EROS AND THANATOS IN THE NOVELS OF ROBERTSON DAVIES

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ABSTRACT

The core of this thesis inheres in the notion that Robertson Davies consistently envisions society as a battlefield on which two antithetical forces continually strive; those forces are Eros (Life) and Thanatos (Death).

Although this thesis looks specifically at the novels, the introductory chapter deals with some of the plays in relation to the values that gravitate around each pole. In general, Thanatos, which grips Canadian society, is dominated by the intellect, to the exclusion of the emotions; Eros, on the other hand, is concerned with the sources of pleasure; thus, those who are Eros-men are connected in some way with the arts, or, in the later novels, with magic and the unconscious.

The novels themselves trace the movement of Davies's mind from the severely reductive view of society in Tempest-Tost and Leaven of Malice to the more sympathetic treatment of man in Fifth Business and The Manticore. The Eros-Thanatos conflict, however, never disappears from Davies's thought. It merely becomes slightly submerged in Fifth Business and The Manticore.

ABBREVIATIONS

In lieu of footnoting direct quotations from Davies's works, I have simply placed the reference material in brackets immediately after the quotation involved. In the introductory chapter, quotations are followed by the name and page of the Davies work from which it originates. In the chapters which deal with specific novels, I have merely placed the page number after the quotation. If a quotation comes from a book of Davies's but not the book being discussed in the chapter, the procedure is the same as in the introductory chapter. The texts I am using are found in the bibliography. There are no quotations from Davies's work in the concluding chapter. All other quotations and references are footnoted in the regular manner.

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I

INTRODUCTION

In an enlightening critical study on the creative works of Robertson Davies, Elspeth Buitenhuis provides the reader with some interesting observations. Central to her study is the notion that Davies's characters divide into two groupings - the Apollonian and the Dionysian. These terms are, of course, taken from Friedrich Nietzsche's work The Birth of Tragedy. In his book Nietzsche discusses the two opposing sets of values that the two Greek gods Apollo and Dionysus represent. In short, Apollo is the god of rationality, restraint, and order; Dionysus is the god of irrationality, ecstasy, and chaos. These are the "two pillars of consciousness."[1]

In order for society to be healthy, the intellect (Apollo) and the body (Dionysus) must live in vigorous harmony. For Davies, Canadian society lacks this balance. All too often Apollonian values, with their emphasis on the unimaginative use of the intellect, utility, and the denial of pleasure, exclude the Dionysian. In such a situation, as in Fortune, My Foe, the healthy life of the intellect, that is, intellect connected with the arts, is forced underground. Sterile intellect, that is, intellect used exclusively for pragmatic purposes, discourages healthy social growth. For example, Davies's play Eros at Breakfast portrays the intellect as being a love-inhibiting force.

In Eros at Breakfast, the reader is taken inside the body of a typical Canadian male who is in the midst of his first love affair. The characters of the play represent the various parts of the body; the action of the play consists of the reactions that the different parts of the body have to the experience of love. The basic conflict occurs between Aristophontes who represents the intellect and Chremes who represents the Solar Plexus, the seat of emotion.

As representative of the intellect, Aristophontes represents all that is sterile in Canadian life. He is worried that love will upset the routine of the educational process. His only interest is keeping the Canadian youth "'dead level'" (Eros at Breakfast,9). This new love affair will distract the young Canadian from receiving a properly dull Canadian education. Furthermore, Aristophontes devotes himself to order and bureaucracy. For Aristophontes, love is a matter of calculated routine that will come only after the goals of sterile intellect have been achieved.

On the other hand, Chremes, as director of the Solar Plexus department, fights the intellect in order to assert the primacy of feeling. Chremes tells Aristophontes: "'Intelligence isn't the only way of finding things out, as every department knows but your own, Aristophontes'" (Eros at Breakfast,18). Throughout the play Aristophontes is made to appear ridiculous; Chremes, on the other hand, is seen in a positive light. Thus Aristophontes's attempt to ridicule the Solar Plexus as the home of the baser instincts is undercut by his

own personality. Davies makes the point that the Canadian attitude which sees the body as inferior to the intellect is absurd. Chremes notes that the body is the source of spontaneity, joy, and sport. Denial of the body, then, is the denial of happiness.

It is unfortunately true that Canadian society is premised on the denial of the body. The negation of the instinctual self is perpetuated by those who hold positions of power in Canadian life. In his play Davies sees the parent as the life-negating force in the family relationship. Thus, it is significant that in Eros at Breakfast the Solar Plexus wishes that the mother of the Canadian male were dead. Indeed, the symbolic killing of the parental bond is a psychological necessity for freedom. This is a theme which illuminates all of Davies's work. Significantly, then, Aristophontes is all for maintaining the attachment. Ironically, he says: "'She [the mother] is completely wrapped up in him'" (Eros at Breakfast, 13). As long as Canadians fail to break the morbid bond with the parent, the free play of the body will be stifled. In Eros at Breakfast, the young Canadian male takes the first step to freedom by not telling his mother who has written him the love letter. Thus, in Eros at Breakfast there is a triumph of love over the intellect, of emotion over reason, of the body over the head. As the play ends, Aristophontes is seen "in despair ... drinking directly from the decanter" (Eros at Breakfast, 28-29).

It is possible to see Davies's work in a Freudian context also. Of course, that this should be is no accident. Both Freud and

Nietzsche participate in what is generally called the Romantic Rebellion. Ironically enough, Freud's contribution to the Romantic Rebellion is made through the medium of science. Nevertheless, Freud himself knew that his discoveries of human psychology were merely scientific proofs of what artists had known for a long time.[2] Davies, too, participates in this Romantic trend. Asked whether he is a Classic or a Romantic, "Davies unhesitatingly sides with the latter."[3] Davies's play At My Heart's Core furnishes one with an example of the Freudian influence.[4]

The play is, without doubt, an allegory. The Strickland sisters represent the joyless but dominant and established attitudes in early Canadian life.[5] These are the values of the Freudian superego. This is the world of the Family Compact--a world of smug, narrow, righteous ideas with respect to morality and government. The Strickland sisters and their ilk refuse to admit into their consciousness the Dionysian quality of the wilderness. They repress any manifestations of the id. As a result, the ego, that is, consciousness, is dominated by the repressive, puritanical, authoritarian superego. In At My Heart's Core the values of the superego are the values of the British homeland.

The unconscious of a people is represented by its poets. Phelim is the poet of At My Heart's Core. His behaviour contravenes accepted modes of conduct in Upper Canada. In his poetry Phelim is able to give expression to unconscious desires because he makes "'poems and tales [that] are rooted in the mighty past'" (At My Heart's Core, 24).

The poet's goal is to give conscious expression to unconscious desires through the medium of art. As Freud has said, the goal of psychoanalysis is to make the unconscious conscious.[6] However, the Strickland sisters repress the unconscious. Thus, Phelim is locked out of the house. Once the poet is refused admittance into society, however, society immediately becomes vulnerable to destructive, daemonic influences. Thus, Cantwell, the real devil of At My Heart's Core, is admitted freely into the house whereas Phelim, locked outside, tries in vain to warn the ladies of the truth. Literally and symbolically, they do not hear him. The poet's function is to integrate the instinctual impulses of the id into conscious mind. The Canadian mentality shuts out any hint of animality. Phelim says: "'We're the songbirds that aren't wanted in this bitter land, where industrious robins and political crows get fat, and they with not a tuneful chirp among the lot of 'em'" (At My Heart's Core, 41). With an attitude to artists as Phelim describes, the Strickland sisters and Mrs. Stewart become easy prey for the satanic Cantwell.

It is easy to understand, then, why art becomes a crucial value of Davies's vision of life. Art integrates the unconscious mind with consciousness. Without a recognition of the unconscious, psychological health is impossible. Certainly, Freud and Davies are aiming at the same truth. Freud proposes that "civilization is based on permanent subjugation of the human instincts"[7] and that "happiness must be

subordinated to the discipline of work as a full-time occupation, to the discipline of monogamic reproduction, to the established system of law and order."[8] Freud sees that every individual lives out the history of mankind in his own life. Childhood corresponds to that time in history prior to civilization, prior to social order. The growth to adulthood corresponds to the growth of mankind to civilization. However, something profound is lost to man as he makes the transition from childhood to adulthood. This something is the capacity for play, the capacity for instinctual life. Herbert Marcuse charts the change:[9]

From	To
immediate satisfaction	delayed satisfaction
pleasure	restraint of pleasure
joy (play)	toil (work)
receptiveness	productiveness
absence of repression	security

In Freudian psychology, the poles are named the pleasure principle (childhood, Dionysus) and the reality principle (adulthood, Apollo).

In order to establish civilized life, man is forced into an ascetic behaviour that negates the desire for freedom and play. "Unfreedom and constraint are the price that must be paid"[10] for the defeat of the pleasure principle. Furthermore, because man refused to give vent to the instinctual life, a duality developed between the intelligence and the emotions, between the head and the body. Thus, in civilized life, pursuits of the intelligence have generally been perceived as pursuits that ennoble and glorify man. Conversely, pursuits

of the flesh have been regarded as pursuits that debase and dishonour man. In other words, rationality is glorified; animality, demeaned. Despite this tendency to denigrate the life of the body, the unconscious retains the memory of childhood. Thus, neurosis is caused by the conflict between man's unconscious desires and the harsh realities of the civilized world.

Art, then, becomes a means by which civilized man is able to recover his unconscious self, his instinct for play. Canadian society, however, is an extremely rational one. It is the incarnation of the reality principle and its utilitarian values. Thus, the artist struggles valiantly to infuse pleasure-giving values into a dead society. An excellent example of the struggle that artists must undergo is represented in Fortune, My Foe.

The society portrayed in Fortune, My Foe divides roughly into two categories--the enlightened and the obtuse. Enlightened characters such as Chilly Jim, Nicholas Hayward, Idris Rowlands, and Ed Weir are all suffering people because the obtuse hold power. In such a society, intellectuals are forced into one of two positions. Nicholas Haywood sees that he must flee to the United States in order to advance his intellectual life. To remain in the stifling atmosphere of Canada is to become an embittered cynic like Idris Rowlands.

Mrs. E. C. Philpott (Mattie) and Orville Tapscott represent the obtuse. They are the "'Moral Element'" (Fortune,My Foe, 60) who are interested in art provided that it does not interfere with "'good works and clean fun'" (Fortune, My Foe, 60). According to people like Mattie

and Tapscott, art usually does interfere with their ridiculous notions of social enlightenment. Mattie and Tapscott attempt to bring their benighted ideas of modern educational techniques to bear on Szabo's art. Szabo is, of course, horrified at the ideas. Furthermore, these "'frost-pinched Canadians'" (Fortune, My Foe, 49) ruin Szabo's performance of Don Quixote by their provincial outlook. Mattie does not want to show a play to children in which the hero is maladjusted. The power of these people and their righteousness place Canada in the grip of life-diminishing buffoons. Ed Weir says "'They have a simple belief in their own power to do good'" (Fortune, My Foe, 96). Unfortunately it is this simple belief that makes Mattie and Tapscott extremely dangerous.

Despite the demise of the puppet show at the hands of the obtuse, the people who are involved in the show come to life in consequence of their close contact with the artistic process. Why this should be so is, perhaps, best explained by Norman Brown who in discussing Freud's Wit and the Unconscious says:

> The function of art--Freud says "wit"--is to help us find our way back to the sources of pleasure that have been rendered inaccessible by the capitulation to the reality principle which we call education or maturity--in other words to regain the lost laughter of infancy.[11]

Art, then, is an involvement with a life-affirming process; art lifts one out of his boring, everyday circumstances; it infuses people with

"'a holy fire'" (Fortune, My Foe, 46) and "'a religious feeling'" (Fortune, My Foe, 76) that transcends the utilitarian values of rational society. As a result of their involvement with the arts, the enlightened characters change significantly. Nicholas Hayward sees that if Szabo can stay to work in Canada, so can he. Idris Rowlands changes from an embittered cynic to a mellower, more compassionate man. In general, then, negation and despair are replaced by affirmation and hope.

Despite Davies's obvious affinity with Freud in the plays (this influence is clear in the Salterton trilogy also) one must guard against the view that the forces of the id (Dionysus) are always admirable and the forces of the superego (Apollo), always reprehensible. Davies must not be confused with the view that some American writers such as Barth, Miller, and Kerouac take that Apollonian restraint must be eradicated and replaced by Dionysian exuberance. As Buitenhuis points out, although Davies is a romantic, he does exhibit an admiration for the classical virtues of "discipline, balance [and] form"[12] in his writing. Furthermore, as Buitenhuis again points out, Cobbler, though he is an eccentric, is basically a conservative.[13] Whereas an excessive figure like Revelstoke would be a hero in the works of Barth, Miller, or Kerouac, in Davies he is seen, for the most part, negatively because he fails to harness Dionysian energy. Davies's ideal characters, then, always work, if they are to be effective, within a framework of order. Whereas Barth's, Miller's, and Kerouac's heroes are committed to Dionysus, Davies's heroes participate in a

dynamic dialectic in which they must provide for both halves of the personality. The Dionysian character of Davies's work, then, exists not because Davies himself is philosophically committed to the idea of primal energy per se, but because Canadian society, as he sees it, is overly rational. There is a lack of balance; in other words, Canadian society excludes the emotional values of love and playfulness.

The perfect Davies character, then, is one in which rational and irrational elements have found some kind of balance. In order to encompass this balance, I have chosen to see Davies's work in terms of Eros and Thanatos. Davies himself has used these terms on more than one occasion to describe his vision of life. Perhaps the most lucid articulation of these terms appears in Davies's play Overlaid.

Overlaid features a battle of wills between Pop, the play's Eros-figure, and Ethel, Pop's daughter and the play's Thanatos-figure. Pop comes into some money; he wants to spend it in an orgy of physical pleasure in New York City; Ethel wishes to buy a headstone for the family plot. It is immediately apparent where Davies stands with respect to each character. Pop is a sympathetic character; he is vitally interested in life; he seeks to enrich himself through contact with the arts in the form of radio opera. Ethel, on the other hand, is an unsympathetic character; her interest in securing a headstone for the family plot is a symbolic representation of her spiritual morbidity. Ethel's commitment to Thanatos is also suggested by her disapproval of Pop's interest in carnality and the arts. Ethel's life of

"narrow respectability"[14] marks her as a stunted human being; her only concerns are with stultifying religion, oppressive duty, and life-denying work. Contrariwise, Pop searches for new and enspiriting dimensions of experience; he seeks to transcend the confining limits of parochial rural life: "'I've had a bellyful 'o duty. I've got somethin' in me that wants more than duty an' work'" (Overlaid, 103). This interest in things outside himself is the desire for romance, imagination, and playfulness; the arts fulfill Pop's need. However, in order to reflect the true state of Canadian life, Davies allows Ethel to triumph over Pop in the battle for insurance money. Not only does Davies see that "society is the battleground where these two armies [Eros and Thanatos] continually fight for supremacy,"[15] but he also sees that in Canada Thanatos is the victor. As Pop is overlaid by Ethel, so is Eros overlaid by Thanatos in Canadian society.

Canadian life is firmly in the grip of Thanatos because it has inherited the values of the garrison:

> The garrison is a closed community whose values, customs, manners have been transported virtually intact from some other environment and are little influenced by their new surroundings. It is a stage of occupation. The emotions and relationships sustained by lack of assimilation or reconciliation can be quite foreign to either world.[16]

As we have already seen, At My Heart's Core represents an excellent example of the garrison mentality. Davies himself makes an insightful comment regarding the nature of the people who came to settle and rule Upper Canada. They "were transplanted English and Irish people,

grappling courageously with a new country, but they brought their intellectual furniture with them, and they never changed it."[17] Furthermore, "it never occurred to ... [them] to think that in a new land social values might be different."[18] Clearly, the Canadian societies that Davies depicts in his novels are the spiritual inheritors of the garrison culture.

The way out of this deadening effect of the garrison culture is through art. Art and Eros become equated in Davies's work. (In the Deptford novels, Eros is equated with magic, legend, and the unconscious.) Eros is the yearning for higher forms of being, for wider dimensions to experience and personality. Rollo May describes Eros in this manner: "Eros [is] an external reaching out, a stretching of the self, a continuously replenished urge which impels the individual to dedicate himself to seek forever higher forms of truth, beauty and goodness."[19] Thanatos consists of the negation of these ideals.

To sum up: this thesis is concerned with Eros (life-enhancing characters and societies) and Thanatos (life-diminishing characters and societies) as these qualities are manifested in Davies's novels. I do not mean that Eros is to be equated with the irrational, nor Thanatos with the rational. Eros embraces primal energy within a structure of order; Thanatos involves extremism in either direction. As Davies himself has stated, "it is just as easy to be a classic fool

as a romantic fool; intellectual abandonment to the prevailing tide is all that is wanted" (A Voice from the Attic, 343).

II

TEMPEST-TOST

Critics of Davies's creative writings such as Elspeth Buitenhuis, Hugo MacPherson, Ivon Owen, and Robert G. Lawrence have commented, some of them detrimentally, upon Davies's penchant for reductive characterization. In the Salterton trilogy, especially in Tempest-Tost and Leaven of Malice, Davies, quite openly, divides his characters, for the most part, into two distinct categories: "those of whom he approves, who are consequently idealized; and those of whom he disapproves, who seldom have any redeeming qualities."[1] This type of reduction is not confined to Davies's novels; indeed it informs his dramatic works and the Marchbanks books also. In The Table Talk of Samuel Marchbanks, the narrator notes that life consists of two types of individuals:

> I am powerfully reminded of Théophile Gautier's division of men into two groups, The Flamboyant and The Drab; my sympathies and loyalites are always with the Flamboyant, of whom Churchill is one, though his followers are mostly Drabs. But this is very much the age of the Drab--the apotheosis of the Squirt. The Squirts and Drabs are not worth much singly, but when they organize into gangs and parties they can impose Drabbery and Squirtdom on quite a large part of mankind (The Table Talk of Samuel Marchbanks, 31-32).

Davies sees life in terms of a battle in which those who enhance life are pitted against those who diminish it; in other words, Davies

like Freud, sees that existence is a struggle between Eros (Life) and Thanatos (Death).

Even a cursory reading of Tempest-Tost, Davies's first novel, reveals that the characters conform to this reductive vision of life. Of the major characters, those who represent Thanatos are Nellie Forrester, Professor Vambrace, Mrs. Bridgetower, Roger Tasset, and Hector Mackilwraith; those who represent Eros are Valentine Rich, the Websters, and Humphrey Cobbler. Solly Bridgetower and Pearl Vambrace are also admirable characters, but their relationship with their respective parents requires that they be classified as qualified Eros-figures. It is not difficult for the reader to distinguish between the two groups. Davies has his own idea of what the ideal human being should be like; the extent to which each character is attuned to the Davies ideal is the extent to which each character is admired or condemned. In Tempest-Tost the characters, quite simply, with the exception of Pearl and Solly, achieve the ideal or fail to achieve it. The ideal is centred on Davies's notion of Taste.[2] The touchstones of Taste are food and drink, books, and the arts. In Tempest-Tost Canadian society is depicted as having no Taste. There are, of course, characters who possess ideal attitudes, but on the whole, they are constantly struggling, not always successfully, against the life-thwarting grip of Thanatos-characters. Canadian society is firmly in the clutches of the righteous and the smug.

Salterton is the microcosm of Canada. Evangelical religion has a strong hold on the minds of the inhabitants. Thus, the

ethic of pain and joylessness permeates Salterton life. In general Salterton is characterized by an ultra-conservative, sterile, desiccated population. It is a society that supports only strictly utilitarian values. As Solly Bridgetower points out, Canadians have "'very little ceremonial sense'" (185); this utilitarian attitude to life has produced a complacently secure and boring society. Consequently, Canadians lack vitality.

