Short Title: "Internal Worlds in Robertson Davies' Recent Fiction"

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INTERNAL WORLDS: A THEMATIC STUDY OF THE LATER NOVELS OF ROBERTSON DAVIES

by

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ABSTRACT

The psychological process of "individuation," as described by C. G. Jung, plays an important thematic role in Robertson Davies' two novels, Fifth Business and The Manticore. This process involves man's coming to terms with and establishing a balance between opposing factors in his internal and external selves.

The lives of Davies' major characters are shaped by crucial unconscious forces and their success or failure in psychological terms depends upon their ability and willingness to adjust to these. Characters who respond positively to the unconscious achieve psychic maturity and control; they may progress to a more advanced stage of individuation. This involves a reconciliation with the suprapersonal "collective unconscious" described by Davies through Liesl as "a fuller comprehension of one's humanity" ; a reconciliation heroic in the sense that "the modern hero is the man who conquers the inner struggle"; that is, the man who discovers and makes peace with his "internal world."

RESUME

Le procès psychologique de "l'individuation," comme expliqué par C. G. Jung, est un thème important dans les deux romans de Robertson Davies, Fifth Business et The Manticore. Dans ce procès, on essaie de se reconcilier avec les parties intérieure et extérieur de son être.

Les caractères de ces roman de Davies se sont touchés profondement par les forces de l'inconscient, et leur succès ou leur manquement psychologique compte sur leur capacité et leur désir de s'adapter à ces forces. Ceux qui répondent positivement à l'inconscient obtiennent la maturité et la maîtrise personnelle; ils peuvent s'acheminer vers une phase plus avancée de l'individuation. Cela concerne la reconciliation avec l'inconscient "collectif," decrit par Davies dans The Manticore comme "a fuller comprehension of one's humanity" : une reconciliation heroïque au sens que "the modern hero is the man who conquers the inner struggle"; ça veut dire, l'homme qui découvrit et fait la paix avec l'interne de lui-même.

to David:

"Centre of all we mourn and bless,
Centre of calm beyond excess,
Who cares for caring, has caress."

3.

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PART A

BACKGROUND

II: Introduction: New Perspective on Character and Nationality

Robertson Davies established his reputation as a satirist and social commentator in his early plays, such as At My Heart's Core, Overlaid and A Masque of Mr. Punch; the collections of Samuel Marchbanks: The Diary of Samuel Marchbanks, The Table Talk of Samuel Marchbanks, and Marchbanks' Almanac; and the three novels commonly referred to as the Salterton trilogy: Tempest Tost, Leaven of Malice, and A Mixture of Frailties. In his two most recent novels, Fifth Business and The Manticore, however, a subtle and interesting change can be detected both in his style and his perceptions of human psychology. While still concerned with the aspects of life which formerly held his attention, his attitude toward these has, in a sense, radically altered. The biting and sometimes vindictive character of the early satirist has mellowed, and a deeper, more humane understanding of man's complexities has taken its place. The critical and often unsympathetic view of mankind offered in the Marchbanks series of satirical commentaries gives way to a greater sensitivity to character in the Salterton novels, and to an even more tolerant and comprehensive attitude in Fifth Business and The Manticore.

Throughout Davies' literary career, his interest in the psychodynamics of human life has played an important thematic role in his work. He focuses primarily upon character, seeking to determine why

people act in certain ways, and the origins and nature of their emotions, problems, ambitions, neuroses, and cultural aspirations. His early explorations, mostly tongue-in-cheek, took the form of the observant and aloof musings of Samuel Marchbanks, a man detached from humanity, elevated by the Marchbanks' Towers, who gazes down upon and comments disinterestedly on the lives of the distant populace; he seems to fit perfectly the description offered by Davies in his later novel, Fifth Business, of Dunstan Ramsay as a "pseudo-cynical old pussy-cat, watching life from the sidelines and knowing where all the players go wrong. Life is a spectator sport to you."[1] The appeal of this unapproachable and frequently obnoxious character lies chiefly in the distance he places between himself and his fellow men; an exaggerated distance, too enormous to be taken seriously, too obvious to be anything but humorous.

Davies' early novels, the Salterton trilogy of Tempest Tost, Leaven of Malice, and A Mixture of Frailties were concerned with this "human comedy" in a less satirical, more subtly critical manner. In them, Davies concentrates on the emotional and social relationships which spring up between individuals and groups and explores the idiosyncrasies of various character types; we notice his growing interest in the hidden sources and motivations of human action. While the attitude of the satirist remains foremost in these novels, Davies begins to balance it here with greater understanding of ambiguity in life, no longer content with simply offering clear-cut, intellectually detached sets of solutions to life.

[1] Fifth Business (Toronto: Macmillan of Canada, 1970), p. 260. Subsequent references to Fifth Business will appear parenthetically within the text, preceded by the letter "F".

Leaven of Malice, for instance, has been described by one critic as a "fiendishly satiric"[2] novel, peopled with the "type" characters that Davies relies on, in his usual manner, to poke witty fun at humanity. The bohemian artist Humphrey Cobbler, the aspiring young novelist Henry Rumball, the social do-gooder Mrs. Nellie Forrester and the bumbling, incompetent, semi-senile Swithin Shillito evoke the same humorous response that the satirical Marchbanks did. It is also, however, a novel which implies, beyond this caricaturing, that life cannot be so clearly compartmentalized as man may suppose. The "malice" of the novel is revealed to be a double-edge sword, a leaven which, despite a process accompanied by decay and ferment, creates a new order, a "rising" from the old one which it destroys. Here we have the first indication that Davies has begun to subscribe to the "Jungian feeling that things tend to run into one another, that what looks good can be pushed to the point where it becomes evil, and that evil very frequently bears what can only be regarded as good fruit."[3]

In the final Salterton novel, A Mixture of Frailties, Davies explores the nature of the artistic temperament, a theme which gives him satisfying opportunities to present contradictory aspects of life as contrasted and counterbalanced in a more subtle, more complex way than Samuel Marchbanks could ever have imagined. No longer does Davies rely so heavily upon static presentations of stereotyped characters and unconnected events. The characters here, instead of serving as

[2] Martin Knelman, "The Masterful Actor Who Plays Robertson Davies," Saturday Night, June 1975, p. 35.

