology, but in the works of John Steinbeck and William Faulkner, for example, the transformative power of the feminine is frequently symbolized by woman's physical creativity. In the final analysis, however, all three writers are concerned with the transformative power of Eros.

[24]One might argue that Barbara Rackstraw serves as a projection of her husband's anima, and while such an argument may be sound, it is still true that Barbara and Lionel are peripheral characters and that any change in either comes through the agency of Prester John.

[25]Weston's book was first published in 1920. By mentioning it here, Williams implies that he was familiar with it.

[26]Jessie L. Weston, From Ritual to Romance (1920; rpt. New York: Doubleday and Co., 1957), p. 202.

[27]In view of the Platonic bent to this narrative, it is noteworthy that War in Heaven is the only piece of Williams's prose fiction which does not have an artist or a creative personality as one of its characters. Artists, of course, were banned from Plato's ideal republic.

[28]C.S. Lewis, "The Establishment of Arthur," in Arthurian Torso, intro. Mary McDermott Shideler (Grand Rapids: William B. Eerdmans, 1963), p. 285.

[29]Lawrence R. Dawson, "Reflections of Charles Williams on Fiction," discusses the influence of the detective story on Williams's prose fiction. According to Dawson, Williams wrote eighty-five reviews of detective fiction and murder stories (p. 23). Williams's opening line in War in Heaven seems a direct steal from this genre and the rest of the narrative, with its emphasis on suspense and action, reflects the influence of this kind of fiction. As well, Dorothy Sayers was one of the "Inklings," and though Williams would not have known her when he wrote War in Heaven, her detective stories may have influenced the narrative.

[30]Charles Williams, The English Poetic Mind (Oxford: Clarendon Press, 1932), p. vii.

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