This lack of vitality is seen in most of the Saltertonians who gravitate around the Little Theatre. These people are typical examples of the cast of mind that informs the collective Canadian psyche. This psyche is made conspicuous by its denial of any form of pleasure. Thus, anyone who derives any pleasure out of life becomes the object of jealousy, vicious gossip, and moral outrage. Indeed, morality in Salterton is merely sublimated resentment. The wealthy Mr. Webster, for example, is subject to the littleness of mind of his fellow townsmen:

> Indeed, there were people of advanced political opinion in Salterton who could not imagine that one man with two daughters could really want so large a house as St. Agnes' all to himself, for any reason except to spite the workers and mock their less fortunate lot. These advanced people pointed out that a man could only be in one room at a time, sit in one chair at a time; therefore a man whose desires soared beyond one room with a chair and a bed in it was morally obliged to justify himself (13).

Because the Saltertonians deny all forms of pleasure, the

well-springs of life, from which the waters of human vitality are customarily drawn, have become dried up; sexuality especially is cut off from conscious experience. Sexy Torso Tompkins is allowed a part in the play only because Val Rich, in from New York, realizes the Torso's potential. Had the casting been left completely to Nellie Forrester, one can be sure that the Torso would have been refused a part because as Nellie says, "'she's an awful one for the boys'" (112). Repression of sexuality is merely one aspect of a general repression of homo ludens. Since art is one of the areas where man expresses his playfulness, one could rightly expect that the citizens of Salterton would know little about it. Indeed, had Val Rich not been able to direct The Tempest, it would have, undoubtedly, flopped. As it happened, the locals almost ruin the performance anyway; Vambrace's ridiculous attempt to eat grapes during Prospero's most famous speech and Mackilwraith's ludicrous attempt at suicide between the fourth and fifth acts almost destroy the play. As a further witness to Saltertonian insensitivity to art, Hugo MacPherson remarks: "In the jejune and complacent community of Salterton ... it is impossible to find people who might appropriately be cast in the various roles of The Tempest."[3] The dullness of the citizens of Salterton vis-a-vis the dynamic quality of Shakespearean characterization provide for incongruous but unavoidable casting; thus Professor Vambrace is cast as Prospero; Mackilwraith is Gonzalo.

The Canadian lack of spontaneity and joy infiltrates every facet of activity. Witness, for example, Mrs. Leaky's party. Her party is given because she is jealous of her husband's new-found social life. This jealous motivation is, of course, never allowed to be crassly articulated as such; it reaches the surface as social obligation. Mrs. Leaky says to her husband:

> "You can't very well go on eating everywhere, week in and week out, without Repaying Hospitality. We don't want people to think we're cheapskates .... If other people are having the cast in after rehearsal, we'll do it too. So you'd better invite the whole tribe next Friday night and get it over with" (163).

There is no sense of excitement or exuberance; the party is, of course, a bore. The food is unpalatable; Mrs. Leaky's conversation, insipid. Furthermore, "the party took on a strongly Ontario character" (165); the sexes separate into two different rooms though male and female yearn for one another. Then, at an appointed hour, Mrs. Leaky's lady friends arise to leave; by this ploy, Mrs. Leaky, having lived up to her social obligation and having slaked her jealous thirst, dispenses with her duty.

Not content with his mordant criticism of the Leaky party, Davies renders it more ridiculous through an emphatic contrast. The Fielding party is a total success. In contrast to the Leakys, the Fieldings are "jolly people" (167). The food is delicious and the liquor flows abundantly. The party is marked by its exuberance:

> As Mr. Fielding was more hospitable than discreet the party at the end of an hour was lively and noisy. At the end of the second hour, square dances were being performed .... The party broke up at midnight; several people kissed Miss Cora Fielding goodnight, and everybody assured the older Fieldings in merry shouts that they had a wonderful time (167-168).

The Fielding party is, however, only a single oasis in the vast desert of Canadian life. For the most part, repression of pleasure is the Canadian watchword.

Associated with the repression of pleasure is the need for pain. The love of pain is an inheritance from the puritanical beliefs upon which the country was founded. Hector Mackilwraith, whose father is a gloomy Presbyterian minister, loves asceticism. As he is about to attempt suicide, Hector says: "'O Lord, take Thou a live coal from off Thine altar and touch our lips'" (270). Val Rich is miffed because the actors are desperately worried concerning the success of the performance. Solly has to explain to Val that she has failed to chastise the actors sufficiently. Solly elucidates the psychology:

> "They are sacrificing to our Canadian God .... We all believe that if we fret and abuse ourselves sufficiently, Providence will take pity and smile upon anything we attempt .... We are devil worshippers, we Canadians, half in love with easeful Death. We flog ourselves endlessly, as a kind of spiritual purification" (250).

The love of pain and repression of joy form the sado-masochistic complex which is implicit in the mental processes of

Canadians. On the one hand, the Canadian harshly represses the agents of joy within the society; on the other hand, when the whip of authority is in the hands of Canadian institutions, the individual submits gladly to psychic subjugation. Hector Mackilwraith's adoration of the Department of Education attests to this insight.

Indeed, the educational system is one of the reasons why Canadians seem to be caught in an endless, self-perpetuating lifelessness. In Tempest-Tost education is solidly in the grip of Thanatos. Nellie Forrester remarks that those people who remain in Canada to be educated are unspoiled; those educated elsewhere return, according to Nellie, with an air of arrogance. There is a perverted truth to what Nellie says. Those who are Canadian educated remain unspoiled because they have not experienced mind-expanding contact with foreign ideas; those who are foreign educated appear arrogant because they can now see and smell the stale air of the Canadian atmosphere. One notes that most of the admirable characters have some connection with the outside world;[4] Solly goes to university in Cambridge, Val Rich is involved in New York theatre, Tom and Cobbler are foreign born. Implied in Davies's position on Canadian education is the idea that if one remains in Canada to be educated, one necessarily limits oneself to the attitudes of the garrison. Education in Canada, like Canadian life itself, is turned inward upon itself. New ideas, new modes of living, are seen as threats to the cozy complacence of Canadian society. Canadians, then, are psychologically incestuous people; incest is

inherent in the garrison mentality. The Canadian educational system merely preserves antiquated and sterile ideas. Thus, Salterton society, the Canadian microcosm, is dominated by a limiting, growth-inhibiting philosophy; it is a philosophy that is impervious to the outside world.

Aggravating the incestuous nature of Canadian ideology is a strictly utilitarian approach to life. This utilitarianism is typified in Davies's satiric depiction of the Normal School, an institution that educates teachers to be teachers. One learns, there, how and when to open windows, how to negotiate a pay raise, and how to use the strap; Normal School attempts to replace the "burning enthusiasm" (87) to teach, which prospective teachers should have, with a cold, rational modus operandi. Exuberance is supplanted by practicality. The human factor is left out of the Normal School curriculum. Emotion is demeaned; intellect, elevated. As a crowning ceremony in honour of the god Intellect, the male and female making the best academic record at Normal School are expected to escort one another to the final ball. Enthroned intellect is raised on high for the lesser mortals to worship from below. Davies satirically says:

> Like crowned heads when a royal marriage is in prospect, they had little personal choice in the matter, their academic position determined their relationship to one another, and if either happened to have a morganatic attachment to some less brilliant member of the class, that unworthy affection had to be suppressed for the evening of the "At Home" (223).

Intellect without emotion inhibits human growth. (This is a theme that Davies constantly explores throughout his novels.) Canadian society worships Intellect; thus, Thanatos holds Canada in its mighty grip. Yet, there are Canadians who attempt to shake the complacent pillars of established power. These are the Eros-figures. It is the conflict between Eros and Thanatos that forms the heart of Tempest-Tost. Davies renders the conflict through a series of contrasting and interlocking relationships. There are three main contrasts: Nellie Forrester with Val Rich, the Bridgetower-Vambrace family milieu with that of the Websters, and Hector Mackilwraith with Humphrey Cobbler.

Nellie Forrester typifies Salterton society. Both Solly and Cobbler see the insidious effect that she has on those around her. Cobbler says: "'When Nellie is in one of her efficient moods all passions are stilled in her presence'" (173). Solly says that with her "'insufferably cosy mind'" (173), Nellie "'makes everything seem so snug and homey; she wants to be a dear little Wendy - mother to us all'" (173). The motherly influence that she exerts is one that attempts to dominate those around her. That she is the prime mover of the Little Theatre is a sad comment on the state of art in Salterton and, by extension, on the state of homo ludens in Canada. Freddy Webster calls her "'Old Ma Forrester'" (20). The reference to age is significant, for Davies seems to equate vitality with youth and beauty and sterility with age and ugliness.[5] Nellie's actual knowledge of the nature of the theatre is, at best, half thought out. Furthermore, her insistence

that the Little Theatre has abandoned "'amateur theatricals'" (21) in favour of a more professional method marks her as a self-deceiver.

Perhaps Nellie's most salient self-deception is her refusal to recognize her passions. She suppresses her emotional drives. Real, honest sentiment becomes converted into a trite, maudlin, sentimental philosophy of life. Nellie "always maintained that you could say literally anything to anybody, just so long as you said it with a smile, to show there were no hard feelings" (22). Superficially, like Salterton itself, Nellie might appear, to some, to be quaint. However, since gratification of desire is submerged and expression of the passions repressed, Nellie's soul becomes the repository for many poisons. These poisonous attitudes surface in petty rivalries, moral resentment, and jealousy. Certainly, her attitude to the Torso and Cobbler attests to her repression; the one represents sexuality; the other, joy.

Repression, as I have already indicated, denies real passion. Feeling is expressed as sentimentality; but this sentimentality bears little relationship to actuality. Her habit of calling The Tempest a pastoral bears witness to her rosy but impractical way of seeing things. She thinks that the idea of a pastoral is "'to get away from the artificiality of the theatre and co-operate with the beauty of Nature'" (53). In this spirit she absurdly suggests that the first scene be played on the lake.

Nellie's outward sentimentality is, of course, belied by her connivance and pretension. Through her conniving she is able to obtain the Webster garden as the site for the play. (Griselda, of course,

sees through Nellie's ruse.) Furthermore, Nellie's only real interest in the play is as a vehicle to increase herself in the eyes of Mrs. Caesar Augustus Conquergood, "the god of Nellie's idolatry" (55). In the end Nellie is deflated doubly, for not only does she show herself to be ignorant with respect to artistic matters, but also the object of her adoration, Mrs. Conquergood, proves to have no sense of artistic discernment; she walks out of a Shakespearean play after the fourth act; like attracts like.

Davies's most devastating criticism of Nellie is in his portrayal of her home. Nellie's pretension to Taste is rendered in a wholly ironic light; in fact, Nellie has no Taste. Whereas she believes that her living room is done in tasteful colours, it can, in reality, be described only in terms of vomit. Nellie fails on all counts to measure up to the Davies ideal. Her attitudes to food and books reveal her to be one of Marchbanks's Drabs. When Nellie brings Val home to dinner, she serves store-bought foods because of her belief in "'streamlining housework'" (26). Of course, this streamlining is done at the expense of preparing more palatable fare. Preparing good food, then, is a chore for Nellie rather than a pleasure. In terms of books, her library is a meagre one. The totality of her dramatic literature is represented by a few books, none of which is very helpful with the exception of a book by Stanislavsky; Nellie has read only a chapter of it. The rest of the library is chock full of self-help books which purport to lead the reader into an easy, painless, fulfilling

life. Davies's low estimate of this type of book is well-recorded in his A Voice from the Attic.

In contrast to Nellie's tastelessness is Val Rich's tastefulness. Hugo MacPherson points out that Davies's names are often symbolic.[6] Certainly, Val Rich is a case in point; she is, indeed, rich in spirit. Her perception allows her to pierce through the pretensions of Salterton society. In this ability she offers another contrast to Nellie. Furthermore, the contrast is emphasized by the fact that although Nellie and Val grew up together and are approximately the same age, Val looks much younger. Again Davies equates the idea of vitality with youth and sterility with age. Associated with this theme is the idea that contact with a wide variety of human experience keeps one vital; incestuous contact with limited, stultifying ideas keeps one sterile. Nellie has no offspring. Thus, Nellie's assertion that she "got a broader grounding" (132) in the Little Theatre is absurd. Val Rich's very existence gives the lie to Nellie's belief.

Val Rich, throughout the novel, is placed in constant opposition to Nellie's actions and opinions. Val is Davies's ideal, and Nellie, its negation. Val has to veto, in the name of practicality, Nellie's idea of performing the first scene of the play on the lake. Furthermore, Val enlists the Torso and Cobbler as key members of the cast despite Nellie's opinion of them. In contrast to Nellie's self-seeking interest Val's interest in the play lies strictly with its artistic and professional integrity. This interest, of course, does not preclude a concern for others. Concern for one's actors is an

integral part of Val's ethos. Thus, one of the distinguishing differences between Val and Nellie is their treatment of others.

Nellie's treatment of others is either condescending, manipulative, or resentful. Val, on the other hand, treats people with respect. She obliges others provided that individual needs do not restrict the production of the play or its artistic integrity. Thus, when individual actors have particular concerns, she deals with these needs both diplomatically and compassionately. Yet, when she has to be firm, she is. Val often does not observe the pseudo-social amenities of Salterton society. Instead she proceeds to the heart of the matter. When Roger Tasset fouls up the play, Val does not hesitate to chastise him. One notes, of course, that Val's feeling for people is profound despite her refusal to play the mannered game of Salterton society. Because of her respect for people, she is able to draw out the hidden potential of her actors. Whereas Nellie's casting is accorded merely on the scale of social value, Val, as Griselda points out, relies on acting ability alone. Implicit in much of what Davies says concerning the ideal director is the idea that a director must be a complete person. Of all the Eros-figures in Tempest-Tost, Val Rich is, perhaps, the most admirable. Her compassion for Hector after his suicide attempt places her above Solly and Cobbler and their more unsympathetic views.

Another interesting set of contrasting characters and social situations are the antithetical environments depicted in the Vambrace

and Bridgetower families with that of the Webster family. Both Professor Vambrace and Mrs. Bridgetower are Thanatos-figures. Professor Vambrace is described as "that bony and saturnine hatchet man" (15) of the Little Theatre. The most prominent aspect of Vambrace's personality is his exaggerated sense of his own importance. When asked to say a few words regarding The Tempest, Vambrace speaks pompously for twenty minutes. Furthermore, when Mr. Leaky rises to apply for the part of Prospero, a part Vambrace has coveted for himself, Vambrace intimidates his obviously weaker opponent with a crude show of power; he recites perfectly the speech Leaky is to read in a stentorian voice and then tells Leaky precisely where it will be found in the text. Of course, Leaky is terrorized and makes a miserable show of his reading. Vambrace's coyness regarding whether the Little Theatre will choose him for the role of Prospero is merely a smoke-screen behind which he hides his coldly calculated attempts to secure the part. His frail endeavours to observe the proprieties of civilized society fool only the most obtuse observer. Vambrace's inflated view of himself, like that of Nellie Forrester, is, in the end, subject to a comic deflation. Vambrace suggests that during Prospero's most famous speech, which consists of a mere thirteen lines, he be allowed to eat seven grapes. The audience, says Vambrace, will immediately make the connection with the Seven Ages of Man speech in As You Like It. Through this idea Vambrace is hoping to suggest the similarity of the characters of Jaques and Prospero. Val, of course, refuses to entertain the idea. Nevertheless,

Professor Vambrace carries through with the plan with unfortunate results:

> It is not simple to eat seven grapes while speaking thirteen lines. Three grapes had undone him, and five made him sound like a man talking under water; he had desperately gulped his mouthful, and pushed in the last two grapes, but he was badly rattled by his experience, and as he tossed away the stem--the crown of his ingenious byplay --a loud and prolonged belch had burst from the depths of his beard (272).

Mrs. Bridgetower, too, is a failure in Davies's terms. Her morbid relationship to the past marks her as an agent of Thanatos. She insists that meals be served in the custom of a previous era; she forces Solly to wear a dark suit to dinner and converse on subjects that are "suitable" (42). Although Mrs. Bridgetower appears to care about dining matters, "she did not greatly care for food" (41). It becomes clear that in her refusal to acknowledge the passing of time, she is desperately and fearfully clinging to a form of life that lacks relevant content; her rigidity is a sign that she fears that the hollow structure of her world is about to crumble.

Above all, Mrs. Bridgetower is a repressed person. She copes with her own deep-seated negativity by projecting her own savagery onto the Chinese; this attempt to purge the daemonic from herself is clearly misdirected; thus the poisons remain. Like Nellie Forrester, Mrs. Bridgetower represses any hint of carnality; indeed, it is carnality that threatens to take Solly away from her. In any case, Mrs. Bridgetower's psychological processes are similar to Nellie's;

passion is repressed; the little that does creep out is transformed into sentimentality. Mrs. Bridgetower calls the parties of her youth "'very charming little teas'" (167). The reader is, of course, certain that nothing could be more stultifying.

Although Vambrace and Mrs. Bridgetower are Thanatos-figures in their own right, it is as parents that they exert their most insidious influence. The garrison culture guarantees its own life by refusing to be receptive to the outside world; the human possibilities are, consequently, limited. Ideological incest runs rampant; society is stunted. The parent-child relationship in all of Davies's novels is a concrete analogue to the incestuousness of Canadian life.

Professor Vambrace binds his daughter to him basically through intimidation:

> [Pearl] saw him only as one who made constant demands on her, and was harshly displeased if those demands were not met. He insisted that she be first in all her classes during her school life, and somehow, with a few lapses from grace, she had managed it .... She was to be truly womanly and for that reason she must have general culture, nice manners and a store of agreeable conversation. These attributes he did his best to implant in her himself, sparing no severity of tongue if she fell below the standard he had fixed (121).

His arrogant authoritarianism turns his daughter into a shy, inferiority-ridden adolescent. Pearl, then, is ineffectual in her relationship with others, especially with males. Her attraction to Roger Tasset never reaches articulation because her father's influence has totally dispirited her.

A fuller presentation of the parent-child theme in Tempest-Tost is described in the relationship between Mrs. Bridgetower and her son, Solly. Whereas Vambrace's life-diminishing relationship with his daughter is fairly forthright, the same mitigating circumstance does not apply to Mrs. Bridgetower's grip on her son. She deviously plots to imprison Solly in a Mother-Boy relationship despite Solly's adulthood; and it is only in the last scene of the Salterton trilogy that Solly finally extricates himself from her chains.

Mrs. Bridgetower, through dissimulation, is able to keep Solly close to her. At times, her behaviour appears to be engendered by a concern for her son, but as Solly finds out through experience, the evidence points in the opposite direction. Mrs. Bridgetower assures Solly that she likes to see his friends brought home. However, her reasons are jaded:

> What his mother liked was to see his friends come to the house, fail in some direction or other to measure up to the standard which she set for companions of her only son and depart in disgrace. It was still remembered against one miserable youth that five years before he had crumbled a piece of cake on the drawing-room carpet, and he had nervously trodden in it and tracked it into the dining room; Mrs. Bridgetower could still point out exactly where his crumbly spoor had lain (166).

Mrs. Bridgetower knows, of course, that her real enemies in the competition for her son's affections are other women. Solly's female companions are subject to even worse scrutiny than his male

friends. Mrs. Bridgetower calls all of Solly's girlfriends "'Dolly Varden[s]'" (43). Solly, though never clear what his mother means by the name, assumes, quite correctly, that it is derogatory. Furthermore, as Davies derisively points out, Mrs. Bridgetower gained the full benefits of a university education; she is able to denounce Griselda's legs because of their beauty and scorn Pearl's because they are not. Indeed, the only complimentary remark made to a female by Mrs. Bridgetower is addressed to Pearl on the night Solly is taking her to the ball. Pearl is so tastelessly dressed that Mrs. Bridgetower recognizes that there is no threat to her domination.

A major weapon in Mrs. Bridgetower's ordnance is guilt. Subtly, covertly, she hints to Solly that if he should leave her, she would be destroyed. After Dr. Savage dies, Mrs. Bridgetower remarks: "'I hope I shall not have to die with only strangers at hand. However, one must take whatever Fate has in store for one'" (45). Mrs. Bridgetower's stoic acceptance of fate is a calculated strategy which is aimed at Solly's compassion and pity. Although Solly recognizes this psychological ruse for what it is, he feels sorry for her because she resorts to such artifice. Thus, Mrs. Bridgetower achieves her goal. Furthermore, whenever Solly says that he has met a nice girl, Mrs. Bridgetower counters with a reference to his obligation to her: "'Yes, I'm sure all the girls you meet are very nice, but there's always one at home, lovey, isn't there--waiting till whatever time it may be'" (70-71). Of course, Mrs. Bridgetower attempts to impress upon Solly her loyalty

to him; it does not take great intellectual effort to see that this loyalty is motivated by self-seeking interest and not by love.