[3] Donald Cameron, "Robertson Davies: The Bizarre and Passionate Life of the Canadian People," Conversations With Canadian Novelists - 1 (Toronto: Macmillan of Canada, 1973), p. 41.

mere vehicles of the author's humorous intent, begin to suggest the presence of underlying psychological complexity. The reader ceases to occupy the position of spectator to an essentially paste-board imitation of life designed to caricature and satirize the human condition; he finds his attention now firmly engaged by active and continuing narration. A sense of continuity and integrity replaces the one-sided perceptions of Samuel Marchbanks as Davies gradually focuses on the real characters behind the masks he has given them.

In A Mixture of Frailties, too, Davies refrains from offering moral judgments, and Monica Gall's predicaments are credible, realistic, and wholly human. Her loyalties are torn between art and home and, within her art, between the secure and conventional manners of her tutor and the bohemian rebelliousness of her lover. She finds that she must develop a flexible attitude toward her work and the world, one that allows the legitimacy of those patterns of life which differ from her own. Here Davies first introduces a theme which is to become dominant in his later works: the idea of self-knowledge as being a prerequisite to a feeling of inner peace.

In Fifth Business and The Manticore, Davies fully investigates these ambiguities of life in an open-minded, unopinionated fashion. His interest, as well, in psychological tendencies becomes far more complex and intensive. He appears to have gained a more perceptive understanding of human motivation and uncertainty in life; the construction and development of his characters is, correspondingly, even more consistent and credible. Through a gradual progression, the characters in Fifth Business and The Manticore strive for self-knowledge by attempting to come to terms with the contradictory sides of themselves; they perceive this adjustment as a vital step in adapting to life as

a whole. Dunstan Ramsay, of Fifth Business, finds, time and again, that his early opinions and conjectures fail to measure up to the demands of later experience, position and circumstance. David Staunton, of The Manticore, finds himself in essentially the same predicament when "he discovers that the hardheaded rationalism that carries him through court as a star lawyer is an insufficient tool when dealing with the evidence of his own life."[4] What distinguishes these characters most clearly from the self-assured, inflexible Samuel Marchbanks is their admission of and reconciliation to the possibility of failure within themselves; paradoxically, this leads to their achievement, in overall terms, of a far more important success: a feeling of integration with humanity and a sense of personal psychological wholeness which Davies now recognizes to be the only way of attaining inner peace.

Similar trends of understanding and acceptance can be seen in the evolution of Davies' attitude toward Canadian culture and personalities. In the early plays and the Marchbank treatises, he takes a malicious delight in exposing Canada's cultural shortcomings. He shows little sympathy for the repressed, Puritanical outlook of the typical Scots-Presbyterian Canadian, evidently feeling that this outlook has contributed greatly to the lack of cultural growth and heritage and the paucity of aesthetic appreciation in the country. His caricatured "Canadian" characters are cautious, sober, orderly people, primarily motivated by a sense of duty and obligation. (An example of this "type" is the character of Ethel Cochran in the play, Overlaid, who

[4] Knelman, p. 32.

strongly feels that her father's insurance money, rather than being "wasted" on a trip to New York for him to visit the "opry", should be invested in a family burial plot instead). Quick to dismiss that which fails to measure up to the rigorous demands of strict utilitarianism, these characters naturally deny the validity of purely artistic and aesthetic values, a tendency Davies sees as responsible for an almost complete lack of cultural appreciation and discernment in the Canadian psyche.

In these earlier works, while aware of shortcomings and deficiencies in Canada's degree of cultural achievement, Davies does not venture beyond exposing them in a manner which is both critical and satirical. He stands as an outsider, tongue-in-cheek as always, safely uninvolved. In the words of one critic, "At no time does Davies probe the Canadian psyche with any great depth or clarity of vision; he contents himself with exposing Canadian gaucherie with a decided tone of derision."[5]

On the other hand, his motive can be interpreted as an attempt to "reduce the provincialism by satirizing it, and to increase the area in which the mind and sensibility may have free play. To say that it is his aim to liberate the Canadian imagination is perhaps to put it too portentously, but it is a statement that has a large element of truth."[6]

Davies' later awareness of a deeper cause for Canada's cultural impoverishment seems to confirm this. He becomes more perceptively conscious of prevailing conflicts between external

[5] Nancy E. Bjerring, "Deep in the Old Man's Puzzle," The Canadian Novel in the Twentieth Century, ed. George Woodcock (Toronto: McClelland and Stewart, 1975), p. 161.

[6] Desmond Pacey, Creative Writing in Canada, 2nd ed. (Toronto: Ryerson Press, 1961), p. 259.

appearances and internal reality; this results in a dramatic softening of his sometimes harshly critical early attitudes. The denial of the mystical, spiritual and fantasy-oriented aspects of life in a Puritan culture such as Canada's, he realizes, leads typically to such a conflict. As Davies explains, "A lot of people complain that my novels aren't about Canada. I think they are, because I see Canada as a country torn between a very northern, rather extraordinary, mystical spirit which it fears and its desire to present itself to the world as a Scotch banker."[7]

These supposedly contradictory elements of the Canadian psyche present themselves now as a problem to be recognized, and, if possible, resolved, rather than ridiculed through caricature. As his perception of a Canadian outlook becomes more clearly defined, Davies begins to acknowledge and investigate hidden motivations in character make-up. His "easy laughs at the expense of the Canadian cultural wasteland have been replaced by real insights into the spiritual problem of Canada."[8]

This increasing knowledge of Canada's inner nature and the origin of her cultural deficiencies gives Davies' later works a much greater interest and credibility. Deeper insight into the variances and discrepancies of life allows him to perceive patterns and tendencies in man's psyche which Marchbanks either only obliquely hinted at or passed over completely.

Instead of regarding fantasy, for instance, as either an escape-hatch for the critical and uninvolved (as is offered by the

[7] Quoted by P. C. Newman, "Master's Voice," MacLean's Magazine, September 1972, p. 43.

[8] Bjerring, p. 162.

remote Marchbanks Towers) or a pathetic retreat from the realities of life (as is ironically suggested by Marchbanks' satirical references to the zodiac in his Almanac), Davies shows, in the later novels, how the fantastic in life effectively acts, not as a replacement of, but as an adjunct to, reality.

Toward the end of the Salterton trilogy, Davies also raises the question of how this recognition and acknowledgment of fantasy is intimately connected with the necessity and desire for further self-knowledge. This is particularly applicable, he finds, in Canadian society where an "overlay" of utilitarian Puritanism is counterbalanced by an equally powerful inner yearning for the marvellous. Monica Gall, the protagonist in A Mixture of Frailties, finds herself tormentingly drawn between her loyalty to a stuffy, confined and aesthetically restrictive Canadian heritage and the lure of a more bohemian existence with the artistic and amoral Giles Revelstoke. By acting on the basis of her inner desire to experience the forbidden, magical side of life which Giles offers, she eventually develops sufficient knowledge of her true psychological needs to make an effective and reconciliatory decision; she marries her mentor Domdaniel, thereby combining the practicalities of a conservative, secure style of life with the aesthetic and elevating influence of her art.

Similarly, Dunstan Ramsay, by refusing to follow the paths of life dictated by his Presbyterian upbringing and environment, and by choosing instead to devote his energies to hagiographical investigations, is rewarded with a greater understanding of and ability to satisfy his inner self. The positive effects of this are made dramatically evident through a comparison of Dunstan's eventual fate with that of his lifetime companion, Boy Staunton. While, to all outward appearances,

Boy is the one who fulfills the image of the "successful Canadian man," his lack of inner peace and harmony causes him, at the end of Fifth Business, to destroy himself, at a time when Dunstan Ramsay is beginning to come to terms at last with the contrary aspects of his own character.

What makes these novels even more interesting, however, is the degree to which the author allows himself to become involved. Throughout the bulk of Davies' work, autobiographical elements are, to an extent, evident; very often it is difficult to distinguish the satirical comments of Samuel Marchbanks from those editorial essays (such as appear, for instance, in A Voice From the Attic) which can be directly attributed to Davies himself. The line, however, must be carefully drawn; Davies protests to one critic, "I cannot persuade anyone . . . that a fictional character doesn't speak the deepest thoughts of the author. . . . People project on me their idea of what a high-toned writer should be . . . Personally, I think it's a lot of shit."[9]

Yet at the same time, Davies' identification with and sympathy for his characters noticeably increases in the later novels. As he admits to Donald Cameron, "It is sympathy for the people . . . because they are people. They're not caricatures, they're not oddities, they're not cardboard. They bleed when you stick them and they weep when they are miserable,"[10] a much more compassionate, more understanding view than that propounded by the detached, faintly contemptuous Marchbanks from the Towers.

An examination of Davies' own cultural career offers a clue

[9] Knelman, p. 35.

[10] Cameron, p. 33.

to this growing identification with his fictional characters and with the "Canadian" character in general. Early in life, Davies must have felt a strong antagonism toward those around him who insisted upon classifying him and regarding him as "one of them." A man with a high degree of originality and independence, he naturally would have rebelled against a culture whose values he did not unequivocally share, when it attempted to cast him into its stereotyped molds. Typically, he refers in an interview to his former home town of Kingston, Ontario (generally acknowledged to be the seat of the Salterton trilogy) as " 'full of expatriate English people who felt they were in the colonies.' He wonders why people regard him as one of them when he has satirized them," states the interviewer.[11] The biting and often vindictive nature of Samuel Marchbanks may in part be an outgrowth of the resentment which Davies must have felt at being suffocatingly welcomed into a fold he wanted little part of.

It took, for Davies as for his protagonist Monica Gall, the perspective gained from living in a foreign culture to give him a sense of his innate Canadianism. In the mid nineteen-thirties, Davies left Canada for Balliol College, Oxford, where he took his B. Litt. degree in 1938 and later met and married an Australian girl while working with the Old Vic Repertory Theatre in London. Although his involvement with the stage and theatre was to become one of Davies' lifelong delights and preoccupations, this new-found sense of identification did not extend to his cultural surroundings. As he later recalls, "when I lived in Oxford I never felt anything but an alien. I never felt I belonged."[12]

[11] Knelman, p. 34.

[12] Ibid.

Consequently, in 1940, Davies returned to Canada to become Literary Editor of the magazine Saturday Night, and, later, editor of the Peterborough Examiner.

Here, while still sharply aware of the discrepancies which existed between his views on life and those of his neighbours ("a literary man in isolation," he refers bemusedly to the convictions of his peers: "They thought that education made you more like them--a better Rotarian"), he nevertheless "settled down to become a man of letters as if he were living in a country that had such traditions, as if it was all perfectly natural to do what he was doing."[13] In other words, Davies acted on the assumption at least that a fundamental trust in his surroundings was possible.

What may have facilitated the growth of this trust was his gradual perception of something more complex in Canada's nature than he had originally discerned; the awareness of a division between the country's conservative, conventional, "Scotch-banker" exterior and a spiritual, rather magical life beneath. Davies himself, now Master of the formal, Oxford-modelled Massey College at the University of Toronto, is, as one critic has noted, "a man who loves pomp and formality" and who is often wont to adopt "a protectively formal manner covering a wild, exotic inner life."[14] The idea, therefore, of a country whose dualistic nature somehow paralleled his own could be seen as quite congenial. This may have helped to lead to a recent comment of Davies: "I belong here. To divorce yourself from your roots is spiritual suicide. . . . When I go to New York I'm a stranger."[15]

[13] Knelman, p. 35.

[14] Ibid., p. 33, 32.

[15] Ibid., p. 35.

The ability to assimilate himself into the national culture and yet at the same time preserve his own independence with respect to his role as artist was no doubt another significant factor in Davies' increasing acceptance of and sense of comfort with his nationality. He manages to combine an understanding of human life with something of the artist's aloofness as defined by Joyce:

> The artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.[16]

The characters in his later novels, too, are able to maintain both sympathy and detachment with a growing sophistication. From the completely separate and isolated Marchbanks, Davies progresses to the detached yet sympathetic and humane Dunstan Ramsay of Fifth Business who watches pilgrims worshipping with a complete understanding of their motives, to, finally, the intense, immediate predicament of David Staunton in The Manticore, who is also, by means of his involvement in therapy, removed from his own customary, carefully controlled life.

The necessity for this dual role in life--to be both committed and uninvolved--is perhaps the most important factor behind Davies' love of reticence and formality; "they provide the distance he needs for the variety of roles he has taken great delight in playing."[17] He now sees himself as one of the Canadians of whom he writes, with a much clearer and deeper understanding of Canadian motives, aspirations and the varied and particular failures involved therein. "No longer are

[16] James Joyce, A Portrait of the Artist as a Young Man (New York: Viking Press, 1956), p. 215.

[17] Knelman, p. 33.

Davies' characters mere caricatures of a particular Canadian foible," one critic states; "we get at last a truly realistic depiction of Canadian mores and morality, of psychological orientation and motivation."[18]

Yet it must be remembered that Davies is still not a man to be classified, analyzed too deeply, or predicted at all. His role is primarily that of creating fiction, and whether or not this later fiction offers a broader or more penetrating view of the Canadian psyche and of human psychology in general, it remains, ultimately, the product of Davies' own imagination. He continues to play the part of master of ceremonies for his audience, and, in his own words, intends "to go on surprising them."[19]

[18] Bjerring, p. 162.