In Freudian terms, Mrs. Bridgetower is a representative of the superego; she is that "dim, invisible but rapt audience which, since childhood, had watched his every move" (168-169). As a representative of the superego, Mrs. Bridgetower constantly prevents her son from pursuing the pleasure principle, by both her physical and psychological presence. Even when he is away in England, Mrs. Bridgetower contrives to make Solly return; she feigns sickness. On another occasion, when he is enraptured by Griselda, Solly is unable, except for an instant, to relieve his mind of his mother's displeasure. Finally, Griselda demands that Solly choose between herself and his mother; Mrs. Bridgetower's hold on her son is too strong; Griselda departs.

What makes Mrs. Bridgetower and Professor Vambrace especially detestable is their ability to inhibit enormous human potential. Both Pearl and Solly are potentially vital people. Pearl's potential, for example, is symbolically rendered through her physical appearance. Most people in Salterton consider her to be dowdy. Because her father has made unrealistic demands on her, she is necessarily inexperienced in the areas of social intercourse. This inexperience shows in her attempt to prepare for the ball; she has no talent for the fine art of make-up. However, the Torso is able to remedy the situation in a few minutes by bringing her expertise and taste in such matters to Pearl's rescue. The result is a stunning Pearl Vambrace.

Solly's potential is more obvious to the reader. Clearly, he is an Eros-figure. His intellect is a shining one; he perceives quite accurately the overly solemn nature of Canadian studentry as well as the small-mindedness of Salterton society. Furthermore, Solly is young and vibrant. It is symbolic, then, that Solly compares the young, active, vital, beauteous Griselda with his old, passive, sterile, ugly mother. Griselda is a positive; Mrs. Bridgetower, negative. Mrs. Bridgetower is able to replenish her own waning vitality by sucking the life out of her son. She denies him of his potency; she castrates Solly psychologically. His only recourses are to booze and Mozart. Yet, despite Mrs. Bridgetower's grip on Solly, one must never forget that Solly himself is not totally exculpable. Time and time again he forsakes his chance to rebel, to seek pleasure, to choose a life for himself.

The contrasting situation to the Vambrace-Bridgetower families is the Webster family. Mr. Webster is an open, non-authoritarian parent; he loves his daughters in a real sense; he does not shackle his daughters in any way; nor does he try to mould them in his own image. Mr. Webster's <u>laissez-faire</u> attitude to child-rearing must not be confused with insouciance; rather, it is a healthy confidence that the treatment of his daughters as human beings will ensure their growth to maturity. Thus, the Webster girls are allowed a free run of the library even though they are sure to encounter such earthy writers as Rabelais; it is precisely this contact with the arts that enables Freddy and Griselda to become more fully human.

Freddy is the playful, witty, perceptive, precocious younger daughter of Mr. Webster. Her tastes underscore her as an ideal Davies character. She is a bibliophile and a wine-maker. Her unconventional pursuits set her off, for the better, from conventional Salterton society; in The Tempest she plays Ceres, the earth goddess. Certainly, she is one of the few who is appropriately cast for her part. Freddy is young and vital; the only indication of age beyond her years is her precocity, which in no way diminishes her vitality.

Griselda Webster, like Freddy, is an Eros-figure. However, because she is a little older and not as wise as Freddy, she is vulnerable to the idea of being in love; yet, she has a "'bottom of good sense'" (158), and this attribute helps her overcome the amorous advances of Roger Tasset, to whom she has fallen prey.

It is not to Griselda's credit that she is involved in any way with Tasset. He embodies the playboy mentality--the cold, deliberating lover who brings mathematical exactitude to seduction. Like Hector Mackilwraith, Roger Tasset shared a "faith in planning and common sense" (94). Indeed, his planned seduction of Griselda is to be carried out according to a schedule: "Properly managed ... [his plan of seduction] would last about the length of the course which he was taking" (104). Basically, Tasset's ars amatoria is passionless and therefore joyless. Roger's embrace of Griselda bears witness to this fact:

> It was a miracle of technique. The way in which he took Griselda in his arms, and kissed her warmly upon the lips; the way in which he followed this with a tighter embrace, as though passion raged within him like a fire, and pressed his mouth upon hers; the way in which with a quick intake of breath he laid his hand upon her breast, and kissed her throat again and again, her ears, her hair, and at last her lips; the way in which his tongue met hers and caressed it within her mouth--these things could not have been bettered for neatness of timing and execution (236-237).

Although Griselda does feel moved by Roger's technique, her "'bottom of good sense'" (158) and her upbringing stand her in good stead; she intuits that Roger is not her type of person; he could never fulfil her on a human level. She is certain that Roger does not "'measure up to the demands of ... [her] soul'" (237); thus, she is able to ward off Roger's embraces.

The third and final contrast is the Mackilwraith-Cobbler one. Of all the Thanatos-figures, Hector is most often the butt of Davies's scorn. Yet, Davies is not without any sense of compassion. As Buitenhuis points out, Davies's excursion into Hector's background moderates the harshness of his satire,[7] but not by much.

As I have already mentioned, the parental influence on the child has far-reaching effects. Hector inherits joylessness and gloom from his father, an emotionless Presbyterian minister; Hector's mother married his father because she mistook emotional inertia for intellectual and spiritual superiority. The Mackilwraiths' emotional bankruptcy is manifested in the unreal, dispiriting scene of their betrothal:

> He nominated her for this position [of helpmate] one evening at nine o'clock in the parlour of the farmhouse; she accepted the nomination at precisely one minute after nine, and by a quarter past nine the fortunate suitor was walking back to his boarding-house, having kissed his fiancee once on the brow (75).

Like all good fundamentalist households in Canada, no mention is ever made of sex. Naturally, in Hector's mind, sex becomes associated with a filthiness so gross that it can never be discussed. Thus, when Hector's mother, his ideal of all womanhood, becomes the subject of a sexual slander, Hector, enraged, beats the assailant. When the principal asks Hector about the fight, he cannot answer, for the pattern of repression has been passed on from one generation to the next; repression breeds repression:

> How could he repeat, to an adult, those shameful words about his mother? How could an adult understand them? The disgrace, the filthiness of what Ratface had said was linked with the dark mysteries of which Hector had little knowledge, but an infinity of disgusted surmise. It was clear adults did not want children to know these mysteries, for they never mentioned them (79).

Hector's physical constipation as a boy foreshadows his emotional constipation as a man. Repression is, of course, the opposite of gratified desire. Thus, since Hector inherits repressive tendencies from his parents, his sexual drive is stunted; this natural issue must surface somewhere in the psychic personality. Hector's sexuality is sublimated or transferred into the adoration of an ethereal,

spiritual Ideal Woman. Hector's Ideal Woman is developed from contact with the first woman of his life--his mother. Thus, all contact with the opposite sex is coloured by this primal relationship. Its main effect is to render Hector powerless in sexual situations. For instance, in an episode which parallels his future activity with respect to Griselda Webster, Hector fails miserably. On the night of the "At Home" dance, Hector vows to kiss Millicent Maude McGuckin, but when she appears dressed up so beautifully, he loses his nerve:

> This was not a girl to Get Fresh with he thought. This girl was a Sweet Girl now, and the only change in her condition which was at all thinkable was the change to Wife and Mother. That he should debauch her, by so much as a single kiss, was an unnerving thought (224).

Clearly, Hector regards sex as the antithesis of motherhood; motherhood is sacred, spiritual; sex is filthy, base.

Weighty seriousness is the only manner in which sex can be approached with a "Sweet Girl" (224). Hector considers the merest sexual triviality such as a kiss to be of profound significance: "To Hector a kiss was not trivial matter. He had never kissed anyone but his mother, and he had an unformed notion that a kiss was, among honest people, as binding as a proposal of marriage" (224). Needless to say that although Hector desperately desires to kiss Millicent Maude McGuckin, the baggage of his childhood impedes him from doing so.

Despite Hector's emotional enthrallment to his parents, he does effect a minor rebellion. Whereas his mother expects him to follow

in his father's footsteps and become a parson, Hector has his heart set on becoming a teacher. Despite the entreaties of his mother, Hector stands fast. Surely, this is a good step for Hector; yet, it is too superficial. Hector is too steeped in the rational way of life to liberate himself completely. Hector merely supplants religious gods with secular ones. Now, instead of having everything planned for him, he plans it himself. Hector becomes the high priest of rationality worshipping at the altar of "planning and common sense" (87).

Hector's devotion to rationality permeates every facet of his life from his appearance and habits to his interests. He is neat to the point of fastidiousness. He is the business manager of the Little Theatre. Hector knows that he can work with money and figures much better than he can with people. Money follows an arithmetical pattern; it is predictable. Furthermore, Hector distrusts anything that fails to be precise and visibly apprehendable. For Hector literature is made up of "ambiguous and unsupported assertions by men of lax mind" (50).

Hector approaches all matters of decision in life with a cumbersome solemnity. The symbol of this solemnity is, of course, his black notebook wherein he decides his path by simply dividing a page in two--pro and contra--and then by writing under each heading appropriate reasons; whatever column has the lengthiest set of notes becomes Hector's answer to his problem. What Hector emotionally feels plays no part in his decision, for what is reasonably best for him

stares back at him from his notebook. This absurd way of decision-making reduces life to a matter-of-fact, scientific rationalism. There can be no doubt that this philosophy stands Hector in good stead with respect to the scientific, superficial matters of life; indeed, Hector does achieve his goals. Unfortunately, Hector mistakes rational life for life itself. Ironically, Hector says: "It was a great thing to know yourself: (116). Pride precedes a fall, for Hector only knows half of himself; the other neglected half--the imaginative, romantic half--wreaks its revenge on Hector when he attempts to apply the principles of rationality to the emotions.

Hector's adoration of scientific principles is, perhaps, best seen in his love of mathematics. For Hector mathematics is life in microcosm:

> In these studies [algebra and geometry], it seemed to him, planning and common sense were deified. There was no problem which would not yield to application and calm consideration. He took care to do well in all his school work but in these subjects he exulted in a solemn, self-controlled way (87).

It is no accident that Hector becomes a mathematics teacher. Mathematics has its essence in an orderliness that Hector finds so appealing.

Associated with Hector's love of mathematics is his obsession with time and habit. Davies constantly describes Hector in terms of exact time; he eats at the same time every evening, at the same table, is served by the same waitress, and reads the newspaper the same

way every night. Even his plan to win a role for himself in The Tempest is carefully planned according to a temporal scheme:

> At twenty-five minutes past eight on Monday evening Hector was on the pavement outside the apartment building where the Forresters lived. He was a little early, for he intended to make his call at half-past eight exactly. It would not do to surprise the Forresters at their evening meal, or too soon after it. He had calculated that people in the Forresters' position ate at seven o'clock. He himself ate at the Snak Shak from six twenty-five precisely, every evening of his life .... At eight-thirty precisely he pressed the bell of the Forresters' apartment (51).

Hector's conception of himself is, of course, radically different from how others see him. Hector believes that he brings a degree of "mathematical elegance" (48) to his trade. On the other hand, from his students' point of view, he surely seems to be a repressive authoritarian; he brings little humanity into the classroom; his black note book is "feared by hundreds of pupils" (38). Whereas Hector thinks of himself as a dignified member of the teaching establishment, his fellow teachers derisively refer to him as "Old Binomial" (72). The Eros-figures know Hector for what he is. Val Rich comments: "'Only a new heart and new soul could make an actor of him'" (253). Cobbler notes that Hector, although he is forty, is spiritually seventy. Solly calls Hector a "'vulgarian'" (279) who feels that all is right in the world "'when his belly is full and his job safe'" (279).

Despite Hector's vulgarianism, he does attempt to widen his field of experience by joining the Little Theatre. Rationality had brought to Hector all the goals to which he aspired in the superficial world. Not surprisingly, Hector begins to feel that the "social side of his life needed attention" (92). Although his contact with the Little Theatre is a contact with a source of pleasure, Hector involves himself only in ways that he can handle in rational terms; thus, he becomes the treasurer. He likes the excitement of the Little Theatre "but did not permit an uncontrolled gaiety in himself" (93). He liked to see women in a state of enlivened activity, yet he never permitted himself intimacy with any.

As Hector's social horizons widen, so do his artistic ones, and when the Little Theatre decides to perform The Tempest, Hector secures for himself, through rational methods, the part of Gonzalo. Hector's more personal contact with the arts loose in him his long-imprisoned imaginative, romantic powers. He begins to notice lovers in the parks and, eventually Hector's new interest in romance becomes turned toward himself. The object of his romantic quest is Griselda Webster, whose innocent smile Hector has misinterpreted as an offer of love.

Unfortunately, for Hector, this new facet of his life fails to conform to his rational image of the world; his life-long repression of the romantic side of his being makes him painfully inexperienced in matters of the heart. For the first time in his life

Hector is forced to move out of the cozy womb of his rationality into the harsher world of real life. It is a birth for which Hector is ill-prepared; all his attempts to attract Griselda are wretched failures. Actual contact with a real woman is frightening to Hector. Thus, his love is limited to his imagination. Because Hector's conception of Griselda is only cerebral, she becomes idealized. The roots of such idealization, as I have pointed out previously, are implanted in the mother-child relationship. The longer Hector fails to establish contact with Griselda, the more he tends to idealize her. Griselda, then, is not the real Griselda Webster; rather she is a projection of Hector's idea of the Ideal Woman. (Surely, the seeds of The Manticore are here.) This image negates reality. Hector's attachment to Griselda, then, is marked by "a feeling in which worship and yearning to champion and serve her were untainted by any fleshy aspiration" (135). Hector finally gains Griselda's attention by attempting to commit suicide. Significantly, as soon as Griselda appears to him in reality, he sees that she is just a child.

One must admit that although Hector is a decidedly rational creature, some astounding changes take place in his life once he becomes drawn into art and romance. He becomes aware that his past life had not prepared him for the life of the imagination. Hector finds that he is no match for George Shortreed in a battle of wits, and "he became conscious for the first time of a certain thinness in his intellectual equipment which he had not noticed before" (148). Furthermore,

love upsets the schemes of his mathematical life. His Plan of Conduct, by which he had organized his love affair with Griselda, "seemed to him to be stupid and worthless, an insult to what he felt. Indeed, his whole concept of life as something which could be governed by schemes in pocketbooks appeared to him suddenly to be trivial and contemptible" (153); finally, he tears the Plan of Conduct out of his notebook. All in all, Hector's involvement with the arts and romance widens his experience, both human and theatrical. He does things which run contrary to rationality. He consorts with criminals to gain admittance into a dance; he spends money freely with no regard for economy. However, this release from the incestuous garrison mentality that grips Salterton society is only a last, ridiculous attempt to salvage something human in a mathematical life-time.

Hector, in the end, is too imbued in rationalism to forego his gods of planning and common sense. His sheer inexperience with respect to love as a result of his loyalty to mathematical precision in life makes him the object of Davies's sarcastic wit. Not only does he become the picture of a pathetic, love-lorn sentimentalist given to staring out his classroom window, but he also becomes the butt of a child's joke. Hector tries to pry information from Freddy about Griselda. Freddy, however, precocious as she is, immediately realizes that Hector is in love; she then makes Hector appear the fool. Freddy points to her father's bedroom and tells Hector that it is Griselda's. A few nights later Freddy opens her window:

> Yes; there it was; just what she had expected to see. A dark shape standing among the trees, not easy to make out, but apparently with its head thrown back and its eyes raised, undoubtedly in worship toward the windows of her father's bedroom (161).

The final and perhaps most acerbic dig at Hector is his final capitulation to Thanatos. After he fails in his absurd suicide attempt, Hector decides to accept a promotion with the Department of Education, "that Moslem Paradise of ambitious teachers" (39). Indeed, Hector "would revel in departmental authority with a good chance of imposing his pet schemes upon other, reluctant teachers" (39). In entering the Department of Education, Hector steps into the house of the dead. One despairs that Eros will never shoot its life-giving arrows into barren Salterton society.

A member of the living and consequently a direct contrast to Hector is Humphrey Cobbler. Cobbler is one of Davies's ideal characters; he is exuberance personified. His household is full of singing, enthusiasm, and joie de vivre. Solly notes that "Cobbler was a man so alive, and so apparently happy, that the air for two or three feet around him seemed charged with his delight in life" (169). Cobbler is an Eros-figure whose very existence means conflict with Thanatos-figures. Solly sees Cobbler as being "too exuberant, a little too noisy, in the stillness of the night, when one was growing nearer to Mother with every step" (169). This is Eros and Thanatos in direct conflict; vitality, youth, noise are pitted against passivity,

age, stillness. Cobbler is "'full of holy joy'" (169); whereas he sings and dances to celebrate his ecstatic vitality, Mrs. Bridgetower lies sick in bed, the life draining out of her. It is significant, then, that Solly attempts to quiet Cobbler because he is afraid of his mother. In Freudian terms Cobbler is the id; Mrs. Bridgetower, the superego. Solly is the ego whose final loyalty rests with the forces of restraint, the superego.

In contrast to Mackilwraith's emotional constipation, Cobbler gratifies all his desires; consequently, he is a vigorous person. His vigor is channelled into the fields of music, drink, and wit. He says:

> "It is very wrong to resist an impulse to sing; to hold back a natural evacuation of joy is as injurious as to hold back any other natural issue. It makes a man spiritually costive, and plugs him up with hard, caked, thwarted merriment. This, in course of time, poisons his whole system and is likely to turn him into that most detestable of beings a Dry Wit. God grant that I may never be a Dry Wit. Let me ever be a Wet Wit! Let me pour forth what mirth I have until I am utterly empty--a Nit Wit" (169-170).

Canadian society is sterile because, as Cobbler says in quoting Galen, "'If natural seed be overlong kept, it turns to poison'" (181). One of the manifestations of this poison is the emphasis that Canadian education places on utilitarianism; the educational system trains its students only for gainful employment and smooth assimilation into the societal machine; no consideration is given to helping the

individual fulfil his artistic potentialities. Cobbler stands against this idea of Useful Knowledge; he advocates Ornamental Knowledge:

> "You [Mackilwraith] like the mind to be a neat machine, equipped to work efficiently, if narrowly, and with no extra bits or useless parts. I like the mind to be a dustbin of scraps of brilliant fabric, odd gems, worthless but fascinating curiosities, tinsel, quaint bits of carving and a reasonable amount of healthy dirt. Shake the machine and it goes out of order; shake the dustbin and it adjusts itself beautifully to its new position" (182).

Of course, Mackilwraith is not persuaded to throw over his rationality; rather, he seems to Cobbler to be a "'granite fortress of obtuse righteousness'" (181). Mackilwraith and his like overlay Canadian society; Thanatos hangs like a gloomy cloud over Salterton.

III

LEAVEN OF MALICE

One would be hard pressed to prove that Leaven of Malice represents a tremendous step forward in Davies's development as a novelist; indeed, Leaven of Malice does not differ radically in terms of theme or characterization from Tempest-Tost. For the most part society is still seen as the battlefield upon which Eros and Thanatos continually strive; the characters, usually, are clearly allied with one side or the other. However, there are signs, though they are not great, that Davies is beginning to make concessions to the complexity of life.[1] Whereas Tempest-Tost is almost a wholly reductive novel, Leaven of Malice attempts to blur the edges of rigid definition in the case of some of its characters.

Gloster Ridley, for example, is a character who cannot simply be classified as an Eros-figure; indeed, Ridley fails to pass parts of the Davies test. He dislikes music and Humphrey Cobbler's "genuine raffishness" (143). Furthermore, his interest in social prestige and power aligns him with the establishment. Contrariwise, Ridley has some favourable aspects. He is a gourmet and his friend, Elspeth Fielding, is a perceptive Eros-figure. As editor of the Evening Bellman, Ridley articulates many of the author's own opinions concerning journalism. Like Val Rich, the ideal director in Tempest-Tost, Gloster Ridley is the ideal editor. Undoubtedly, Davies intends

us to view Ridley through sympathetic eyes, for his coveting of a doctorate, though it externally appears to be nothing more than a craving for social distinction, is moderated by what we learn of his past. Ridley is plagued by feelings of guilt because of an accident that has caused his wife to be institutionalized for life. Compounding his plight is the feeling that somehow he caused the accident intentionally, since he and his wife had been living in a state of marital strife. Thus, the reader sees that Ridley's desire for a doctorate is "another weapon with which to set his old enemy, Anxiety, at bay" (4). In other words, social honour and respectability place him above suspicion of any vileness.