[19] Cameron, p. 33.

PART A

II: The Influence of Jung

During the decade which preceded the publication of Fifth Business, in 1970, certain events and literary influences in Robertson Davies' life contributed significantly to a change in the theme and form of his fiction, a change most apparent in an unprecedented degree of sympathy with and understanding of his characters.

With the publication in 1958 of A Mixture of Frailties, the third novel in the Salterton trilogy, the fictional and creative side of Davies' writing seemed to have come to a standstill, and most of the work he published during the 1960's was confined to scholarly or critical articles and collections, such as A Voice From the Attic (a series of critical essays on various aspects of the art of reading), and Feast of Stephen (a critical anthology of Stephen Leacock's works).

It is after this hiatus that Davies' shift from the clear-sighted, sometimes ruthless perspective of the satirist in his earlier works to a much more comprehensive, tolerant view of the world becomes most clearly evident. A strong clue to the link between this change in Davies' philosophy and his experience of certain key psychological developments appears in his interview with Cameron[1] where he describes the events which shaped his own internal world at that time, events which were to lead to a modification of his view of man and a kind of psychological "rebirth."

[1] "Robertson Davies: The Bizarre and Passionate Life of the Canadian People," Conversations with Canadian Novelists - I (Toronto: Macmillan, 1973), pp. 30-48.

In early adulthood, Davies relates, his fascination with human psychology frequently drew him to study the theories and writings of Sigmund Freud. As he neared middle age, however, he began to find Freud's theories somewhat reductive; with his own views becoming more inclusive and expansive, he "came to examine the works of his [Freud's] great colleague Carl Gustav Jung," and has been "over many years, reading and re-reading and reading again the collected works of C. G. Jung. . . , he had the intellect and the ability to go into very deeply, and to talk about superbly, things which I had dimly apprehended, and so I was eager to follow."[2]

This "eagerness to follow" can be seen quite clearly in Davies' recent non-fiction and critical writing as well. In "Self-Help by Self-Examination," one of the essays in A Voice From the Attic, he briefly describes the process of psychological maturation as Jung investigates it: "for those who are intent on deepening their self-knowledge, but who have no specific distress they wish to allay, the Jungian approach to self-analysis could be more congenial"[3] (than the clinical techniques employed by other analytical psychiatrists). Davies recommends a book by P. W. Martin, Experiment in Depth, as an intensive guide to this process, as well as an enjoyable literary encounter:

> Whether he wishes to try the experiment in depth on himself or not, the reader of Martin's book will be grateful for a sympathetic but not uncritical exposition of Jung's depth-psychology, which as a fascinating excursion into the vast compost heap of myth and legend is surely[4] one of the great adventures in the history of the human mind.

[2] Ibid., p. 35.

[3] A Voice From the Attic (Toronto: McClelland and Stewart, 1960), p. 66.

[4] Ibid., p. 67.

In a similar vein, an interview published in The Financial Post lists Davies' choice of Christmas books, and among these is included, significantly, the volume Depth Psychology and a New Ethic, by Eric Neumann, one of Jung's leading disciples.[5]

A dominant feature in Jung's method of investigation which Davies finds congenial is his open-mindedness and recognition of ambiguity and uncertainty in life. Rather than spending time classifying and reductively devising systems to pigeonhole and explain away man's psyche, Jung chooses instead to observe and explore the unknown.[6] Davies finds Jung's treatment of the age-old problem of evil versus good in the world a satisfying one, in that Jung recognizes both as equally powerful forces, each containing within it some element of the other. In this way, the world can be viewed as a complete and all-encompassing entity (see quotation from Cameron on p.3 above).

As man moves away from the idealistic dogmatism of youth, his increasing maturity enables him to perceive the contradictory aspects of life and acknowledge their objective validity.[7] A certain correlation exists, according to Jung, between the chronological stages of man's life and his psychological development; this relationship is significant both in terms of how it applies to Davies' characters and the role it plays in the interpretation of trends and changes in his recent work.

[5] The Financial Post, 12 Dec. 1970, p. 13.

[6] Jung's break with Freud came on the heels of a plea from his mentor to "promise me never to abandon the sexual theory. That is the most essential thing of all. You see, we must make a dogma of it, an unshakable bulwark." C. G. Jung, Memories, Dreams, Reflections, ed. Aniela Jaffé (New York: Vintage Books, 1963), p.150.

[7] For a more detailed discussion of the process which is briefly summarized here see M.-L. von Franz, "The Process of Individuation," Man and His Symbols, ed. C. G. Jung (New York: Doubleday, 1964), pp. 158-229. Also, C.G. Jung, Chapter XII, "Late Thoughts," Memories, Dreams, Reflections, pp. 327-354.

Man's life, as Jung sees it, can be divided into two essentially distinct stages, the division occurring sometime around middle age, usually between the ages of thirty-five and forty. At this point he reaches a climacteric which marks both the apex of his achievement in a socially and politically-oriented world, and the time at which his view of himself and the world begins to acquire a more contemplative, inner-directed quality.

In youth and early adulthood, Jung explains, man's energies are directed toward the fulfillment of external ambitions and the attainment of material goals. As he ages and approaches death, waning physical strength and the growing awareness of his spiritual self effects a profound change in his sense of values and his general outlook. He begins to discern and to contemplate broader patterns and meanings in human life, and strives to integrate himself with elements which are to be found, not in the external world, but in areas which direct and influence his inner life. Instead of power, he seeks wisdom; instead of command over others, a knowledge of himself. If this integration is successful, he generally develops a much more tolerant attitude as he gradually apprehends and accepts the myriad of opposing and yet somehow co-existent factors which characterize both individual human lives and the overall history of mankind. Or, in Davies' words, "a fuller knowledge of psychoanalysis tends toward a deeper understanding and an enlargement of moral values."[8]

It seems evident, from changes which can be detected in Davies' recent work and in his personal attitude toward his fellow men that a similar process has had an effect upon him. The Samuel

8 A Voice From the Attic, p. 70.

Marchbanks side of his personality, and the attitude displayed in the early Salterton novels has, judging from Fifth Business and The Manticore, mellowed and given way to a more benevolent and compassionate view of mankind. While still fully aware of and concerned with man's greater and lesser foibles, Davies seems, in middle age, to have gained what he earlier referred to as a "sense of tragedy"[9] in life, a knowledge that deviations from the ideal are an intrinsic component of the human psyche and neither can nor should be eradicated.