Another example of complex characterization is Dean Knapp. Like Ridley, the Dean fights an internal battle which makes it impossible to place him in static categories. On the one hand, Dean Knapp, like so many other Thanatos-figures, is trapped by an image of himself which participates in the dead and sterile past and not in the living and dynamic present: "Although he lived in Canada, in the middle of the twentieth century, his clerical ideals were those of the nineteenth-century clergymen in England who were witty men of God" (60). On the other hand, it is to the Dean's credit that he fails to carry off his ideal of the urbane cleric because he lacks the necessary hypocrisies of Salterton society. The Dean, then, is caught between two antithetical attitudes. He appreciates the aesthetic standard that Cobbler brings to his church; yet, the Dean is forced

to censure Cobbler's sky-larking in the Cathedral even though he agrees with Cobbler that the church should be a place of joy and celebration not a place of gloomy solemnity. Unfortunately, in a society as polarized as Salterton's, Dean Knapp is forced to abandon the middle position and take up a "puritanical position which he did not enjoy, and in which he had little belief" (67). Ultimately, we are to see the Dean in a sympathetic light also, for it is he who delivers the excellent sermon on malice after Bevill Higgin has been exposed.

George Morphew and his wife, Kitten, supply a further dimension to the expanding nature of Davies's vision. Clearly, George is a vital person. His loud laughter, coarse language, and blatant sexuality point to the animal joy with which he conducts his life. Kitten bears the fruits of her husband's vitality: "She was a pretty little woman, and because she loved and was loved in return, she was rounded and attractive" (87). Nevertheless, their relationship is a qualified one, for George's nature allows for only a limited type of love. Basically, George lacks completeness because he has "no sense of artistic form," (91) no intelligence, and no imagination. Thus, he ridicules Gloster Ridley's talent for cooking as a sign of effeminacy. George sees life in terms of stereotypes; his imagination is incapable of seeing the multifarious possibilities of personality. Such a man, then, is easily fooled by the second-rate flatterer, Bevill Higgin.

Although Davies qualifies George Morphew's life in terms of its value, he also makes clear that George's vitality is eminently preferable to Edith Little's spiritual vacuity. Whereas George freely expresses his sexuality, Edith sublimates hers into the smothering love of her son (shades of Mrs. Bridgetower), and her insistence on refinement and taste. But this insistence on refinement is, in actuality, false, for although Edith talks about love as "a thing of Mind, of Soul" (241), she falls easily to Bevill Higgin's technique of seduction. She is saved, fortuitously, by her son's awakening; otherwise, her philosophy of refinement would have become openly hypocritical.

Despite the mixed nature of some of the characters, Salterton society is still firmly in the grip of the forces of Thanatos. The institutions of Salterton are overlaid with a life-stultifying atmosphere. Perhaps one best sees the widespread influence of Thanatos through a look at the town's university--a symbol of intellectual and cultural life. Waverly univeristy is a staid institution. Its library books on sexuality are locked in a stack called "Permanently Reserved" (106). The professors at Waverly condescendingly refer to the Evening Bellman as "'the local rag'" (78); yet, when any reference to themselves appears in the paper, the professors are "seen ordering half a dozen extra copies" (78). More damning than these tid-bits of university life is the portrait of Norm and Dutchy Yarrow.

The Yarrows have come to Waverly to rescue it from the pits of abnormalcy. Norm, as his name indicates, predicates his psychological

principles on the idea of normalcy. When Norm treats someone whose mental health is not what it should be, he merely asks the question, "'How does this guy deviate from what's normal?'" (117). Of course, Norm's conception of normalcy has its touchstone in his own personality. Aside from its obvious pomposity, Norm's approach to psychological problems bespeaks an impoverished education and narrow personality. His inflated view of himself is finally pricked by Professor Vambrace.[2] Norm attempts to explain to Vambrace his Oedipal relationship with his daughter. Vambrace angrily slashes through Norm's insipid psychological jargon and makes his interpretation of Oedipus Rex appear foolish. Norm, however, is so obtuse that when the interview is over, he thinks that he has understood Vambrace's behaviour thoroughly.

Dutchy Yarrow is as benighted as her husband, if not more so. Her blind idolatry of Norm indicates that her happiness with him stems from ignorance rather than from real love. While Dutchy sees her marriage with Norm as the paragon of marital bliss, in reality it is nothing more than an egoism à deux. Indeed, Dutchy's sentimental altruism is as inauthentic as her love for her husband.

Thanatos rears its ugly head in another aspect of university life--scholarship. Solly Bridgetower, now a young English instructor at Waverly, is advised by Dr. Sengreen, the head of the English Department, to "'jump right into Amcan'" (172). In university circles one must publish scholarly essays in order to gain a "Passport to Academic Preferment" (171). Solly sees this type of activity

as scavenging the carrion of literary carcasses. Being the generous man he is, Dr. Sengreen hands Solly a copy of Charles Heavysege's play, Saul. Solly's passport to scholarly acclaim is also his ticket to spiritual death. As Solly says: "'He [Heavysege] is my path to fame, my immortality and the tomb of my youth'" (187). The scholarly business of editing, annotating, and footnoting becomes the grave under which Solly is burying himself so that he "'may loom large in the firmament of Amcan'" (190).

Like the university, the foundations of Salterton society are cemented with Thanatos. Practically all the positions of power and influence in the community are held by those who are the spiritual heirs of the garrison culture and its political arm, the Family Compact. All have a vested interest in preserving the status quo; all are either elderly or have some attachment to the past, particularly to the British past. This pattern is so recurrent in Leaven of Malice that one of Davies's commentators was moved to write: "The book is about the efforts of the aged and unbalanced to fetter and cripple the sane and the young."[3] Although this statement needs some qualification, it is essentially correct. Thanatos is identified with the past, age, and stasis; Eros is identified with the present, youth, and activity.

A perfect example of the Thanatos syndrome is Matthew Snelgrove. Like Dean Knapp, Snelgrove is trapped; he is "the prisoner of a professional manner" (73). However, unlike the Dean, Snelgrove enjoys his role at the expense of his own humanity. He revels in his

public identity. As a lawyer, Snelgrove uses the jargon of the law to lord his power over the uninitiated. Unfortunately, his image of the lawyer on which he models himself is taken from turn-of-the-century theatrical caricatures. Thus, Snelgrove's imitation of the lawyer is based upon the "dry and fusty men, of formal manner and formal dress, who carried much of the deportment of the courtroom into private life" (72).

As befits his ideal of the eighteenth-century lawyer-squire, Matthew Snelgrove is a snob; his political affiliation is, of course, Conservative. (He prefers to call himself a Tory.) Thus, he attracts the "Tory business in wills and estates" (74). Surely, one cannot fail to see the implication; Snelgrove deals in death. Furthermore, like a good member of the Family Compact, Snelgrove has a burning "enthusiasm for the status quo" (73) and regrets that "most of the democratic legislation of the last century could not be removed from the statute books" (73). When Snelgrove reads the paper, he reads it with a "gloomy relish" (82):

> It never failed to yield several instances in which rampant democracy had been guilty of some foolishness which could never, he was convinced, have happened under the old squirearchy--particularly if a sufficient number of squires happened also to be lawyers. Life, as he conceived of it, was a long decline from the glorious past (82).

Because Snelgrove chooses to express his personality through a rigid public persona rather than through his humanity, he forfeits

his right to be admired. His ultimate deflation is the direct result of his inhumanity, for his self-interest, his malice, and his prejudice colour his judgement so much that he fails to deal objectively with the Vambrace-Bridgetower case. Cobbler sees the problem quite accurately: "'The desire to think ill of me completely submerged his judgement'" (270). Of course, when the real culprit is brought forth, Snelgrove's stupidity is clear.

Swithin Shillito, like Matthew Snelgrove, is a character whose relationship to the past marks him as a Thanatos-figure. Swithin wears "the mantle of the eighteenth century essayist--old, frowsy, tattered, greasy" (25). Not only are his greetings "courtly and old-world" (6) and his prose "flowery and ... driveling" (3), but also his columns are useless pieces of mannered writing, drenched in nostalgia and sentimentality. While he postures emotion in his daily columns, he considers himself above any vulgar show of feeling as behooves "'an Englishman of the Old School'" (12). Like his columns, Shillito's philosophy lacks any real content. He claims not to be conventionally religious; yet, he says there is nothing he "'would not do to shield the church against a breath of slander'" (24). Behind all his decency, however, lurks a deviousness that enables Shillito to compensate for his other deficiencies. Although he is old (he is seventy-eight) and therefore physically weak, he is capable of psychological bullying. Thus, when he senses that Ridley is about to fire him, Shillito manipulates the conversation so that Ridley appears to be "the Cruel Boss

who throws the Faithful Old Employee into the street" (12). Consequently, Shillito cows Ridley into keeping him on staff despite the continuing effeminacy of his column.

The forces of Thanatos certainly are not totally male-dominated. Mrs. Bridgetower's At Home tea parties, which take place on the first Thursday of every month (a custom retained from the pre-First World War days), provide an opportunity for the female protectors of society to gather and plan strategy. Aside from the hostess, Puss Pottinger is the most active member in Leaven of Malice. One needs no introduction to Mrs. Bridgetower since her character in all its ugliness is clearly described in Tempest-Tost. In Leaven of Malice, she is no different. Davies describes her as a "captain among those forces in Salterton which sought to resist social change" (151). Although her tea party is ostensibly the culmination of civilized society, it takes on a savagery that belies its genteel veneer. The ladies gather to trade rumours and assassinate personalities, all under the guise of protecting society's foundations from crumbling.

Old Puss Pottinger fancies herself as the protector of everyone's morality. While most people might consider her to be a busybody, "she preferred to think of herself as one who possessed a strong sense of her responsibility to others" (58). In Tempest-Tost Puss is the first to discover Hector Mackilwraith after his abortive suicide attempt. When Puss finds him, she says: "'You poor wretched, sinful man'" (Tempest-Tost, 271). One is rather startled that Puss is

able to keep her sense of sin in a dire situation requiring human compassion. Yet, Puss's whole personality is dominated by sin, not it herself, but in others. She is the daughter of a soldier, and the martial spirit informs her behaviour; she aggressively seeks out sin. Her function in the community is basically a censorious one. When Puss hears Cobbler's skylarking music, she quickly phones the Dean to report this "'dreadful, unholy sound'" (52). In actuality the music is joyful and vital; however, in Salterton, joy is out of place in the solemn atmosphere appropriate to the church. Of course, the episode has symbolic ramifications. Puss represents the forces of Thanatos--age, respectability--which seek to repress Eros--youth, bohemianism--represented by Cobbler, the ideal artist. Ironically enough, although Puss is a pillar of the religious community, her malice toward Cobbler is markedly anti-Christian. On the other hand, Cobbler, the bohemian, is more truly religious in that he concerns himself with man's spiritual health through his contact with the arts.

Obviously, then, if Salterton's positions of power are mainly in the hands of those who diminish life, the intellectual and artistic climate is bound to be arid; indeed, this is precisely the case. I have already mentioned the life-negating atmosphere that surrounds Waverly University. In artistic circles, the picture is not much better. Henry Rumball's attempt to write a Canadian novel is childishly facile:

> "I open with a tremendous description of the Prairie; vast, elemental, brooding, slumbrous; I reckon on at least fifteen thousand words of that. Then Man comes. Not the Red Man; he understands the prairie; he croons to it. No, this is the White Man; he doesn't understand the prairie; he rips up its belly with a blade; he ravishes it. "Take it easy," says the Red Man. "Aw, drop dead," says the White Man. You see? There's your conflict" (21).

While it is true that Rumball's attempt at creativity is a poor one, one must also see that, at least, it is an attempt to create. Thus, Rumball's activity is superior to Solly's scholarship. Rumball attempts to make life; Solly digs up "the corpse of poor Charles Heavysege, hoping to make a few meals on the putrefying flesh of the dead poet" (174). A further witness to Canadian artistic desolation is the adoration by Saltertonians of Bevill Higgin, the representative of effete, second-rate British culture.

Bevill Higgin, whose first name rhymes with "devil"[4] is the "dreadful freak" (29) of Leaven of Malice. He is the one who perpetuates the malice that occasions the action of the novel. Like the other Thanatos-figures, Higgin is old; he is forty-eight but looks over fifty. In contrast to Cobbler's bohemian dishevelment of dress, Higgin is a small, neat man with "something old fashioned in his appearance" (88). He brings the same sort of effeminacy to art as Shillito does to his daily columns; in his elocution "hand" becomes "hond" and "God" becomes "Goad." Despite his effete approach to art, Higgin easily ingratiates himself to those of limited vision, the

Thanatos-characters. He is an opportunist who, through sickening sychophancy, wheedles his way in to Canadian society. That he wins over the Salterton establishment with ease is a significant comment on the cultural vitality of Canadian life.

Higgin is accepted into Canadian life because he is British; no other fact counts for more with respect to his success in Canada. As Mrs. Bridgetower mindlessly tells Solly, "'We must learn all we can from Older Civilizations, lovey'" (162). In this relationship between Canada and England, one can see a strong parallel apropos of Davies's position on the parent-child relationship. Clearly, England (Mother England) is the parent; Canada (the colony) is the child. In the garrison culture the values of the parent are accepted without question by the child. Thus, Canadian life is dominated by British culture; but it is a culture that is not suited to growth (Eros) of a new country. Furthermore, the established order insists that British culture is superior because it has an august tradition; those who look to England for cultural guidance, then, betray Canada twofold. They refuse to recognize the present and they refuse to recognize the new possibilities for life that the new land offers. Thus, as long as Canadians continue to accept the values of the parent, Canada's growth to nationhood (that is, to self-hood) will remain stunted. Obviously, revolt is needed. It is significant, then, that Mrs. Bridgetower says to Solly: "'When you are vehement you weary me'" (163). Vehemence, or violence of some sort, is often necessary to cut the psychological umbilical cord.[5]

The microcosm of the national identity problem is recorded in the parent-child relationship in Leaven of Malice, a theme which is continued from Tempest-Tost. In Leaven of Malice Professor Vambrace imperiously refuses to consult his daughter concerning the matter of the false engagement notice. Although Pearl, if anyone, has been slighted, Professor Vambrace insists that it is all a plot to discredit him. This assumption is, of course, vain in that Vambrace presupposes that he is important enough for someone to want to discredit him. Vambrace's view of his own importance is dealt a crushing blow when Higgin reveals that not only is the Professor totally uninvolved in the affair, but also that Higgin himself had mistaken Tessie Forgie for Pearl. Nevertheless, the leaven of malice forces Vambrace to reveal his real nature. After an embarrassing attempt at sleuthing, Vambrace vents his frustrations by cowardly manhandling his daughter. Fortunately, Vambrace's loss of temper affords Pearl the opportunity to see into her father's character and essential weakness. Now, instead of escaping into an orgy of music and doughnuts, Pearl is able to liberate herself from the overbearing dominance of her father. This liberation unleashes in Pearl a flurry of emotion that had previously remained suppressed: "'Harsh thoughts were a new and luxurious experience for Pearl. Since that dreadful Wednesday night, when she had lain awake weeping for the loss of her father, she had thought many harsh things about a wide variety of people'" (205). The liberation of Pearl's emotional apparatus does wonders for her appearance. She begins to realize her physical

possibilities. Eros turns gratified desire into beauty. Associated with this feeling of freedom is a new defiance and assertiveness: "Feeling herself to be alone in the world she stood straighter, her eyes were brighter, and she moved with brisk determination" (205). Pearl, contrary to her father's wishes, withdraws money from her bank account, spends it on clothes, and has her hair cut short. Pearl's boldness frightens her father. Her victory is an easy one. As a symbol of her newly won freedom, Pearl changes her name to Veronica.

A much more difficult battle is fought by Solly Bridgetower. Solly has to fight his mother as well as a tendency in himself to accept despair as a way of life. Nevertheless, it is his involvement with Pearl (Veronica) that forces Solly to reach outward beyond himself; this reaching out is a movement from Thanatos to Eros, from his mother to Veronica. Yet, the choice is not easy. Davies clearly portrays the battle that Eros and Thanatos wage in Solly's soul:

> How easy, how utterly simple for Solly to turn back to Mother--to drive away the powerful but still strange vision of Veronica, and to give himself to Mother forever! Should he run down the stairs and into her bedroom now, to kiss her, and tell her he would be her little boy forever? Thus life and death warred in Solly's bosom in the night, and in her bedroom his mother lay yearning for him, willing him to come to her (228).

In the end, spurred on by Veronica's example, Solly appears to extricate himself from his mother's life-diminishing grip. He becomes engaged to Veronica. Likewise, Solly wins other battles in equally

important areas of his life. He throws off Heavysege and decides to write an original work. Solly wants "'to be a creator of Amcan not one of its embalmers'" (272).

The symbol of Eros, and Solly's inspiration, is Humphrey Cobbler. It is at Cobbler that respectable people such as Snelgrove and Puss aim their attack. Cobbler is the bohemian artist who represents the life of youth and exuberance that Thanatos resents. As Cobbler himself says, "'My life ... is a headlong flight from respectability'" (140). Indeed, Cobbler's appearance "causes housewives to lock up their spoons and their daughters" (64). It is Cobbler who tries to infuse a sense of joy into the overly solemn church ceremonies. Established respectability is incensed at his success in raising the aesthetic standards of the church. Given the symbolic value of Cobbler's character, it is significant, then, that in the hour of his deepest gloom concerning his mother, Heavysege, and Veronica, Solly turns to Cobbler for succour. The warmth of the Cobbler household, symbolized by an invitation to lie in Humphrey's and Molly's bed, allows Solly to talk freely about his troubles. Cobbler, however, wise friend that he is, sees that Solly is wallowing in a morass of self-pity; Cobbler refuses to commiserate. Instead he encourages Solly to write creatively rather than live off the remains of Heavysege. Significantly, after his visit to the Cobblers, Solly's thoughts turn from himself towards Veronica.

Buitenhuis notes that "leaven" has a secondary meaning--"to transform."[6] Despite its malicious intent, the false engagement notice

does, indeed, transform Salterton society in that it forces people, through stress, to reveal their deeper natures; thus, Snelgrove, Vambrace, and Puss are exposed as the weaklings and frauds that they really are. On the other hand, characters like Gloster Ridley, Veronica Vambrace, and Solly Bridgetower are given opportunities to come face to face with themselves and conquer life-long fears. As Dean Knapp points out, some of the effects of malice have "'unforeseen good results'" (267). Whereas in Tempest-Tost there appeared little hope that the overlay of Thanatos could be shaken off, in Leaven of Malice there is real optimism. It is an optimism that is based upon two principles: that in order for Eros to defeat Thanatos in Canadian society, a psychological revolution is needed to separate child from parent and that Canadians must be willing to create out of the smithy of their own experience an original body of art and, conversely, be unwilling to accept foreign cultures as their own. Buitenhuis explains it this way:

> The hand-me-down trappings of an effete English middle-class--the Bridgetower "At Homes" for example, or Swithin Shillito's essays on subjects like the toothpick or the walking stick--must give place to the exuberant and living arts Humphrey Cobbler enjoys. Just as Solly and Pearl assert themselves for life against death the death-forces their parents impose upon them, so too Canada must assert itself culturally, allowing freedom to eccentrics like Cobbler and Ridley.[7]

The impending marriage of Solly Bridgetower and Veronica Vambrace embodies the hope for the Eros of Canadian life.