Donald Cameron remarks upon this new "mellowing" in Davies' character in the introduction to his interview with him; he admits to finding the prospect of spending an entire afternoon with the notoriously cynical satirist more than slightly intimidating:

> I expected an ironic and uncomfortable afternoon. . . . I encountered someone considerably more rumpled, more round, and more quiet than the tall, suave, saturnine figure I had prepared for. . . . I heard Davies saying that he was very different from his public image, and as I reshaped my view of him I found myself experiencing a deeply personal, almost confessional conversation.[10]

The reader who approaches Davies' later novels with preconceptions based on his earlier work will discover equally unexpected changes. The influence of Jungian thought on the form and theme of these works is noted by Gordon Roper: "In the decade before he [Davies] wrote Fifth Business, Jung had become his 'Wise Old Man'" (a Jungian term for mentor). Roper refers to Fifth Business as "a book whose form and substance is overwhelmingly Jungian."[11] The characters in Fifth Business and The Manticore show a sincerity, a psychological integrity and

[9] A Voice From the Attic, p. 229.

[10] Cameron, p. 31.

[11] "Robertson Davies' Fifth Business and 'That Old Fantastical Duke of Dark Corners, C. G. Jung'," Journal of Canadian Fiction, 1, No. 1, (Winter, 1972), 33.

a sense of completeness significantly lacking in the flat, uni-dimensional mannequins of the earlier novels.

"One of the most striking aspects of Fifth Business," writes Ellen Warwick, "is its convincing characterization. . . . Too often in [his] earlier novels people appears as cut-outs, embodiments of an idea with no reality beyond that stereotyping."[12] Davies' broadened apprehensions are similarly noted by Margaret Dyment: "as Robertson Davies has grown stronger in his sense of the larger patterns which encompass important quests, he has allowed himself to abandon satiric over-simplification in favour of myth: literary, psychological, theological and personal."[13]

The two novels, Fifth Business and The Manticore, represent Davies' deepest and clearest examination of the psychological undercurrents in the life of modern man; or, in Davies' terms, the "obscure places of the mind."[14] "The grain of Fifth Business," suggests Roper, is "that of modern myth."[15] Davies is "a writer who wants to describe contemporary experiences in which people discover the meaning of their lives by discovering the ways those lives conform to ancient patterns."[16]

Fifth Business and The Manticore are primarily concerned with this "discovery of ancient patterns" and the search for and discovery of the inner self, a theme which Davies first focused his attention on in the final Salterton novel, A Mixture of Frailties. The Jungian

[12] "The Transformation of Robertson Davies," Journal of Canadian Fiction, 3, No. 3 (1974), 46.

[13] "Romantic Ore," Journal of Canadian Fiction, 2, No. 1 (Winter, 1973), 84.

[14] A Voice From the Attic, p. 66.

[15] Roper, p. 36.

[16] Roger Sale, New York Review of Books, 8 Feb. 1973, p. 21.

term for this search is "individuation," and Davies relies to a considerable extent--especially in The Manticore--upon Jung's terminology and theories of psychic structure. This is not to suggest that Davies may be narrowly classified a Jungian; the slightest knowledge of Davies' temperament will safely eliminate the possibility of "classifying" him under any type. As artist, he simply uses creatively a process which Jung investigated from a clinical, scientific viewpoint. Davies explains that "the literary investigator, unlike the psychiatrist, is not obliged to consider whether Jung's depth-psychology is . . . complete and . . . "true" . . . ; if it sets him off on new paths of exploration and reflection, that is enough; the truth which engages his mind is not the truth that the physician seeks."[17]

Traits and developments which illustrate the progress of individuation in Fifth Business and The Manticore are found to be significant factors in the lives of the two protagonists of these novels, Dunstan Ramsay and David Staunton, respectively. In Roper's words, "The structure of the novel [Fifth Business] as a whole was shaped, I believe, by his [Davies'] interpretation of the concept at the heart of Jung's view of man--the concept of the growth of the individual personality towards wholeness, a process Jung called 'individuation'."[18] Similarly, "in The Manticore, the . . . quest has become the search for psychological wholeness."[19] While the patterns followed by Dunstan and David are by no means identical, significant similarities nonetheless exist between them. Each character moves, gradually but steadily, toward heightened personal consciousness and a better understanding of his role in life. Each learns, too, the meaning of his particular destiny

[17] A Voice From the Attic, p. 68.

[18] Roper, p. 35.

[19] Warwick, "The Transformation . . . ," Journal of Canadian Fiction, p. 50.

and the relative significance of his place in relation to the rest of mankind.

Through the actions of these two different individuals, each faced with a unique set of circumstances and obstacles to overcome, Davies creates fiction which offers satisfying insights into the human predicament and the attempt to resolve it, as any competent novelist must. His books are not in any way intended as expositions of psychological theory, though they do reveal the nature and cause of many peculiar patterns of behaviour not generally investigated outside analytical circles. The people, not the conjectures about their psychic make-up, come first; "psychoanalysis corroborates and fills in what the artist knows in his own way."[20]

To understand the process of individuation, it is helpful to look first at Jung's theories on the structure of the psyche, and the character and roles of its three principle components, the conscious mind, the personal unconscious and the collective unconscious.[21]

In his use of the term, "consciousness," Jung refers to that area of man's psyche which enables him to perceive and interpret the external world, and which gives him the capacity for rational thought and the contemplation of abstract concepts. Man's psyche is set apart from that of the animals and from early, primitive man through his ability to comprehend and meditate upon the world as it exists

[20] A Voice From the Attic, p. 69.

[21] The basic source of this discussion on Jung's theories concerning the unconscious can be found in Chapters I and II of Man and His Symbols. A more complete examination appears in his work Psychology of the Unconscious (New York: Dodd, Mead & Co., 1965) and The Undiscovered Self (Boston: Little, Brown & Co., 1958).

apart from himself.

The "personal" unconscious contains within it those elements of the psyche which are not presently conscious but have at one time been so, such as memory, learned behaviour patterns and environmentally-induced character traits. These all relate specifically to the individual and all originate in the conscious mind. Because of the relatively limited capacity of his consciousness, man cannot keep these elements constantly to the fore; they pass into and form an immediate, personal unconscious.

The "collective" unconscious, on the other hand, represents that area of the unconscious psyche which is suprapersonal and omnipresent. It constitutes a major portion of the psyche, and is formed by elements found in the unconscious which are not particularly related to any one individual, tribe, race, or era, and which have no pre-existence in consciousness. From this region come the elemental structures and archetypal forms upon which myth, legend and religion are based, factors which are and have been common to all cultures and eras of mankind since its inception.

The ultimate nature of the collective unconscious is, of course, inconceivable to man. According to Jung, "the greatest force that shapes the lives of men--call it God, Fate, Destiny, Nature, or the Unconscious--was infinite and ungraspable,"[22] since the very manner by which man apprehends the world, that is, through his conscious perceptions, precludes his understanding of any concept which contains elements broader than itself. Man is thus able to sense, react to and be directed by the forces of the unconscious, but not to understand its essential nature, limitations, or final purpose.

[22] Roper, p. 34.

Robertson Davies clearly recognizes the magnitude and influence of the unconscious. He confesses, "I am . . . immensely conscious of powers of which I can have only the dimmest apprehension, which operate by means that I cannot fathom, in directions which I would be a fool to call either good or bad."[23]

It is by means of the collective unconscious that the individual participates in a psychic realm shared by his fellow men. This communion is manifested externally in the recurrent images, motifs and themes which shape and form the major philosophical systems of mankind. Jung noted that people in widely varying cultures have common patterns of belief, ritual and symbol, when no external, rational evidence would seem to indicate a cause for this. The apprehension of supernatural forces, perceived in many forms and instances, occurs in all cultures, regardless of great variability in its interpretation.

This phenomenon is described in the novel Fifth Business, through Dunstan Ramsay's musings: "Why do people all over the world, and at all times, want marvels that defy all verifiable fact? And are the marvels brought into being by their desire, or is their desire an assurance rising from some deep knowledge, not to be directly experienced and questioned, that the marvellous is indeed an aspect of the real?" (F, 234).

As Nancy Bjerring states of Davies: "he is all too aware that in each one of us there is a spiritual self that responds to the 'unbelievable' or the extraordinary, and he believes that it is crucial for the self to recognize it . . . Why do we believe? Why do we want to believe? What is in us that makes us want to believe? These are the questions which Fifth Business explores."[24]

[23] Cameron, p. 41.

[24] "Deep in the Old Man's Puzzle," The Canadian Novel in the Twentieth Century, ed. George Woodcock (Toronto: McClelland & Stewart, 1975), p. 163.

In order to achieve the state of psychological maturity and completeness which Jung refers to as "individuation," man must bring the opposing tendencies in the conscious and unconscious parts of his self into consciously-directed harmony: "Man becomes whole, integrated, calm, fertile, and happy when (and only when) the process of individuation is complete, when the conscious and the unconscious have learned to live at peace and to complement one another."[25] To achieve this harmony, he must consciously strive for a balance in the relative predominance given to each, so that neither overrides the other's rightful boundaries. "The achievement of a synthesis of conscious and unconscious contents . . . represents the climax of concentrated spiritual and psychic effort, in so far as this is undertaken consciously and of set purpose."[26]

The importance of achieving such a balance, or state of integrated psychological "wholeness" cannot, Jung feels, be overemphasized. This is due in large part to the extremely powerful directive influence exerted by the force of the collective unconscious. Jung saw this segment of the psyche as a kind of wellspring from which the faculties of imagination, instinct, dreaming, fantasy and intuition sprang. He realized as well, however, that without the controlling element of a watchful consciousness to modify the force of this essentially chaotic source of psychic energy, one could very easily be overwhelmed by its enormities.[27]

[25] "Introduction," Man and His Symbols, p. 14.

[26] C. G. Jung, "The Psychological Function of Archetypes," The Modern Tradition, ed. Richard Ellmann and Charles Feidelson, Jr. (New York: Oxford University Press, 1965), p. 652.

[27] For a more complete discussion of this, see Chapter VI, "Confrontation With the Unconscious," Memories, Dreams, Reflections; also P. W. Martin, Experiment in Depth: A Study of the Work of Jung, Eliot, and Toynbee (London: Routledge and Kegan Paul, 1955), p. 209.

We can understand from this how the psychological side of man, and especially the area of his unconscious self, is no less "real" or important than his physical side. To resist the demands of either results first in injury and eventually in death, and whether the death is of a physical or psychological nature is, in the final analysis, of little relevance. Jung stresses the need for man to recognize the power which operates within himself as fundamental and supreme; he must effect a reconciliation and establish a working order between his conscious psyche and its precursor and nourisher, the collective unconscious, and, in this manner, achieve an integration within himself.

The desire to strive for this balance, or working relationship between the different segments of his psyche seems almost inherent in man's psychological make-up, in that, however he chooses to react to the forces within him, he cannot, ultimately, ignore or remain immune to their influence: "something drives men to know and to understand."[28]

The major themes of Robertson Davies' Fifth Business and The Manticore concern this inherent tendency. It is such a drive which motivates Dunstan Ramsay's search for the meaning of saints, a search that takes him to shrines all over the world for new information, and becomes eventually a personal pilgrimage. And it is this inner sense of conviction that some solution must be found which forces David Staunton to seek psychiatric help at the Jung Institute in Zürich, even while his every rational thought rebels at the decision.

As one critic has stated, "Dunstan's search is for the 'whole' selfhood"; she goes on to explain that "the integration of it [the self in its dualistic character of consciousness and unconsciousness] leads to self-fulfillment, leads to the discovery of the true nature of man . . .

[28] Roper, p. 34.

We must live in order to know life; we must live with the awareness of the total self." "This is Davies' metaphor--the totality of God in the totality of self."[29]

[29] Bjerring, pp. 168, 173, 170.

PART B

POSITIVE AND NEGATIVE PATTERNS OF PSYCHOLOGICAL BEHAVIOUR IN FIFTH BUSINESS AND THE MANTICORE

I: "Approaching the Unconscious"[1]

One critic has stated that the character structure in Fifth Business "provides two patterns, a negative and a positive. The negative pattern is embodied in Boy Staunton who issues orders to life . . . A positive pattern for life is presented by Ramsay who subscribes to 'the Greek notion of allowing Chance to take a formative hand in my affairs'."[2] This theme of "patterned" approaches to life plays an important role in The Manticore as well, where a more intensive perusal of different psychological tendencies is shown in the psychological evolution of a single character, the protagonist David Staunton. Both novels clearly depict the relative merits and deficiencies of respective positive and negative attitudes. An examination and comparison of how these two attitudes ultimately determine either psychological well-being or decline in Davies' characters will give a good indication of which fundamental values the author considers essential for or detrimental to psychic growth and maturity.