IV

A MIXTURE OF FRAILTIES

At the conclusion of Leaven of Malice, the reader is left with the impression that through the impending marriage of Solly and Veronica, a new order is about to be born in Salterton; but Davies scorns such easy solutions in A Mixture of Frailties. Solly and Veronica must fight a bitter battle with the dead Mrs. Bridgetower in order to free themselves from the fetters of dependence. Appropriately enough, Mrs. Bridgetower's death increases her power. It is through her will that Mrs. Bridgetower ingeniously ensures that the spirit of her life continues despite her physical passing. Indeed, both Solly and Veronica feel her presence constantly:

> Who could say that Louisa Hansen Bridgetower was dead? Freed from the cumbrous, ailing body, freed from any obligation to counterfeit the ordinary goodwill of mortal life, her spirit walked abroad, working out its ends and asserting its mastery through a love which was hate, a hatred which was love (273).

Humphrey Cobbler sees Mrs. Bridgetower's death as the defeat of "'all the forces that have been standing on ... [his] neck'" (25). However, even Cobbler does not see the immense power that Mrs. Bridgetower wields through her will. The will is calculated to wreak revenge; in order to avenge Solly's marriage to Veronica, Mrs. Bridgetower bequeaths to her son the paltry and insulting sum of one hundred

dollars. The remainder of the estate passes into Solly's hands only when he and Veronica produce a male heir duly named Solomon Hansen Bridgetower. Until that time the money from the estate is to be spent on some young, deserving lady of Salterton who has artistic talent and who wishes to pursue her interests further; the recipient of the Bridgetower Trust is to be sent overseas "'in order ... that she may bring back some of the intangible treasures of the European tradition'" (16). Mrs. Bridgetower words her will so that each member involved in its execution--Solly, Puss, Dean Knapp, and Snelgrove--loses financially or materially should the conditions remain unfulfilled. As a final insulting condition, Solly and Veronica are to remain in the Bridgetower home, maintaining it as Mrs. Bridgetower left it, but without owning it. Thus, Solly and Veronica are made to submit to the dead hand of the past, sexually and economically; they are forced to maintain a house which financially drains them and they are forced to produce a male child in order to become heirs to the estate. As Molly Cobbler points out, Mrs. Bridgetower, being no friend of sexuality, probably hoped that in their attempt to fulfil the terms of the will, Solly and Veronica "'would dry up the organs of increase'" (23).

Although Mrs. Bridgetower has died, her views are expressed through her living lieutenant, Puss Pottinger. Puss ensures that Mrs. Bridgetower's spirit informs every decision that the Trust makes. Puss's commitment to Mrs. Bridgetower, to the past, to Thanatos is clear. She makes certain that the Bridgetower house remains exactly

the way Mrs. Bridgetower left it; Veronica is not allowed to rearrange even the odds and ends on the mantle-piece. At the trust meetings Puss echoes Mrs. Bridgetower's thoughts when she comments continually on the state of today's youth. Furthermore, Puss continually has reservations concerning the disbursement of funds for Monica Gall, the trust's beneficiary. Mrs. Bridgetower's puritan censoriousness finds articulation in Puss's objection to a candidate who is not virginal: "'Let us never forget that the Louisa Hansen Bridgetower Trust is the creation and memorial of a woman who stood for everything that was finest in Canadian life'" (35). It is no surprise, then, that Puss sends a letter off to Sir Benedict Domdaniel enquiring after the nature of Monica's visitors at her apartment in London.

Although Puss is Mrs. Bridgetower's living watchdog, it is from Mrs. Bridgetower herself that Solly and Veronica must ultimately wrest their freedom. Despite their bold step towards independence in Leaven of Malice, Solly and Veronica easily give in to Mrs. Bridgetower after their marriage; they move in with her. Thus, Solly and Veronica lose their independence and are compelled to fight the battle once again.

When Mrs. Bridgetower dies and the will is read, Solly's outrage portends an early victory over his mother. Yet, as time drags on Solly's outrage turns to bitterness and it seems that Mrs. Bridgetower is achieving her intended result. Solly becomes so preoccupied with his mother that discord results in his marriage. The

deadening effect that Mrs. Bridgetower's spirit has on the marriage is symbolically represented when Veronica bears a dead baby boy, the umbilical cord wound tightly around his neck. Thereafter, Solly becomes impotent; Veronica begins to realize that Solly is "passing more and more into the possession of the woman who had so much hated her" (272). Solly's impotence is a literal representation of the overlay of Thanatos on the marriage: "Both felt the Dead Hand of Mrs. Bridgetower; its chill had frozen the very fountain of their passion, brought winter to the garden of their love" (273). Ultimately, Veronica becomes pregnant again. Her realization that Mrs. Bridgetower's spirit is very much alive is crucial to her success in warding off the demon. Veronica entrenches herself for the struggle. One morning, a month before the baby's projected birth, Solly finds Veronica on the floor of his mother's bedroom in the last throes of labour. Ironically, symbolically, Solomon Hansen Bridgetower is born on his grandmother's bed shortly afterwards. Solly's speculations on what happened in the bedroom confirm the reader's belief:

> What had called Veronica from sleep so early this morning? With what had Veronica struggled in Mrs. Bridgetower's bedroom, so that he found her unconscious amid overturned tables and chairs? He was neither mad nor fanciful: he had no doubt who, or what it was that had sought to prevent the live birth of his son. He knew what it was, also, that was at last defeated (373).

Thus, with the birth of the baby, Eros triumphs over Thanatos, and the expectation of a new order that was promised at the end of Leaven of Malice is finally fulfilled at the end of A Mixture of Frailties.

The battle that Solly and Veronica fight is, however, merely a paralleling subplot in A Mixture of Frailties; the main burden of the novel concerns itself with the growth to artistic and personal selfhood of Monica Gall, the beneficiary of the Bridgetower Trust. In his depiction of Monica Gall, Davies "creates a protagonist whom we know fully and through whose eyes we see the action unfold."[1] Whereas Solly and Veronica's struggle to overthrow Thanatos strictly conforms to the reductive pattern of the earlier novels, Monica's growth to maturity, to Eros, is a multi-dimensional process. Consequently, Monica Gall is Davies's most fully developed and most human character in the Salterton trilogy.

Monica's growth to selfhood is not easy. She has to overcome a particularly petrified environment. If one can imagine an environment worse than that of established Salterton society, one needs only to glance at Salterton's back-streets to see one's imaginings come to life. Monica's familial milieu is deadly; Mr. Gall (the name is appropriate) is an embittered, old man who passes his jealousy and cynicism off as worldly wisdom; Mrs. Gall, though one has some compassion for her since it is apparent that her imaginative powers have been stifled, is guilty of dominating her daughter to the extent that she actively interferes in Monica's social life. The Galls are, in

fact, stolid, lifeless people. Whereas many parents would be ecstatic were Monica's good fortune their own daughter's, the Galls remain indifferent to it all.

The Galls' indifference is dictated by the nature of their religion. They belong to a fundamentalist religion called the Thirteenth Apostle. The basic beliefs of the faith centre on a creed of simplicity, mistrust of pleasure, and no education beyond the Bible. This asceticism is, of course, extremely hostile to the arts; any display of vitality or excess is discouraged; passion of any real nature is suppressed. What passes for emotion is nothing more than effete sentimentality. The Heart and Hope Gospel Quartet, the singing arm of the Thirteeners, sings songs like Eden Must Have Been Like Granny's Garden. As Humphrey Cobbler points out, the Thirteener creed "'primes the pump of sweet self-pity, mingled with tremulous self-reproach and a strong sense of never having had a square deal from life, which passes for religion with a lot of people'" (37-38). Pastor Beamis, the Thirteener's spiritual leader in Salterton, is a pious moralizer. At Monica's farewell party he points out that Thirteeners do not need alcohol to have a good time: "'they're just naturally drunk on their own high spirits'" (79). Of course, this type of attitude emasculates those who subscribe to it because it negates reality.

Monica breathes in this environment and thus cannot escape its effects. The core of the novel is given over to Monica's extrication of herself from the overlay of her childhood environment.

Despite the bleakness of Monica's surroundings, she does find some spiritual sustenance, little though it be. Aunt Ellen, for instance, instills in Monica a love for the world of music and opera. In Aunt Ellen's home Monica finds a link to the world outside Salterton in the form of radio opera and music books. It is this one contact with the arts that saves Monica from everlasting spiritual death.

Buitenhuis points out that A Mixture of Frailties has some similarities with Joyce's Portrait of the Artist as a Young Man.[2] Like Stephen Daedalus, Monica Gall's growth to artistic maturity is paralleled by her growth to personal maturity. Thus, Monica's journey across the ocean from Canada to England assumes symbolic and ultimately, as Buitenhuis notes, mythic proportions. Buitenhuis says that the underlying myth in A Mixture of Frailties is the Eden story:

> This myth is one of the oldest: that man once existed in Eden, has fallen away from his glory, but may yet be resurrected. The sense that Monica's talent has been "overlaid" emphasizes the fall from glory--a paradise lost. Her arrival overseas, the well-spring of culture and creativity is expressed in terms of the same myth .....
>
> Tied in with this notion of a paradise lost and regained is the Welsh notion of "hiraeth" [sic] --the longing for what is unattainable. Davies, it seems, considers man as having a kind of Edenic natural self which is both sexual and artistic. He associates this paradisal state with European culture and mores. In Canada this paradise is stifled, lost beneath a workaday fallen world with its utilitarian values. The return to Europe of Monica symbolically traces a return to paradise where the natural self is stripped of its overlay.[3]

Undoubtedly, there is much validity to Buitenhuis's comments concerning the Adam myth; essentially, hers is a romantic interpretation. There is, however, an alternate classic interpretation of the same myth[4] which makes, at least, an equal amount of sense with respect to Monica's situation. This interpretation sees man's loss of Eden as an integral step in the growth to selfhood and ethical self-awareness. The Edenic state represents that time in life which corresponds to childhood; it is a period when one is free of responsibility and debilitating self-consciousness. As the child grows older, it frees itself from the dependent ties of its parents and becomes an individual in its own right. In the process of becoming, the individual explores a variety of possibilities for life. Associated with this exploration are suffering, guilt, and shame as one becomes aware of his responsibility to others and his capacity for sin; nevertheless, it is this pain and guilt from which the birth of the individual must come.

Monica's journey from Canada to England, then, is a birth. It is a birth that begins a journey which starts in innocence, ignorance, and childhood and ends in experience, wisdom, and maturity. In Canada, Monica has all the problems to life answered for her by others; the Thirteener religion provides a neat, tidy system in which moral dilemmas do not exist. Once Monica leaves her parents and their religion she experiences the pains of birth, symbolically represented by the crossing of the Atlantic:

> The Duchess of Richmond climbed higher peaks, shivered more terribly, plunged in corkscrew fashion to even more abysmal depths. Monica turned very cold, broke into an icy sweat, and was noisily, searchingly sick into the rattling container ... And again ... And (Oh God, have mercy!) again (90).

Monica's experiences and thoughts during her first weeks in London re-emphasize the idea of a painful but necessary birth. Without pain there can be no individuation. Monica's pains take the form of loneliness and aloneness. She realizes that the crossing of the Atlantic has severed with frightening finality the lines of emotional and psychological support. The warmth of the Gall home, as minimal as it is, is replaced by London's coldness; the sodality of the Thirteeners is replaced by separation and aloneness:

> The cold--feverish and wretched, now in spite of the innumerable shillings pushed into the maw of the gas-meter--the raw damp of a London winter, and the peculiar London smell were wearing her down. She began to have spells of crying at night. And then, as the third week wore on, she dared not cry, because letting down the barriers of her courage in any way brought such horrible speculations that she could not sleep, but lay in bed for hours, trembling and staring into the darkness. The charm of having her own establishment had utterly worn off and her two bare rooms echoed hollowly (102).

Despite her wretchedness, Monica determines, by a sheer act of the will, that "whatever was to come, she must meet it alone" (103). This realization, this insight into her predicament, and her firm resolve to face the future courageously constitute Monica's first step to artistic and personal maturity.

Whereas the conflict between Eros and Thanatos in Tempest-Tost and Leaven of Malice is, for the most part, a static and simple relationship, in A Mixture of Frailties the conflict with respect to Monica's dilemma is depicted as active and complex. Although most of Monica's education takes place in England, its complex nature is foreshadowed in events in Salterton prior to her departure.

Aunt Ellen and George Medwall represent two contrasting points of view between which Monica must find some balance. Although Aunt Ellen provides Monica with a love for music, it is a love that is based on a saccharine-sweet philosophy: "'Living for a great art, and meeting wonderful, cultured people and being all the time in contact with lovely things--it's bound to change you'" (70). Ironically enough, Aunt Ellen is right; contact with the arts does change Monica. However, Monica's change is not in the direction of refinement. Indeed, Monica changes because she is forced to face a vibrant, artistic world that bears no relation to the world of Aunt Ellen's imaginings. Once Monica sets foot outside Salterton, she must reject Aunt Ellen's unrealistic view of the arts.

On the other hand, Monica equally rejects George Medwall's cold, disloyal realism. When George tells Monica that the reason her father is pushing a broom "'is simply because he can't do anything better'" (59), she staunchly defends her family name. Despite her loyalty to her father, the chinks in his armour begin to show. This erosion of childhood thought and belief by the realities of life against

the need for compassion and loyalty comprise one of the many conflicts that Monica must juggle in her growth to selfhood. She ultimately rejects Aunt Ellen's romanticism and George's realism because they both limit an important aspect of life that Monica perceives as real. It is out of this tragic vision, seen in the tension between romance and realism, that Monica must forge her selfhood, artistically and personally. Once she steps out of the tidy, conflictless world of Salterton, Monica is faced with the untidy world of real life. Out of this tragic vision, the Welsh notion of hiraeth is born. Hiraeth is the longing for what is unattainable; man seeks harmony and peace in a world in which both are beyond his grasp. Art is the articulation of this dilemma.

The first step in Monica's education is initiated by Sir Benedict Domdaniel. Domdaniel sees that Monica's "real natural talent has been overlaid by a stultifying home environment and cultural malnutrition" (54). It is this type of environment that encourages a conception of life that is far removed from actuality. Thus Domdaniel's first problem is to rid Monica of her naive notion that art refines mankind. He realizes that Salterton society fosters an emasculating conception of art:

> "Those people never want you to have great ambitions or strong consuming passions. They want you to be refined--which means predictable, stable, controlled, always choosing the smallest cake on the plate, never breaking wind audibly, being a good loser--in a word, dead!" (107).

Those who think of art in terms of refinement Domdaniel calls Thanatossers. The worst type of Thanatossers are those who masquerade as Eros-men, but in reality talk about art as something "'to lift people out of the mire and refine them and make them use lace hankies--castrate them, in fact'" (108). In order to become mature, Monica must rid herself of her refined, naive, romantic notions and breathe in the vital, assertive air of authentic art.

Domdaniel starts the process by slashing through Monica's wall of refinement to reveal what she really thinks. He compels her to see singing as a form of power. Of course, Monica desperately wishes to hide her fantasies; nevertheless, Domdaniel sees through this smoke-screen. Although Monica believes her wish for power to be a vulgar emotion not suited to civilized behaviour, Domdaniel openly recognizes basic, natural human drives:

> "In your heart of hearts you think of singing as a form of power; and you've got more common sense in your heart of hearts than you have on that smarmy little tongue of yours. You're right; singing is a form of power--power of different kinds. Singing as a form of sexual allurement --there's nothing wrong with that. Very natural, indeed" (106).

Monica blushes at Domdaniel's words because power is, for her, a selfish goal; Domdaniel makes her see power as a crucial instrument in the growth of selfhood; power is self-assertion rather than selfishness.

In singing there are two kinds of power--the sexual and the bardic. Although Domdaniel thinks less of her for her choice,[5] Monica

chooses to be a bardic singer; given her environment, one cannot have expected anything else. But, before Monica can become any sort of artist at all she must "'get ... [her] voice from under wraps'" (109). Monica is "'all buttoned up, vocally and spiritually'" (109). In order to increase her experience in every realm, Domdaniel arranges for Monica to take language lessons, visit Paris and study the social graces under Amy Neilson, and most importantly for her music career, to take vocal lessons from Murtagh Molloy.

Puss Pottinger, with one quick glance, knows that Monica is a virgin. Whereas Puss sees virginity as an essential qualifying attribute in terms of the Bridgetower Trust, for Domdaniel it is a hindrance to artistic growth because it inhibits experience. Because art is a metaphor for life in A Mixture of Frailties, Monica's physical virginity is a symbol of her artistic virginity; this virginity has previously been protected by an overlay of puritan moralism. It is significant, then, that Murtagh Molloy who begins to unbutton Monica's voice also begins the unbuttoning process with respect to her body. When Molloy squeezes Monica's waist, he is also squeezing her spirit in order that he might loose it from its bondage. Molloy teaches Monica a technique by which she is able to command emotion. When Monica first comes to Molloy, he recognizes immediately that when she sings, she is "'dipping [her] bucket in a shallow well'" (112). Molloy teaches Monica how to infuse vitality into her voice.

Yet technique is not enough, and Domdaniel knows this full well; thus, he sends her to Giles Revelstoke who coaches her in the

literature of song. MacPherson points out that the animosity between Molloy and Revelstoke is symbolic.[6] In his emphasis on technique, Molloy represents an ordered approach to music; Revelstoke, on the other hand, represents the passions that come rocking up chaotically from the depths of the soul. Again, Monica is eventually forced to balance these two antithetical forces which seek to submerge her individuality. In a symbolic scene, Molloy dressed as a "stumpy Mephistopheles" (257) attempts to rape Monica; she beats him over the head and thus resists his attempts. As MacPherson points out, Monica "will not become the mistress of technique."[7]

Monica repels Molloy's advances easily; her relationship with Revelstoke is not as easily resolved. Revelstoke, as his name implies, represents the passionate side of the artistic temperament. He stirs up the passions that have lain dormant in Monica. His only allegiance is to vitality, to excess. When he first appears in the novel, Giles greets Monica naked, being in the middle of a lovemaking session with his mistress, Persis Kinwellmarshe. His quarters on Tite Street also bespeak an anarchic life.

Revelstoke kindles in Monica energy of a two-fold nature --sexual and spiritual. Indeed, he attempts to teach her that the life of poetry, the spirit, does not exist apart from the life of the body. After analysing one poem, Giles says:

> "If you think of a poem as a pretty trifle that silly men make up while smelling flowers, my

> interpretation is no good to you. But if you think of a poem as a flash of insight, a fragment of truth, a break in the cloud of human nonsense and pretense, my interpretation is valid. When you sing, you call from the depth of your own experience in your hearer. And depth of experience has its physical counterpart, believe me; we aren't disembodied spirits, nor are we beautiful, clear souls cumbered with ugly indecent bodies" (154).

As Giles instructs her in the rites of poetry, so too does he instruct Monica in the rites of the body. She falls deeply in love with Revelstoke, and the unbuttoning process of her body that began with Molloy's squeezing finds its completion in Giles's seduction of Monica in Wales.

Monica's contact with sexuality gives her a dizzying sense of pleasure and liberation. Despite her fundamentalist upbringing, by which standards she had become a fallen woman, Monica feels superior to the narrow puritanism of her childhood religion:

> She should feel evil, depraved--she knew it. But miraculously, at this moment when she should have stood in awe of her mother, and Pastor Beamis and the whole moral code of the Thirteeners, she felt on the contrary, free of them, above and beyond them, as though reunited with something they sought to deny her (182).

Whereas in Salterton "shame about nakedness was immensely valued, as a guarantee of high character," Giles says to her:

> "You must get used to being looked at .... It is beautifying to be seen naked by those we love, and the body grows ugly if it is always huddled under clothes. Nakedness is always honesty,

> and some times it is beauty; but even the finest clothes have a hint of vulgarity. Never make love with your clothes on; only very common people --really common people--do it" (221).

Concomitant with Monica's sense of liberation is her increasing self-assertiveness. When she first arrives in England, Domdaniel notes that she is "'too full of a desire to please'" (107). Contact with Revelstoke, with the passions, emboldens her to the point where she becomes the aggressor in her attempt to wrest Giles from Persis; when she has succeeded in defeating Persis, Monica promptly locks her out of the apartment. Furthermore, her growth to personal selfhood is paralleled by her growth to musical maturity. Molloy realizes that Monica's lower octave becomes much richer because of her affair with Giles.