Success in the process of individuation depends to a large extent upon the degree to which the individual is willing to recognize, accept and work with the forces of his unconscious psyche. Through various circumstances, the characters in Fifth Business and The Manticore reveal

[1] This phrase is taken from the title of Part I of Carl Jung's Man and His Symbols (New York: Doubleday, 1964), p. 18.

[2] David Webster, "Uncanny Correspondences: Synchronicity in Fifth Business and The Manticore," Journal of Canadian Fiction, 3, No. 3 (1974), 54.

the nature of this relationship between their internal and external selves. For some, such as Dunstan Ramsay, of Fifth Business, the alliance remains relatively harmonious, and only external intervention demands any concrete illustration of the self's dualistic nature. Due to just such a circumstance (the farewell notice, referred to by Dunstan as "the idiotic piece" which appears in his school's quarterly publication in honour of his retirement) Dunstan is motivated to write a letter, which comprises Fifth Business, to his former schoolmaster. Through the letter, a history and explanation of the important inner trends and events of his life, Dunstan reveals that his true self has remained, on the whole, hidden from public view; in Fifth Business he attempts to rectify the deceptive outward image which his reticence and introversion have left in the eyes of those who remember him.

For other characters, such as David Staunton of The Manticore, the problematic split between the internal and external selves is more an immediately personal issue. Here the gulf of misinterpretation lies not only between the reality which is David and his external self as it is perceived by those around him, but between his inner psyche and his own consciously contrived persona figure--the mask he has created to replace himself.

Although self-acceptance, self-knowledge and a sense of psychic wholeness are not readily achieved by those who commit themselves to the process of psychological growth, the alternative leaves no real choice for the individual who wishes to live a fully integrated life, since resistance to the influence and promptings of the internal self, or a general rigidity of attitude, can lead only to a further narrowing of consciousness and ultimately to psychological suicide. Robertson Davies displays clear knowledge of this in his portrayal of the success

and failure of his major characters in adjusting to life. He is fully aware of the many difficulties encountered in the psychic process; the sufferings and confusion of Dunstan Ramsay and David Staunton are clearly and realistically shown. On the other hand, the insidious and unavoidable destruction of those characters such as the opinionated, narrowly-directed Boy Staunton, which results from the denial of a heightened consciousness, is shown to be both logical and inevitable.

The presence of a negative attitude toward psychological development often stems from a deeply entrenched fear of unknown, unconscious forces in life. This fear generally causes the individual to stifle within himself certain vulnerable qualities which are necessary if individuation is to be achieved, such as open-mindedness, receptivity to change and the willingness to accept the less desirable elements of the psyche.

David Staunton's early apperception of these forces of the unconscious remains on a primitive level of dim apprehension. Reared under the psychologically restrictive influence of his father, Boy Staunton and his suicidally-inclined mother Leola, David learns quickly to equate things outside the realm of his immediate experience with a treacherous unknown and regards them with deep suspicion. The closest individual to him is the almost tyrannical Netty, the housekeeper he remembers as having "prayed, defecated, and even slept in the closest proximity with."[3] Instead of acting as protector to shield him from external and unknown powers, she is almost the living personification of them.

[3] The Manticore (New York: Viking Press, 1972), p. 82. Subsequent references to The Manticore will appear parenthetically within the text, preceded by the letter "M".

David and his sister Caroline suffer from their lack of understanding of and affinity with powers greater than themselves most poignantly during the period just preceding the death of their mother. As David later relates to his psychiatrist, Johanna von Haller, "Netty's terrible silences about things that were foremost in our minds oppressed Caroline and me and were a great part of what seemed to us to be the darkness that was falling over our home." (M, 115)

The sense of helplessness in the face of such confusion and obscurity leads the individual to almost instinctively reject psychological advice which might involve any significant contact with the unknown. As David notes during his first session with von Haller, "This was humiliating. I am a fine cross-examiner and yet here I was, caught off balance time and again by this woman doctor. Well, the remedy lay in my own hands." (M, 14) Here, he seriously considers the very real possibility of breaking off his analysis.

Similarly unperceptive is David's reaction to Dunstan Ramsay when he insinueates that in David's new role as inheritor of his father's estate, he continues to allow Boy Staunton to manipulate his life. "I see you won't talk honestly with me," (M, 290) David accuses Dunstan.

Ironically, the fundamental lack of honesty which characterizes the lives of those who react negatively to the forces of the unconscious psyche is found in their own judicious avoidance of less desirable elements within themselves. One of the foremost difficulties in accepting the self in its totality entails a recognition and acceptance of any evil which forms a part of it, and a coming to terms with any information which indicates such evil as an inherent part of man's psychic make-up.

The individual who chooses to deny these evil aspects in

himself by banishing them from his conscious mind, forces them to retreat to the personal unconscious, where they collect in the form of the "shadow" figure, or inner self-image, which acts as an unconscious counterpart of the conscious self. Since the individual's outer persona is generally based upon those elements in his personality which are pleasing and morally acceptable, the shadow in most cases embodies traits in the personality which fail to conform to this ideal. Johanna von Haller explains the shadow to David as "that side of oneself to which so many real but rarely admitted parts of one's personality must be assigned." (M, 92)

Jung describes the moral problem which man encounters in coming to terms with his shadow as one that "challenges the whole ego personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is an essential condition for any kind of self-knowledge, and it therefore, as a rule, meets with considerable resistance."[4] As von Haller instructs David, "Your real self may not be a good little boy . . . Your real self may be something very disagreeable and unpleasant." (M, 69)

Inevitably, however, the suppressed side of the self finds its outlet, and in order to separate himself from the contrary constituents of his psyche, man frequently projects them onto external objects or persons. Normally, this awareness of opposing, negative qualities

[4] C. G. Jung, "The Principal Archetypes," The Modern Tradition, ed. Richard Ellmann and Charles Feidelson, Jr. (New York: Oxford University Press, 1965), p. 653.

in his inner self manifests itself in man's perception of evil as it exists in and motivates others not closely connected to him. To the uninitiated ego, this is, after all, the safest way of admitting the existence of evil in humanity without the necessity of immediately acknowledging its legitimate applicability to himself. The threat of evil can be displaced for an indefinite period of time through this projection.