Monica's gains in the direction of wholeness, however, are not won without any sense of suffering. Eventually Monica has to face the conflict that her involvement with Giles generates against her childhood upbringing. Although she can slough off the objections of the Thirteener moral code, Monica cannot, as her admiration for Bach's Passion shows, reject as easily the moral fabric that lies behind Christian belief. Monica begins to see her life as Giles's mistress as an insult to Christ's crucifixion.

This problem reaches its head when Monica is forced to fly home to visit her dying mother. When she is on the plane, Monica comes to the realization that she is caught between two opposing forces

that require her, not to choose one or the other, but to be faithful to them both. Life becomes, for Monica, a juggling act; it is no longer the antiseptic world of her Salterton childhood:

> She had not foreseen that it could mean keeping two sets of mental and moral books--one for inspection in the light of home, and another to contain her life with Revelstoke, and all the new loyalties and attitudes which had come with Molloy, and particularly Domdaniel. To close both books forever would be a kind of suicide, and yet to keep them both was hypocrisy (265-266).

Monica handles the dilemma by being true to both sets of values. When her mother asks her if she has been a good girl, Monica decides that she can reply affirmatively because, as Domdaniel has advised her, "'Chastity is having the body in the soul's keeping'" (242). Thus, Monica sees her relationship with Revelstoke in a new moral context. Her new sense of ethical awareness allows Monica to remain loyal to her mother and to her new life.

Involvement with Giles Revelstoke occasions another set of tensions that Monica ultimately must resolve. It is the tensions that exist between the rational and passionate modes of living. After Monica finds Revelstoke in bed with Persis, she flies to Paris to lick her wounds. While there, she seeks out Amy Neilson who advises her to give up Giles as "'an impossible person'" (243). Yet Monica cannot accept unfeeling, rational opinion:

> In her inmost heart she was hurt and puzzled by the failure of all her advisors to comprehend anything of her feelings. They seemed to know what was expedient and self-preservative and what would lead to happiness at fifty, but they appeared to have no comprehension at all of what it was like to be Monica Gall in love with Giles Revelstoke (245).

Even the great Domdaniel is guilty of lack of sentiment, for he callously advises Monica to have an affair with Giles in order to increase her range as an artist. This type of thinking is represented by the Panthéon; its statues "embody the bleak, naked horror of enthroned Reason" (247). Monica, then, wanders to the church of St. Étienne du Mont in which lay the tomb of St. Geneviève. There, in a Joycean-like epiphany, Monica finds her spiritual companion. St. Geneviève was taken from the Panthéon when it was dedicated to Reason. Monica entreats this saint to aid her in this emotional muddle. However, Monica attempts to reduce life to an either/or situation; the problem is much thornier as future developments prove. Monica's decision to follow the life of the passions and eschew the life of reason is, in its own way, a flight from reality. She has not completely learned the lesson of balance:

> She hated thinking, and was ashamed of hating it. But thought was like the Panthéon. Here [at St. Geneviève's tomb] was feeling, and feeling was reality .... If only things and feelings existed and thoughts and judgements did not have to trouble and torture (247).

This total capitulation to feeling, this failure to strike a balance between passion and reason, makes Monica vulnerable to more pain and suffering. Monica's increased commitment to Giles foreshadows his eventual cruelty to her.

Although Monica's involvement with Giles puts her in touch with the passions, it also places her in contact with chaos. Giles's passion, though it is large, is basically uncontrolled and non-integrative; his erratic outer behaviour is a manifestation of the anarchy that seethes within. This anarchy is expressed in terms of his own ego. In his relationship with Monica, for instance, Giles considers his own interests only. From the outset, Giles establishes himself as the master. Slavishly, Monica accepts his rules. The symbolic nature of the relationship is clear. Monica's submission to the tyranny of passion prevents her from becoming the complete artist. Monica's abject love of Giles only serves to feed his ever-increasing arrogance. Only Giles's death is capable of freeing Monica from the prison of passion.

Giles's death is inevitable; his passions are so disorderly that they tend toward self-destruction. An example of this self-destructive tendency is seen in Giles's reaction to criticism. When Giles is criticized for faults in his musical compositions, he violently attacks his critic; instead of harnessing his energy for his music, Giles wastes valuable creativity by concerning himself with the publication of the Lantern, the magazine through which he attacks

his critics. The menagerie that gravitates around the Lantern represent the trivial, untalented people upon whom Giles wastes his creative juices.

The uncontrolled element of Giles's genius reaches its final expression in Venice in the production of the Golden Asse. It is in Venice that the final tension of the novel reveals itself. Giles represents the forces of chaos; Sir Benedict represents the forces of balance. After creating a masterpiece of musical composition, Giles insists that he assume conductorship from Domdaniel. Unfortunately, like Icarus, Giles does not know his own limitations. The opera is an utter catastrophe. Giles, in attempting to project his failure outward, precipitates a violent quarrel in which he outrageously and excessively insults both Monica and Domdaniel. Despite Domdaniel's attempt to reason with him, Giles returns immediately to London. Shortly thereafter, Giles commits suicide, significantly enough by choking on his own vomit. Thus, he is murdered by his own demons. Giles fails to achieve Eros because he cannot control his passions; without control passions become deadly.

With the death of Revelstoke, Monica, through the help of Domdaniel and Molloy, restores balance to her life. She does not reject passion completely; she wears Giles's ring and hears his voice often. But she does recognize the many elements of experience that comprise the complete artist and the whole person. Although at the end of A Mixture of Frailties, Monica is debating whether she should

marry Domdaniel or not, one intuits that she will. In Domdaniel, one sees the ideal conductor; he is able to balance all life in the achievement of his art. Monica has learned to do the same with her life.

Monica Gall's struggle for Eros is one that involves a complex search for identity. It is not enough to merely leave Salterton. Thanatos is a psychological reality and thus knows no physical boundary. Monica learns to take experience as it is given to her, but to never surrender herself completely to one aspect of that experience. For instance, her relationship with Giles is almost a disaster in terms of her search for wholeness, for Eros. Eros is the search for higher forms of being, but one cannot reach these higher forms of being when one is bound to servitude to someone or something. Thus, in his own way Giles Revelstoke is a representative of Thanatos. Monica's final identification with Domdaniel should not be misconstrued as submission on Monica's part. Rather, in contrast to her relationship with Giles, it is a relationship based on equality. Domdaniel recognizes this equality in Venice when he tells Monica that he now thinks of her as a fellow artist. Monica sees, quite correctly, that such high praise from a man of Domdaniel's stature means that she is now to be counted "among the Eros-men rather than the Thanatossers" (324).

As in Leaven of Malice, a malevolent act has unexpected good effects. Mrs. Bridgetower's will occasions the growth to Eros

of Solly and Veronica as well as launches the career of Monica Gall. Consequently, one is fully optimistic that Eros has finally gained the upper hand over Thanatos in Salterton.

V

FIFTH BUSINESS

Fifth Business marks the completion of a change in the Davies sensibility that was begun in A Mixture of Frailties. Whereas in Tempest-Tost and Leaven of Malice characters tend to have static personalities, in A Mixture of Frailties the heroine, Monica Gall, is seen as she struggles to escape her provincial environment and as she achieves higher forms of being. Fifth Business continues this line of characterization. Dunstan Ramsay is shown as a struggling human being attempting to throw off the shackles of rationality. Fifth Business is, however, a markedly superior achievement to A Mixture of Frailties. Davies eases up on his satire. Dunstan's perception of life is restrained; its focus is much softer. Consequently, Fifth Business is more compassionate and more human than previous novels. The reason for Davies's evolution is probably best explained by the author himself. In an interview with Donald Cameron, Davies states that his early works were influenced by Sigmund Freud; however, as Davies grew older, he became disenchanted with Freud because of his severely "'reductive train of thought'".[1] Davies then turned to C. G. Jung, whom he found to be more congenial. Davies found Jung more agreeable because his thinking was "fuzzier";[2] by "fuzzier" Davies means that Jung's thinking was given less to violent reductiveness, given more to admitting the labyrinthine nature of the psyche.

There can be no doubt that Fifth Business is heavily influenced by Jung. Dunstan's interest in myth, legend, and sainthood, the concern with the unconscious, and the use of archetypal characters attest to Davies's appreciation of Jungian psychology.

Yet, despite the subtler approach to human problems, one cannot fail to see that the battlefield upon which Dunstan Ramsay struggles is that of Eros and Thanatos. Clearly, Eros involves the world of magic, saints, the unconscious, psychological truth, and profound religious belief; the embodiment of these positive ideals is Mary Dempster. On the other hand, Thanatos involves the values of rationality and appearance--money, power, and provincial religious belief; the ideal of this negative way of life is Boy Staunton. These are the two worlds that are counterpointed throughout the novel, and it is between these two worlds that Dunstan Ramsay must search for himself.

As in his previous novels, Davies, through his narrator Dunstan Ramsay, portrays Canada as being in the grip of Thanatos; in Canada, as Liesl points out to Dunstan no "'big spiritual adventures are possible'" (194). Indeed the rationale for Dunstan's letter to the headmaster, which is the novel itself, stems from the speech made by a Thanatosser, Lorne Packer, in which Dunstan is dubiously honoured as "a typical old schoolmaster doddering into retirement" (13). Packer, like all those whose vision is benighted because they limit their experience to manifest reality, judges Dunny on what he appears,

on the surface, to be. Packer's cast of mind neglects a vast area of human experience; thus, he condescendingly refers to Dunstan's "explorations of the borderland between history and myth" (13). Packer also points out that Dunstan's students have gone on to university to study history in a more "scientific" (13) manner. Dunstan's real, rich, profound life is, of course, totally passed by. As Dunstan's letter to the headmaster proves, appearance and reality rarely coincide.

Packer is the cultural heir of Canadian society at large, of which Deptford is the mirror. Dunstan points out that Deptford society has no sense of aesthetics:

> We were all too much the descendants of hard-bitten pioneers to wish for or encourage any such thing, [i.e. aesthetic sense] and we gave hard names to qualities that, in a more sophisticated society, might have had value (23-24).

Deptford society's energies are concentrated on appearance; thus, the superficial differences between the various religions is the cause of much bickering and resentment. The town refuses to believe Dunstan's story that Mary Dempster raised Willie Ramsay from the dead. Dr. McCausland advises Dunstan that he must "balance ... theoretical knowledge with common sense" (57); the Reverend Phelps tells Dunstan that "the age of miracles was past" (57). Even the town's atheist, Sam West, bases his disbelief on superficiality; West does

not understand the metaphorical language of the Bible. Thus, Reason is enthroned in Deptford; it is ironic, then, that when the war is over, the people of Deptford burn the effigy of the Kaiser in an orgy of savage denunciation. Surely, this is the irrational, the unconscious manifesting itself; surely this is the Jungian shadow.

The incarnation of Canadian rationality is Deptford's town hero, Percy Boyd Staunton. The child is the father to the man, and in Boy Staunton's case, the opening episode of the novel serves as a paradigm for Boy's future adult behaviour. Boy becomes angry when his new sled fails to travel as fast as Dunstan's old one. After an ensuing verbal battle in which Boy exhibits his vindictive nature, Boy throws a snowball with a stone in it at Dunny; Dunny dodges the snowball, but it hits Mrs. Dempster who is forced to deliver a premature baby. When Dunny confronts Boy with Mrs. Dempster's condition, Boy lies and bullies in order to escape the truth; his egocentricity demands that his public identity be kept clean. It is this interest in public identity that dominates Boy's life; appearance to Boy is far more important than reality; indeed, Boy does not see a reality beyond appearance. Thus, Boy represses that side of his nature that he does not want to admit. Boy represses his shadow. His pre-occupation with public identity to the exclusion of a private, spiritual one is, of course, a betrayal of his real self; this betrayal leads to his ultimate demise.

Everything that Boy does is calculated to enhance his apparent self. He fancies himself as the pinnacle of youthful

vitality in the post-war period. It is at this time that Boy rids himself of Percy Boyd and changes his name to Boy; he envisions himself as the eternal youth, the trend setter who "danced often and spectacularly; he always knew the latest steps and in those days there were new steps every month" (100). Boy's position is ultimately spurious, however. Indeed, Boy himself bases his own character on the Prince of Wales who is known for his "high old times with jolly girls" (100). Boy is an outer-directed person. Dunstan describes him in terms of a stereotype: "He was the quintessence of the Jazz Age, a Scott Fitzgerald character. It was characteristic of Boy throughout his life that he was always the quintessence of something that somebody else had recognized and defined" (103).

As Boy grows into manhood, his emphasis on appearance continues. He measures the world in terms of power, money, and prestige. Even Jesus is brought into line with Boy's own clouded vision. Jesus is simply one who possessed a "wider economic vision" (109), an entrepreneur of Biblical times. Religion is only used to enhance social prestige; although Boy changes his religion from Presbyterian to Anglican, there is no inner change; Boy's life is dominated by form not content. Boy's marriage is a further concession to superficiality. He marries Leola Cruikshank who is, of course, the fairest girl of Deptford. But Leola becomes a mere appendage of the Staunton identity. Boy attempts to transform Leola from the simple Deptford girl that she is into "the perfect wife for a rising young entrepreneur" (113). For

Boy, Leola is no more than an extension of the Staunton estate. As long as she performs according to the Staunton standard, Leola has real value. Of course, Leola is incapable of living up to her husband's demands. Boy begins to lose interest in her. Consequently, he is unfaithful. True to form, Boy attempts to rationalize his behaviour. He fails to see his own complicity in the breakdown of the marriage. His concern is for his own needs not Leola's: "'A man with my physical needs can't be tied down to one woman--especially not a woman who doesn't see sex as a partnership--who does not give anything, who just lies there like a damned sandbag'" (165). Eventually, Leola dies a suspiciously suicidal death. Boy is too concerned with his public duties in Britain to even come to the funeral.

Boy's only real love is, of course, himself. This narcissism is reflected in what Dunny calls "Corporate Homosexuality" (165). Boy forms an attachment to some young rising executive in the company; he sponsors the young man, promotes him, and generally shows him the business ropes. Obviously, Boy sees his younger self in these relationships. The youth invariably fails to live up to the Staunton image of what young manhood should be. Consequently, Boy drops his protegé.

Davies has said, "We attract what we are."[3] Certainly, this is true of Boy Staunton's second marriage. Denyse Hornick is the perfect female counterpart for Boy Staunton. Not only is she dominated by superficial appearances, she is also a declared enemy

of the things of the spirit. Towards the end of his life Boy tells Dunstan that "he had embraced Denyse's rationalism" (215). Ironically enough, Boy says this just before his death at the hands of the unconscious.

Counterpointed with Boy Staunton's story is, of course, the story of the narrator himself. Whereas Boy Staunton's commitment to Thanatos leads to spiritual death, Dunstan Ramsay's commitment to Eros leads to spiritual life. Like Boy Staunton, Dunstan Ramsay leaves Deptford behind him in his search for success. However, Dunstan's success is of a highly different order from Boy's. Dunstan's concern with other people, his involvement in magic and sainthood, enable him to recover the missing part of his personality. It is this missing part of the personality that Boy Staunton rejects; the result is a meaningless life.

Dunstan's victory in the search for wholeless, his growth to Eros, is, by no means, effortless. There are numerous obstacles that block Dunstan's search. One of the greatest of these is his own mother. The character of the life-negating parent is, of course, not new in Davies's vision. Mrs. Ramsay's effect on Dunny is similar to Mrs. Bridgetower's effect on Solly. She is a stern, dour Scots Presbyterian who is well-known in Deptford for her rational and practical cast of mind. She is a rigid authoritarian who has simultaneous streaks of cruelty and compassion. When the former characteristic is in ascendancy, Mrs. Ramsay's righteousness is so powerful that she overwhelms her husband. Thus, when Mrs. Dempster is caught in the

act of copulation with a tramp, Mrs. Ramsay is able to curtail any feelings of sympathy that the family might have for the poor girl.

Dunny's involvement with Mrs. Dempster begins where Boy Staunton's ends. Driven by a mixture of guilt and compassion, Dunny takes on the care of Mrs. Dempster, a responsibility that lasts a life-time. It is significant that Mrs. Dempster is the object of Dunny's attentions, for she has a positive, symbolic value for Dunny that he at first does not recognize. Mrs. Dempster represents a world that is alien to Deptford; she represents the world of the unconscious. Doubtless, Dunstan's affection for Mrs. Dempster is partly attributable to his dissatisfaction with Deptford values, values learned particularly from his mother. At any rate, Dunstan's feeling of responsibility represents a reaching outside himself. This is an action Boy Staunton is incapable of taking.

As a representative of the unconscious, Mrs. Dempster is what Deptford is not. She fails to fit into any of the stereotypical structures that Deptford society is fond of creating. She is a free-spirited, given to frivolity. In contrast to Mrs. Ramsay whose hair is pulled straight back, Mrs. Dempster's hair escapes "a properly severe arrangement" (24). When she is pregnant, Mrs. Dempster's gait betrays a lightness, which, of course, is a serious breach of propriety. Pregnancy must be born with solemnity.

Dunny's pre-occupation with Mrs. Dempster leads him into a position of increasing isolation. It is indirectly through her that

Dunstan becomes involved in magic and the lives of the saints. Certainly, his interest in magic takes him beyond the rational and simple-minded confines of Deptford life. Furthermore, Dunny is forced to protect Mrs. Dempster's good name from the abuses of the town folk. This idea of differentiation from Deptford is brought to a climax in the conflict between Dunny and his mother.

When Mrs. Dempster transgresses sexual laws, that is "in a realm where there could be no shades of right and wrong" (45), Mrs. Ramsay withdraws any sense of compassion. Later, Dunstan runs to Mrs. Dempster when his brother Willie dies; Mrs. Dempster miraculously brings him back to life. In the ensuing period, Mrs. Ramsay states that further association with Mrs. Dempster would be interpreted as disloyalty. Whereas before Dunny's need for individuation and potency found its expression in magic, this time stronger measures are needed. Forced to make a decision between his mother whom he loves and Mrs. Dempster whom he also loves, Dunstan chooses to leave Deptford altogether. To Dunstan's credit, he analyzes the situation with an acute insight: "Deep inside myself I knew that to yield, and promise what she [his mother] wanted, would be the end of anything good in me" (58). This polarization of Mrs. Dempster and Mrs. Ramsay is the conflict between Eros and Thanatos; the expulsion of the motherly influence represents another step in the right direction in Dunstan's quest for Eros.

Dunny's youthful experiences in Deptford make him realize that beyond appearances there is a deeper reality. It is a type of

reality of which ordinary life is not aware. Dunstan's belief that the Arabian Nights are true in the same way the Bible is true is a way of saying that the unconscious communicates through symbolic, metaphorical language. Dunny's belief in the reality of the unconscious is given a witness in his experience of World War I.

At the end of his endurance during a battle, Dunny struggles into a church, where before him appears the Madonna who wears the countenance of Mrs. Dempster. During the following period of unconsciousness, she appears to Dunny in the same form to help him through the healing process. When he returns to "this world" (79), (he does not say consciousness because he believes he has been conscious on a different level) Dunny is convinced that Mrs. Dempster has healed him. Diana Marfleet, his nurse, and his doctor, representatives of the rational, scientific world, think otherwise.

After his release from hospital, Dunny continues his relationship with Diana Marfleet. Although she initiates Dunny into the sexual rites of manhood, Dunny quite correctly sees that she, like his mother, is a threat to his autonomy and an obstacle in his growth toward Eros. Dunny realizes that his search for the Madonna is somehow closely linked to his true fate. Thus, when he senses Diana's feelings are tending towards marriage, Dunny has to end the relationship. In a symbolic scene, Dunstan, on the occasion of his leave-taking of Diana, drops his name Dunstable with which he was christened, and changes it to Dunstan in honour of St. Dunstan whose

legend he later lives out. Significantly enough, Dunstable is his mother's maiden name.[4] Diana represents the same kind of life-negating influence that Mrs. Ramsay represents.

It is Dunstan's absolute belief in the validity of his own experience that forces him to press on in his search for the Madonna; this search is symbolic of Dunstan's quest for psychological health. The search for the Madonna leads Dunny into an examination of religious art and, as a result, to the very foundations of religion itself:

> What are you doing here, Dunstan Ramsay? I sometimes asked myself, and when I got past telling myself that I was feeding a splendid new enthusiasm for religious art and architecture I knew that I was rediscovering religion as well .... I became aware that in matters of religion I was an illiterate, and illiteracy was my abhorrence. I was not such a fool or an aesthete as to suppose that all this art was for art's sake alone. It was about something and I wanted to know what that something was (111).

Dunny's intellectual thirst and intuition stand him in good stead. His notion that

> a serious study of any important body of human knowledge, or theory, or belief, if undertaken with a critical but not cruel mind would in the end yield some secret, some valuable permanent insight in to the nature of life and true end of man (152)

proves to be quite correct. However, Dunny's thinking, despite its interest in the unconscious, still is permeated by the rationalism

of his heritage. Dunstan's meeting with Joel Surgeoner helps him overcome his natural scepticism with respect to spiritual life.

Surgeoner comes to Dunstan's school one day to deliver a lecture about the mission which he runs for vagabonds. Dunstan recognizes Surgeoner as the tramp with whom Mrs. Dempster copulated in the Deptford pit. Dunstan goes to the mission to see Surgeoner carry out his ministry. Surgeoner teaches the men of the Christian life in, for what seems to Dunstan, an outrageous parable that defies manifest reality. When Dunstan accuses Surgeoner of distorting the truth, Surgeoner explains his truth is not scientific truth but metaphorical truth, the truth of the spirit: "You educated people, you have a craze for what you call truth, by which you mean police-court facts. These people get their noses rubbed in such facts all day and everyday, and they don't want to hear it from me" (119). Surgeoner then reveals that it was Mrs. Dempster's act of kindness in the pit in Deptford that transformed his life. Dunstan sees now that Mrs. Dempster has effected three miracles all of which relate to salvation; she has saved the physical life of Willie, the physical life of Dunstan, and the spiritual life of Surgeoner. Three miracles make a saint. Thus, Dunstan becomes extremely involved in the nature of sainthood. Consequently, he becomes involved with the Bollandists and Ignacio Blazon.

Blazon is the archetypal Wise Old Man. Like all of the characters who are concerned with the unconscious in Fifth Business,

he is an odd-ball. Nancy Bjerring points out that Blazon is a key figure in the novel because he teaches Dunstan that self-knowledge is crucial to an understanding of God.[5] Blazon's concept of self-knowledge is closely allied to psychological truth, a truth that joins the spiritual with the physical, the mind with the body. It is this self-knowledge that Blazon urges Dunstan to find in his own life. Thus, Blazon directs Dunny away from the outward sainthood of Mrs. Dempster; he encourages Dunstan to ease up on his academic pursuit of sainthood and find out who Mrs. Dempster is in his personal mythology. Spiritual knowledge is only part of the answer. As Blazon says, "'I am deep in the old man's puzzle trying to link the wisdom of the body with the wisdom of the spirit until the two are one'" (160). In other words, Dunny must learn to recognize the body as the temple of his humanity, or otherwise go insane. Dunny learns of the wisdom of the body in Mexico.

In Mexico Dunstan watches worshippers kneel in prayer before the statue of Our Lady of Guadelupe. He sees that the statue is a symbol that bespeaks a reality that is invisible, yet nevertheless true. He comes to the conclusion that faith is a psychological reality and that "when it was not invited to fasten itself on things unseen it invaded and raised bloody hell with things seen" (178). However, this is Dunstan's academic, passive answer to the problem. His encounter with Liesl brings into active reality his psychic wholeness.

Dunstan joins Magnus Eisengrim's (Paul Dempster's) travelling magic show of which Liesl is the driving force. Dunny's involvement with magic revitalizes him so much that he finds himself betraying his rational nature; he brags, lies, tells secrets, and makes improper advances towards a young female of the troupe. Finally, he falls in love with the beautiful, animal-like Faustina. However, deep down Dunstan is a Deptford man; his rationality forbids him to approach her. When Dunstan sees Faustina in a lesbian embrace with Liesl, his previous failure to approach Faustina is given a moral sanction. Liesl sees him, however, and the same night she goes to Dunny's bedroom.

Liesl, whose name has daemonic overtones,[6] embodies Dunstan's most pressing psychic need. Whereas Mrs. Dempster fulfils Dunny's yearning to understand the spiritual unconscious, Liesl releases in him hitherto pentup physical energy. Up to this point, Dunny has had no trouble in recognizing his spirituality, but knowledge of his physicality has eluded him. Liesl, of course, perceives Dunstan's need. She sees that his retentive, academic nature has encouraged Dunstan to look upon life as a spectator sport rather than an active one. Liesl then draws Dunstan into a physical fight after which he feels totally rejuvenated. Later, Dunstan and Liesl make love. The episode is, of course, symbolic of Dunstan's struggle to participate in the wisdom of the body. Like his namesake, St. Dunstan, he tweaks the nose of the devil. Thus, he resists the temptation to

give himself over totally to the life of the body. Balancing the two sides of his nature, Dunstan is now able to join the wisdom of the body and of the spirit. Dunstan's carnal knowledge of Liesl represents his final victory in his fight for psychological wholeness. For the first time, Dunstan is drawn fully into the physical life. He is now able to live his unlived life, the life of the unconscious. With his newly gained self-knowledge, Dunstan is able to see himself in his own mythology. His role is that of Fifth Business.

One need not look far to see the differences in the lives of Boy Staunton and Dunstan Ramsay. Dunstan himself knows the difference: "You see how it was: to him the reality of life lay in external things, whereas for me, the only reality was of the spirit" (102). Of course, Dunstan is not quite telling the whole truth, for he mentions several times that he is jealous of Boy's image and material wealth. It is not until his encounter with Liesl that the last vestiges of an overbearing rationalism are removed.

Both Boy and Dunny make successes of their lives. Not surprisingly, however, Boy is totally disillusioned by his success. Vindictively, he denounces Dunny's book on myth and legend as superstition; but this outburst is merely a smoke-screen for a deep-rooted despair. Boy admits to Dunny that he is an atheist. Dunny replies "'I'm not surprised .... you created God in your own image, and when you found out he was no good you abolished him. It's quite a common form of psychological suicide'" (215). As Boy grows older, his

public identity as the dashing young man is eaten away by the inexorable march of time. Unlike Blazon, Boy fails to make provisions with a God who can help him to grow old. Thus, Boy is in the grips of despair. As Dunny points out to him, "'Whom the gods hate they keep forever young'" (216). Boy's wish for death, then, is a logical result of a life given over to Thanatos--that is, the denial of the real self.

The circumstances behind Boy's death bring the conflict between rationality and the unconscious to a resolution. Magnus Eisengrim represents the values of unconscious man. He "has sold his soul to the Devil, in order to gain knowledge and power. Eisengrim has lost contact with his 'angelic' spiritual nature, and thus has lost contact with humanity, and is absorbed in self-aggrandizement."[7] At the opposite pole stands Boy Staunton who also has sold his soul to the Devil, though in a different manner. Whereas Dunny came to terms with his personal devil, Boy took flight from his. Now the devil, in the form of Eisengrim, exacts payment from Boy for his sins. Taking Liesl's advice, Dunstan forsakes his rational, secretive behaviour, and acting as Fifth Business, that is, as an agent of action, he provokes a confrontation between Boy and Eisengrim by revealing the circumstances around Eisengrim's birth. Boy, following previous behaviour patterns, denies his participation in the event. Dunny pleads with Boy "'to recover something of the totality of ... [his] life'" (236). Boy's refusal leads to his own destruction.

Eisengrim presumably hypnotizes Boy, reaches into his unconscious, and extracts the death wish. Later, Boy is found at the bottom of Toronto harbour, the stone that he had used to throw at Dunstan firmly in his mouth. Thus, nemesis is achieved; Boy is killed by those very forces that he sought to deny--the forces of the unconscious.

Whereas in A Mixture of Frailties the search for Eros is tied to artistic growth, in Fifth Business the growth to Eros involves the probing of the unconscious. In Fifth Business, since both protagonists are males, Eros entails the uncovering of the female element in the psyche, the Jungian anima. Thus, the hermaphrodite becomes the symbol for psychic wholeness. Bjerring points out that one of the saints that Dunstan pursues, Wilgefortis, symbolizes his search for an androgynous nature.[8] Conversely, Thanatos denies the hermaphrodite nature of psychic health. It is significant, then, that Boy is described in terms of total masculinity. It is Denyse's masculine cast of mind that attracts Boy to her. Thus, in refusing to bring feminine values into his life, Boy cuts himself off from the sources of psychic wholeness.

VI

THE MANTICORE

The Manticore, like Fifth Business, deals with the problem of wholeness in the human personality. While Dunstan Ramsay achieves wholeness through the pursuit of myth, legend, and ultimately experience, David Staunton chooses to search for it through the medium of Jungian psychoanalysis. Jungian psychoanalysis attempts to discover, through dream interpretation and the study of archetypes, important messages that the unconscious is constantly delivering to the conscious mind. In David Staunton's case, the unconscious tells him that his personality is fragmented and that he is lacking a key dimension to his personality, that is, the capacity to feel. It is not that David must supplant intellect with emotion, as he derisively says to Dr. von Haller, but it is rather, as von Haller replies, not to "'set ... Intellect aside, but to find out where it can serve you and betray you'" (108). Eros, then, is the balance the individual finds between intellect and feeling; Thanatos is the exclusion of feeling to the extent that rationality and logic become the only way of observing the world.

Although The Manticore raises questions of its own, it does satisfy our natural cravings for completion that are left unattended in Fifth Business; we learn that David Staunton is the one who stood up and yelled "'Who killed Boy Staunton?'" (6). It is this

impulsive act that leads David to seek aid. Although he does not fully understand the nature of his dilemma, David is sensitive enough to realize that something is very wrong; his actions at Eisengrim's magic show represent a cry for help that has previously remained inarticulated in the unconscious.

The state of David's physical health reflects the state of his mental health. The schizoid nature of his personality takes its toll on his body. Prior to psychoanalysis, David undergoes a physical examination that reveals a state of neurasthenia--depletion of mental and nervous energy. David's physical illness is, of course, psychosomatic in origin. He attempts to handle his illness through the use of alcohol, although he tries to pass off his alcoholism as part of a romantic persona. Yet beneath this public identity, David is aware that alcohol "'blunt[s] the edge of that heavy axe that seems to be chopping away at the roots of ... [his] being'" (60).

This "chopping at the roots" metaphor is an apt one; David's rationality has chopped away his powers of feeling. His cast of mind is decidedly rational; this rationality is expressed most often through the medium of law of which David is a well-know practitioner. He even describes his physical examination in terms of the law:

> It was long, and often painful for me, but he was an intelligent examiner, and at times I was conscious of being an unsatisfactory witness, assuming he knew things I hadn't told

> him, or that he couldn't know. I was ashamed of saying "of course" so often, as if I were offering direct evidence instead of stuff that was at best presumptive--something I would never tolerate in a witness myself (7).

When Pargetter, his law teacher at Oxford, tells him that if he wants to be a good lawyer he will have to "put his emotions in cold storage" (223), David notes that he "liked the chill" (224). Furthermore, when he catches himself in compromising situations, David is able to determine the nature of his own responsibility through a rational formula; he imagines that he is in court where he is the defence, the prosecution, the defendant, the witness, and the judge. In this court, logic is enthroned and mercy unheard of. More often than not the judge David Staunton convicts the defendant David Staunton.

The reverse side of David's rationality is his obvious animosity toward anything that is irrational. Thus, magic, dreams, and Jungian psychology are objects of his scepticism. David's hostility surfaces as distrust of anything he cannot see; therefore he notes that he can understand the usefulness of a dentist because there are material, visible effects of his work. On the other hand, psychoanalysts deal with the invisible, the spiritual, the intangible --all objects of David's antagonism. In other words, David believes in the reality of physical pain but is doubtful concerning the reality of psychic pain. The result of David's scepticism is a verbal jousting match between himself and Dr. von Haller in his first psychoanalytical

session. Although David's hostility loses its pointed aggressiveness as he probes deeper into his unconscious, his scepticism is something that never really leaves him. Dr. von Haller must continually fight against David's rationality. Unlike the conclusion of Fifth Business where we are confident of Ramsay's victory in his search for wholeness, David's victory at the conclusion of The Manticore is only a half-way point in his attempt to free himself from the tyranny of rationality.

How David came to be a rationalist is implicit in his history, which he relates to Dr. von Haller as part of the psychoanalytical process. David's history reveals that his environment and his own destructive innocence conspire to cut off from the roots of his being the sources of feeling. For instance, Boy Staunton insists that his son be reared according to a certain stereotypical image--an image that is bound up in money, power, and prestige. David is named after the Prince of Wales; he is delivered to and brought home from school in a limousine; he is made to be a careful money manager to ensure his successful move into the Staunton empire. However, this differentiation from others has a deleterious effect on young David. It alienates him from his school-mates who receive no special treatment from their parents; it asks David to see life in terms of a public identity that is tied to the personality of his father; it asks him to strive to be another Boy Staunton, which, of course, he cannot be. Thus, David acquires a sense of inferiority: "I needed to be made into a man, and he [Boy] was fully and splendidly and obviously a man" (82).

In summer David is sent to his Staunton grandparents. There, the illusion that he is an exceptional child is reinforced. Grandfather Staunton, the archetypal rational man, proudly shows David all his material wealth: "'Davey, I own everything on both sides of this road as far as you can see'" (94). In referring to the other grandparents, the Stauntons condescendingly refer to the Cruikshanks as "'the people down by the crick'" (95). The sense of power that David acquires from the image thrust on him expresses itself in his treatment of others; he behaves towards the Cruikshanks in a shabby manner; he steals the centre of attention at the Tom Thumb Wedding, causing one observer to comment "'That young one is Boy Staunton's son, all right'" (102). Of course, this type of behaviour eventually isolates David, but what is most harmful to his personality is his eager adoption of a ready-made persona. Thus, the power that he wields finds its origin not in his own personality but rather in the personality of his father. The strength of his own personality is, then, inauthentic; it lacks a centre in his own being.

The key to David's personality, then, is his absolute adoration of his father. This represents a slightly different twist in the ever-present parent-child theme in Davies's work. Whereas in previous novels the parent actively attempts to dominate the child, in The Manticore David's problem stems from his own inability to free himself from the web of his own psychology. Before entering analysis David ironically comments that his troubles are not those of a child.

He is incorrect; his troubles are exactly those of the child who fails to free itself from an idealized view of its parents. David is able to see his father only in terms of a romantic, idealized archetype. For the most part, whenever he discusses his father his words seem to convey a sense of energy and adulation. David says: "'He loved life. He was the most vital person I have ever known'" (16) and

> His deepest ambition was to be somebody remarkable, to live a fully realized life, to leave nothing undone that came within the range of his desires .... He would be called a Sensation man, because his sense of the real, the actual and tangible, was so strong (111).

Although he believes his father to be the most vital person he has ever known, David has not investigated or refuses to admit the possibility that Boy's vitality belongs to a sordid order.

There are a number of occasions in which David is placed where he might see his father in a realistic perspective. For instance, when Boy gives David the advice not to marry a childhood sweetheart, David knows that Boy is referring to Leola. David's reaction is mild. The archetype of the Father is so positive in his mind that David can have no real sympathy for his mother. In reflecting on his behaviour David says:

> Poor Mother! I always feel guilty about her because I should have loved her and supported her more than I did, but I was under my father's spell, and I understand now that I

> sensed his disappointment and anyone who disappointed him could not have my love (112).

When his mother dies, David feels only a sense of relief, because he knows now that his father no longer has to live with a woman who failed him.

On another occasion, Father Knopwood attacks Boy for manipulating David into his first sexual experience. Rightly so, Knopwood is disgusted by what he terms "'the provincial vulgarity of the whole thing'" (208). David, then, attempts to counter Knopwood's arguments with ideas directly borrowed from his father. David says that Knopwood knows nothing of what it means to be a "'swordsman'" (209). In his innocence, David does not realize that a swordsman is someone who is given to "'heartless, cold-blooded fucking'" (212). Knopwood also has to explain to David that the reason Judy Wolff's father has to put an end to David's relationship with Judy is because "'he doesn't want his daughter's life to be blighted by a whoremaster's son'" (212). Despite this blatant attack on the object of his adoration, David still fails to perceive the reality that stands behind the mask of his father. Instead he strikes out irrationally and calls Knopwood a homosexual, which he in fact is, but which bears little relation to the problem at hand.

Later, during analysis, Dr. von Haller questions David regarding his belief that although he may be the child of Leola and Dunstan Ramsay, he refuses to believe that his father and Myrrha

Martindale might have had a purely sexual relationship: "'It would be sordid, and Father had such style'" (205). At every turn David rebuffs the truth. While his father's image remains unassailable, David loses Leola, Knopwood, and Judy--all potential sources of emotional stimulation.

Even when David rebels, it is a rebellion that has its heart in the son's attempt to prove himself worthy of his father. Realizing that he can never be a carbon copy of his father, David determines to be a first-rate lawyer, against his father's wishes. Dr. von Haller astutely points out that in becoming a lawyer David is still directly tied to his father: "'You created a romantic Persona that successfully rivalled that of the rich, sexually adventurous Boy Staunton'" (267). Furthermore, David's animosity towards Boy's second wife, Denyse, originates not primarily in her character but in the idea that she is the ruination of his father: "'He gave her his soul, and she transformed it into a cabbage'" (268). Thus, it is easy to see why the death of Boy Staunton precipitates David's movement to psychoanalysis. With his father's death David loses his centre of values; with his centre of values gone, David turns to himself; when he turns to himself, he finds emptiness.

David's most pressing psychic need is to recover the emotional side of his nature. He has built a house of logic with which to face the world and has found this house incomplete. Logic and rationality are bulwarks against the anxieties of instability, inferiority, and loneliness that accompany the idealization of Boy

Staunton. David's last attempt to restore a sense of equanimity to his personality occurs when he makes the flight to Zurich to undertake Jungian analysis.

The most important aspect of Jungian analysis is the analyst herself. Dr. Johanna von Haller is one of Davies's perfect characters of which Valentine Rich and Benedict Domdaniel are the fore-runners. Aside from introducing David into the methods of Jungian psychoanalysis--study of archetypes, interpretation of dreams, the notions of the personal and collective unconscious--Dr. von Haller has to be the bearer of her patient's projections, which she admirably is. When she needs to be firm with David, she is; in fact, it is this no-nonsense approach combined with human compassion (which David desperately needs) that keeps David from forsaking his search for wholeness altogether. She says: "'I am going to help you in the process of becoming yourself'" (73).

Dr. von Haller instructs David to attempt to remember the important characters and incidents in his life. This anamnesis is the springboard that the patient and doctor use to explore the personal unconscious in which certain archetypal characters appear. Archetypes "'represent and body forth patterns toward which human behaviour seems disposed; patterns which repeat themselves endlessly, but never in precisely the same way'" (238). Much of David's lack of emotional strength originates from his tendency to project archetypal personalities on real human beings. He fails to see the human reality of his father. In psychoanalysis Dr. von Haller attempts to inculcate

a knowledge of the unconscious into David so that he sees that the archetype and the person are not the same: "'We take a good look at your life, and we try to lift the archetypes off the pegs and see the people who have been obscured by them'" (240). Once David is able to arrest his inclination for projection, he learns a core of values, the centre of which is himself.

The tendency to project archetypal personalities onto other characters is David's most pressing problem; it is his "'battle with [the] trolls'" (237). The first troll to appear is the Shadow. The Shadow is "'That side of oneself to which so many real but rarely admitted parts of one's personality must be assigned'" (97). The Shadow, when it is projected onto others, usually finds expression in those who are not really likeable for their own sake. Thus, Matey Quelch is a Shadow-figure for David. Since the Shadow is the incarnation of the undesirable aspects of one's own personality, projection becomes a barrier to human communication; constructive emotional growth is impossible.

The archetype of the Friend, which is the next figure to appear in David's cast of psychic characters, fails him in a different way. Felix, David's stuffed bear, represents the Friend. Dr. von Haller points out that David projects on to the bear his own thinking, considering, rational personality. That the bear is a mere child's toy indicates that David's personality is deficient in terms of feeling. In other words, the Friend suggests emotional strength beyond the rational considerations of thinking and feeling. David's

idea of friendship is incomplete; it is still in an immature stage of development. Dr. von Haller notes that "'the Animal-Friend ... [is] related to the rather undeveloped instinctual side of your nature'" (184). Felix, then, though he represents a profound human need for David, is deficient in the area of feeling. When the Friend finally adopts human form in the person of Father Knopwood, David consciously blocks off any potential for emotional growth; David's archetype of the father does not allow Knopwood to exist. Knopwood, then, becomes the Friend transformed into the Enemy.

The Anima is David's archetype of the feminine. Dr. von Haller explains it to David:

> "She is the feminine part of your nature: she is all that you are able to see and experience, in woman: she is not your mother, or any single one of the women you have loved, but you have seen all of them--at least in part --in terms of her" (187).

Judy Wolff, David's teen-age love, is the Anima-figure who dominates his life. But again, the archetype obscures the real person. Thus, when David sees Judy at middle-age, he is reminded of the girl he <u>used</u> to love.

In order to compete with his father, whom Dr. von Haller hints might be his Great Troll, David creates a Persona, that is, an identity with which he faces the outer world. This Persona is carefully created in order to increase himself in the eyes of his father, even though it is, superficially, a turning away from his father's

wishes. David envisions himself in his role as counsel for criminals as "a man who has built his house on the lip of a volcano. Until the volcano claims me I live ... heroically" (260). As Dr. von Haller notes, David relishes his role. It is just the image with which to compete with the image of Boy Staunton. But the Persona too fails David. He, like his father, lives wholly through the Persona; he, like his father, fails to recognize the man within; unlike his father, however, David makes a final stab at recovering his inner self. Hence, he is not lost to Thanatos.

The final archetype to be considered is that of the Magus. The working through of this archetype is never fully completed, for it appears that the Magus and David's image of his father are thoroughly bound together. Boy Staunton is David's physical father; but David has others. Knopwood, to a certain extent, is a Magus as are Pargetter, David's law teacher, and Dunstan Ramsay who, David wonders, might be his real father. In a sense, The Manticore is David's search for his real spiritual father.[1] Ramsay says to David:

> "Every man who amounts to a damn has several fathers, and the man who begat him in lust or drink or for a bet or even in the sweetness of honest love may not be the most important father. The fathers you choose yourself are the most significant ones" (299).

David's failure to realize his spiritual fathers lies at the root of his illness.

During analysis David's dreams are indicative of his state of mind. Perhaps the most important dream is that which Dr. von

Haller calls the Manticore and the Maiden. David dreams that he is in an underground tunnel; he notices on his left hand side a picture of Dr. von Haller dressed as a sibyl. She has a manticore on a chain. The manticore is a mythological animal that has the head of a man, the body of a lion, and a barbed tail; the head wears the face of David himself. The interpretation of this dream is necessary to the understanding of David's complex personality. As Dr. von Haller notes, the fact that David turns to the left in his dream signifies that the dream is a message from the unconscious. The locale of the dream, a tunnel, also attests to this insight. (This is orthodox Jungian psychology.) Dr. von Haller also points out that the unconscious chooses its symbols "'with breath-taking virtuosity'" (186). The manticore, then, is a symbolic representation of David's personality. The tail represents his malnourished feelings that are overly sensitive and thus given to barb defensive tactics. The body and head suggest that David is neither wholly human nor wholly animal. In fact, he has a fragmented personality; it is this fragmentation caused by under-developed emotions and an overly developed rational sense that has brought David to his present impasse.

Nevertheless, the first part of analysis, the anamnesis, has given David the necessary understanding of the elements that make the unconscious. The anamnesis ends with David having made great advances into the theoretical understanding of the psyche. Dr. von Haller suggests that David consider over the Christmas holidays whether he wishes to continue analysis. David, then, travels high into the

Swiss Alps to ponder his answer, which one suspects, at this point, will be affirmative. However, shortly after arriving in St. Gall, David meets Dunstan Ramsay and Liesl who are to test his theoretical knowledge in the crucible of experience.

David's meeting with Liesl and Dunstan is an example of what Jung calls synchronicity--meaningful coincidence. David Webster comments: "David's encounters with Liesel [sic] and Ramsay occur at a time when he has an inner need for them."[2] Indeed, the air itself at St. Gall seems to David to have "an unmistakeable atmosphere of consequence" (279). It is no accident either that David visits St. Gall in Christmas season, a season pregnant with the Christian symbolism of spiritual birth; the cosmos seems to conspire to bring David to some extreme experience that will test his mettle.

Dunstan Ramsay too knows that this meeting is not coincidental:

> "As a historian, I simply don't believe in coincidence. Only very rigid minds do. Rationalists talk about a pattern they can see and approve as logical; any pattern they can't see and wouldn't approve they dismiss as coincidental. I suppose you [David] had to meet us for some reason. A good one I hope" (290).

Ramsay need not fear, for the reason is a crucial one with respect to David's psychological health. Ramsay and Liesl along with Eisengrim, who is with them, strip David of his illusions, his icons, his rationality; they attempt to initiate him into the real world of the

unconscious in contrast to the theoretical world of the psychoanalyst's office. This initiation is symbolically expressed through the chess game that Eisengrim and Liesl play: "The first necessity, it appears, is to dismiss all ideas of the normal game, and to school oneself to think both horizontally and laterally at the same time" (287). Clearly, David has to rid himself of rational, linear, simple notions in order to be baptized into this irrational, complex world. Part of the baptismal process consists in the smashing of David's icons. At the end of analysis, David still has not encountered his Great Troll, Boy Staunton. The unresolved nature of this conflict is clearly manifested while David is at Sorgenfrei. He pursues his father's fate relentlessly. Liesl, Ramsay, and Eisengrim, each in their turn, attempt to break David's image of his father. Ramsay says: "'The rock-in-the-snowball man was part of the father you never knew, or never recognized'" (300) and "'What lives is a notion, a fantasy, a whim-wham in your head that you call Father, but which never had anything seriously to do with the man you attached to it'" (301). Despite Dunstan's unremitting truthfulness, one suspects that David is still incapable of approaching his father in any real way, for it is Dunstan Ramsay and not David Staunton who hurls the stone involved in Boy's death down the precipice.

Nevertheless, David does learn a very important lesson at Sorgenfrei. Liesl senses that David's real problem lies in his inability to feel. She urges David to consider becoming "'the hero of ... [his] own epic'" (306) instead of returning to psychoanalysis and

theory. As in Fifth Business, Liesl acts as a shaman who initiates the novice into the life of feeling. She sees that David needs to feel, to experience at first hand, the life of the unconscious. Thus, she takes David to the caves of the bear-worshippers.

Clearly, the journey in and out of the cave is a journey of rebirth. The cave itself represents the womb from which all mankind has originated. Yet, it is not the womb in the sense of security or escape from reality, rather it is the womb that is symbolic of the chthonic roots, the forces of feeling, that modern man shares with the cave men. Thus, this is not an easy journey to a warm, nourishing mother; instead, it is a cold, bruising trip to the centre of the earth. Significantly, David is forced to crawl on all fours and then squirm on his stomach in order to reach the cave. The symbolism is clear; Liesl is attempting to put David in contact with the primitive, enduring, courageous man who is his ancestor. Finally, David and Liesl reach the cave of the bear-worshippers. Here, in the cold darkness, the seat of human feeling, Liesl invites David to participate in the admiration that she has for the cave-dwellers. She tries to educate him in the nobility of mankind: "'Does this place give you no sense of greatness and indomitability and spiritual splendour of man? Man is a noble animal, Davey. Not a good animal; a noble animal'" (312). David remains unmoved. In fact, he is terrified by the darkness and wishes desperately to return to the surface and daylight, symbols of rationality. Yet David is not released from his terror so easily. On the way up, out of the cave,

David hears the wind roar. He mistakes the roar of the wind for being the roar of a bear. In an instant David feels what it was like for the cave-men to live constantly on the brink of their own mortality;[3] in his terror David evacuates his bowels. Compelled to feel what his ancestors felt David is also forced to respond either heroically or ignobly. For a few moments it appears that David's cowardice will win out. In his dread, David is incapable of action. Finally, Liesl exhorts him to search through his own personal ancestry for some source of strength. Ironically, the only ancestor who had the type of strength worth summoning was Maria Dymock, the peasant girl who bore the bastard child that give rise to the Staunton family. With her aid David finally makes it to the surface.

It would be incorrect to say that David Staunton fails to learn anything; indeed, he realizes that he has failed to live up to Liels's expectations and pleads with her to remain his friend. Despite his failure to live heroically in the cave, David does feel renewed after the journey. On Christmas day David participates in another ritual of renewal. Dunstan Ramsay recounts the story of St. Gall to David, Liesl, and Eisengrim. St. Gall, a Christian missionary, came to the Swiss Alps to convert the cave-dwellers. Taking up residence in a cave, St. Gall found that he had unexpected companion who lived there also--a bear. In order to live amicably, St. Gall and the bear made a treaty; the bear provided St. Gall with wood while St. Gall provided the bear with food. Ramsay, of course, sees the symbolic implications of the legend. He sees the bear as a

representation of the dark, irrational, animal forces that enspirit man's life. To ignore these forces, as David has, is to suffer spiritual death. Thus, Ramsay counsels, as he offers gingerbread bears to David, Liesl, and Eisengrim: "'If we are really wise, we will make a working arrangement with the bear that lives with us, because otherwise we shall starve or perhaps be eaten by the bear'" (318-319). Surely, this episode is a stroke of artistic genius. As symbols of the irrational these gingerbread bears supplant Felix, the stuffed bear of David's childhood. Whereas Felix represents the underdeveloped, instinctual side of David's psyche, the gingerbread bears are symbols of the real and dynamic forces that have remained inarticulated in the recesses of the unconscious. Thus, by consuming the gingerbread bears David identifies himself with primitive man of whose powerful emotions modern man is the inheritor. Thus, in an act that suggests the totemism of primitive man as well as symbolism of the Catholic mass, David, Liesl, Ramsay, and Eisengrim participate in a communion in which, as Liesl says, they eat "'of the noblest thing ... hoping to share its virtues'" (312).[4]

David's contact first with Dr. von Haller and then with Liesl has enabled him to take the first tentative steps towards Eros. In a pre-analysis dream, David's way is blocked in his attempt to approach the unconscious and he fails to recognize the gypsy woman who will aid him in his search. Now, after his experiences with Dr. von Haller and Liesl, David realizes, in a daylight vision of the same dream, that guards no longer bar his way. David is now capable of

descending into the unconscious. What method--psychoanalysis or experience--David will use remains the only question to be answered; in other words, is the gypsy-Anima Liesl or Johanna?

VII

CONCLUSION

Although many readers were surprised by Davies's growth from the cozy little world of Salterton[1] to a more cosmic exploration of the human condition represented in the Deptford novels, there actually has been no contradiction, if one looks closely enough, in Davies's literary personality. I mean that the Deptford novels are expansions into new areas of which the careful reader can see the roots in the Salterton trilogy. Davies's writings, then, form a unified body of work where very few inconsistencies appear. One can easily see that characters of Matthew Snelgrove in Leaven of Malice and Hector Mackilwraith in Tempest-Tost do not differ significantly in their psychological personality from Boy Staunton in Fifth Business; all are committed to the primacy of public identity and other rational, superficial values. Furthermore, one can also see the similarities in the characters of Valentine Rich in Tempest-Tost, Humphrey Cobbler who spans all three novels of the Salterton trilogy, and Dunstan Ramsay in Fifth Business. These characters are devoted to discovering the irrational through art or magic or myth. Although for the most part Davies's ideal characters have carried on their searches for wholeness within the framework of rational society,[2] there is a suggestion in The Manticore that Davies might forsake conventional society altogether. Certainly, if any character among the Davies cast has no

stake in rational society, it is Liesl. At the end of The Manticore David is wondering whether he will continue analysis with Dr. von Haller or whether he will act according to Liesl's advice, that is, to search for himself through experience.

Restating Davies's main thematic interests, then, one must begin with his concern for Canadian society which he sees as over-rational. The concern with rational values has made Canadians a dull, sober, ascetic people. Rather than be concerned with the inner truths that art and the unconscious are able to articulate, Canadians emphasize outer and apparent reality. However, to pay heed to one side of the human personality to the exclusion of the other is to invite problems of a schizoid nature. Failure to recognize the unconscious or outright repression of it leads to psychic violence that often finds its outlet in violent behaviour. Hector Mackilwraith attempts suicide; Boy Staunton dies a violent death; David Staunton turns into an alcoholic unable to control his actions. The price is, indeed, high.

One of the important ways of recovering the wisdom of the body is by allowing the unconscious entry into the consciousness. Dunstan Ramsay does this by studying myth and legend; David Staunton, by psychoanalysis; Monica Gall, through art. Indeed, art is Davies's symbol of man's unconscious desire for the gratification of his faculty for playfulness.

However, Davies makes it clear that Canadians cannot be content with an art that is not their own. Indeed, part of the

Canadian identity problem stems from the garrison mentality. Foreign culture is admired; indigenous talent, disparaged. In order for Canadians to forge a vital culture, Thanatossers like Nellie Forrester, Mrs. Bridgetower, Puss Pottinger, and all others who insist on the primacy of values of a decaying culture must sever the apron strings of Mother Britain. This idea finds its analogue in the parent-child theme.

The parent-child theme occurs in every novel dealt with in this thesis. For the most part, a dominating, life-diminishing parent, either by overt or subtle pressures attempts to inhibit a son or daughter from reaching selfhood. Often, however, the parent is not totally culpable. For instance, Solly Bridgetower seems to live in a symbiotic relationship with his mother. David Staunton's problems have a great deal to do with his own failure to rebel significantly, that is, without attempting to impress his father. It is only by cutting the psychological umbilical cord that a child can reach authentic and vital adulthood. David Staunton appears to have taken the first steps towards an independent identity in The Manticore. Yet he still has to confront his Great Troll, Boy Staunton. Nevertheless, he is determined to do it. How he does it and what happens when he does are possibly matters Davies will deal with in future novels.[3]

FOOTNOTES

I

[1]Sam Keen, "The Cosmic versus the Rational", Psychology Today, 8, no. 2 (July, 1974), 56-59. The actual quotation is taken from the front cover of this issue.

[2]Norman O. Brown, Life against Death (New York: Vintage Books, 1959), p. 62.

[3]Elspeth Buitenhuis, Robertson Davies (Toronto: Forum House, 1972), p. 56.

[4]Robertson Davies, in an interview with Donald Cameron, "Robertson Davies: The Bizarre and Passionate Life of the Canadian People" in Cameron's Conversations with Canadian Novelists (Toronto: Macmillan of Canada, 1973), p. 35. There can be no doubt that Davies was heavily influenced by Freud, at least in his early writing. Davies notes that Freud was his passion until he was 40; after than, C. G. Jung became his fascination. Both men's ideas are visible in Davies's novels.

[5]Buitenhuis, p. 30.

[6]Sigmund Freud, quoted in Brown, p. 4.

[7]Herbert Marcuse, Eros and Civilization (London: Sphere Books, 1972), p. 23.

[8]Ibid., p. 23.

[9]Ibid., p. 29. The chart is printed verbatim from Marcuse's text.

[10]Ibid., p. 33.

[11]Brown, p. 60.

[12]Buitenhuis, p. 56.

[13]Ibid., p. 47.

[14]Robertson Davies, At My Heart's Core and Overlaid (Toronto: Clarke, Irwin and Company Limited, 1960), p. 115. This quotation is taken from the notes that Davies appends to the plays.

[15]Ibid., p. 116.

[16]John Moss, Patterns of Isolation (Toronto: McClelland and Stewart, 1974), p. 12.

[17]Robertson Davies, At My Heart's Core and Overlaid. Notes to the plays, p. 112.

[18]Ibid., p. 112.

[19]Rollo May, Love and Will (New York: W. W. Norton and Company, Inc., 1969), p. 78.

II

[1]Buitenhuis, p. 73.

[2]Robert G. Lawrence, "A Survey of the Three Novels of Robertson Davies", British Columbia Library Quarterly, 32, no. 4 (April, 1969), 4-5. Ivon Owen makes a similar point in his article "The Salterton Novels", Tamarack Review, no. 9, (Autumn, 1958), 57.

[3]Hugo MacPherson, "The Mask of Satire" in A. J. M. Smith, ed., Masks of Fiction (Toronto: McClelland and Stewart, 1961), p. 167.

[4]Buitenhuis, p. 39.

[5]To his credit, Davies abandons this theme in later novels, Sir Benedict Domdaniel, Dunstan Ramsay, and Father Blazon are all older men; nevertheless, they are still vital. As Davies matures as a novelist, his severe thematic reductiveness gives way to a more compassionate, realistic view of mankind.

[6]MacPherson, p. 167.

[7]Buitenhuis, p. 37.

III

[1]MacPherson, p. 172. MacPherson notes that with each successive novel Davies penetrates with increasing acumen the human personality. Tempest-Tost and Leaven of Malice represent Davies's initial attempts to probe the human personality. In A Mixture of Frailties, Davies finally gets beyond what MacPherson calls, in comparing the human personality to a Chinese box, the first two or three superficial boxes.

[2]Buitenhuis, p. 48. I agree with Buitenhuis who points out that Professor Vambrace's characterization in this instance is inconsistent with our previous knowledge of him.

[3]Owen, p. 58.

[4]Buitenhuis, p. 45.

[5]It is interesting to speculate on this point with respect to Canadian and American writing. The birth of the United States was informed by a violent and dynamic separation from its parent; this dynamism is reflected in its art. Canada, on the other hand, is proud of its tradition of non-violence concerning its growth towards autonomy. Perhaps, the lack of vital art in Canada is in some measure attributable to its non-violent history.

[6]Buitenhuis, p. 43.

[7]Ibid., p. 45.

IV

[1]MacPherson, p. 172.

[2]Buitenhuis, p. 53.

[3]Ibid., pp. 54-55.

[4]Rollo May, Man's Search for Himself (New York: W. W. Norton and Company, Inc., 1953), pp. 181-182.

[5]Buitenhuis, p. 56. Buitenhuis quite correctly, I think, points out that Davies's thinking is obscure on this point. One never really knows why Domdaniel should think less of Monica for wanting to be a bardic singer. However, Buitenhuis goes on to say, Domdaniel associates the bardic with Thanatos and the sexual with Eros. Perhaps Domdaniel does, but if this is the case Domdaniel himself is a Thanatosser. Nevertheless, the gist of the novel is that both the bardic and the sexual participate in Eros; they are merely varying forms of it.

[6]MacPherson, p. 174.

[7]Ibid., p. 174.

V

[1]Robertson Davies in Cameron, p. 36.

[2]Ibid., p. 36.

[3]Robertson Davies quoted in David Webster, "Uncanny Correspondences: Synchronicity in Fifth Business and The Manticore", Journal of Canadian Fiction, III, no. 3 (1974), 52.

[4]Nancy Bjerring, "Deep in the Old Man's Puzzle", in George Woodcock, ed., The Canadian Novel in the Twentieth Century (Toronto: McClelland and Stewart, 1975), p. 167.

[5]Ibid., p. 170.

[6]Buitenhuis, p. 63.

[7]Bjerring, pp. 171-172.

[8]Ibid., p. 168.

VI

[1]Ellen D. Warwick, "The Transformation of Robertson Davies", Journal of Canadian Fiction, III, no. 3, (1974), 50.

[2]Webster, p. 55.

[3]Robert Kroetsch, "Unhiding the Hidden: Recent Canadian Fiction", Journal of Canadian Fiction, III, no. 3, (1974), 44.

[4]A. Varagnac, "The Problem of Prehistoric Religions", in Pierre Grimal, ed., Larousse World Mythology (London: Hamlyn, 1965), p. 22. It is interesting to note that according to Mr. Varagnac religion had its origin in animal worship and magic. The sacrifice of the Holy Eucharist has profound similarities with Ramsay's actions with the gingerbread bears.

VII

[1]Robertson Davies in Cameron, p. 33.

[2]Buitenhuis, p. 69.

[3]It should be pointed out that this thesis was completed prior to the publication of Davies's latest novel, World of Wonders.

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