Projection of evil onto others can involve as its recipient a single individual or an entire group of people acting in a singular manner. David Staunton is intrigued, and yet at the same time repelled by the overtone of evil in Bill Unsworth's suggestion to invade an unoccupied summer cottage "to see what they've got in there, and smash it to buggery. . . . Because that's the way I feel. Haven't you ever wanted to wreck a house?" (M, 165-166) At first, David admits to sharing in the longing to do so, realizing that it is his fear of and respect for external authority which has always prevented him from giving vent to such feelings. Though he participates in the destruction, he is later overcome with horror and repulsion, which leads him to utterly deny within himself the baser qualities he shares with Unsworth, and to divorce himself completely from any identification with this type of person. Later, his encounter with the "purely evil" prisoner Jimmy Veale leads him to see in Jimmy's face "the look of one who has laid himself open to a force that is inimical to man" (M, 250), in sharp contrast by now to David's own, highly controlled personality.

Dunstan Ramsay is similarly shocked and alienated by the sense of evil which he perceives in the actions of his fellow citizens

of Deptford in a pantomine of the Kaiser's hanging put on to celebrate the homecoming of the village soldiers. He finds them "hardly recognizable as the earnest citizens who, not half an hour ago, had been so biddable under the spell of patriotic oratory . . . Here they were, in this murky, fiery light, happily acquiescent in a symbolic act of cruelty and hatred. . . . I watched them with dismay that mounted toward horror, for these were my own people." (F, 115)

In order to protect and shield himself from this chaotic and uncontrollable realm of life, the "hot pulsings of emotion and unreason "[5] as Davies calls them, the individual who fears and rejects the unconscious often resorts to an over-reliance upon orderly, controlled and consciously-directed systems. In placing a disproportionate emphasis upon one particular aspect of life, and manipulating his existence around this, he attempts to create an artificial world which conforms to his limited and limiting demands.

David Staunton's reaction to the philosophy of his lawyer-mentor Pargetter is a good demonstration of this kind of search for psychological security: "This was precisely what I wanted and I came almost to worship Pargetter. Exactitude, calm appraisal, close reasoning applied to problems which so often had their beginning in other people's untidy emotions acted like balm on my hurt mind." (M, 217)

Even an individual of Dunstan Ramsay's degree of insight is not altogether immune to the attraction of absolute fact. At one point in Fifth Business, he accuses Surgeoner, the Lifeline Mission priest, of manipulating his congregation of skid-row bums and tramps with a series of fairy-tales. Surgeoner defends his action with a counter-accusation: "You educated people, you have a craze for what you call truth, by which

[5] A Voice From the Attic (Toronto: McClelland and Stewart, 1960), p. 104.

you mean police-court facts. These people get their noses rubbed in such facts all day and every day, and they don't want to hear them from me. . . . I provide something that strengthens faith." (F, 151)

Boy Staunton is a man to whom such systems are almost synonomous with life. He enthusiastically embraces any organized outlook which reinforces the patterns of life he strives to create and to follow. A consistent and ardent devotee of the latest in a successive stream of social and quasi-philosophical fads, he demands only that they conform to and uphold his already arbitrarily-established view of life.

Some specific examples of Boy's changing allegiances give a good indication of his capricious turn of mind. When his son David is given a Winnie-the-Pooh bear to replace the soldier doll which he had, much to his father's disgust, begun to treat in what Boy considered a "girlish manner", Boy approves heartily; "He had been impressed by what he had heard of Winnie-the-Pooh, and he felt that a bear was a proper toy for an upper-class little English boy." (M, 108-109) Since Boy's own social model at this time was the charismatic Prince of Wales, Winnie-the-Pooh understandably provided a very satisfying link to the Prince's cultural world.

Boy's reaction to the philosophy of Dr. Coué is similarly fervent: "It had the simplicity and answer-to-everything quality that Boy, for all his shrewdness, could never resist." (F, 179) Likewise, Reverend Leadbeater's pseudo-religious interpretations of the Gospel fit in well with Boy's own view of the world; he finds the image of Christ as a prominent businessman, and a successful one at that, obviously reassuring.[6]

Often, the superior importance given to carefully planned and executed systems of life is responsible for the individual's eventual

[6] See Fifth Business (Toronto: Macmillan of Canada, 1970), p. 137.

psychological destruction, in that such plans leave little time or room for reflection and almost no regard for the beneficial and modifying influences of Chance.

An even more serious ramification of this adherence to a rigidly codified existence occurs when the individual attempts to manipulate the lives of others as well as his own in the interests of personally-imposed systems. Since the ultimate purposes and methods of the unconscious are unknowable to man, any attempt to manipulate these powerful forces in the service of one's own ambitions can be infinitely destructive. Von Haller tries to explain this to David when he becomes impatient with the time required for effective analysis: "I am not going to do anything to you," she tells him, "I am going to try to help you in the process of becoming yourself" (M, 69), and, "patience will bring better results here than force." (M, 100)

The relative passivity of this position is no doubt difficult for David to accept. His father's diametrically-opposed views have powerfully influenced his own: "I took all his [Boy's] ambitions and desires for my own and had as much as I could do to endure the fact which became so plain as I grew older, that I was a disappointment myself." (M, 107)

The epitome of such a "life-planner", Boy Staunton has immense and ambitious plans not only for himself, but for all those whose actions in any way affect his position or progress, as well. His first wife, Leola Cruickshank, is one of the earliest victims of Boy's desire to reconstruct the world to suit his liking, and the result in this case is disastrous. When his attempt to convert Leola to his pattern of life fails, he emotionally dismisses her, an action which results in her premature loss of interest in life and subsequent death.

Boy treats his son David in the same calculating manner, doling out a pitifully small allowance to him as "part of the great campaign to make a man of me," (M, 76) as David bitterly recalls, thereby uncomfortably embarrassing him in front of his peers. Later on, significantly enough, David's allowance is increased when he begins to date Judy Wolff, since his interest in the female sex is a development keenly endorsed by Boy.

Even the innocuous Dunstan Ramsay serves a certain function in Boy's schemes, in the dubious role of the token "cultured friend." "Having me in the dining-room was almost the equivalent of having a Raeburn on the walls;" recalls Dunstan with wry humour, "I was classy, I was heavily varnished, and I offended nobody." (F, 212) Boy's conscious intentions concerning life are summed up in the advice he gives to Dunstan: "If you don't hurry up and let life know what you want, life will damned soon show you what you'll get." (F, 147)

A predictable outgrowth of this manipulative and single-minded attitude is the proliferation of blanket social prejudice and denunciation. Ironically, it is the antisocial Pargetter who first gives David an indication of this.

> To such people [he refers to the clients of the court who hold their own opinions as the only objective ones] the world is absolutely clear because they cannot understand that our personal point of view colours what we perceive; . . . they say . . . what the ordinary intelligent man (this is always themselves) sees is all there is to be seen, and anyone who sees differently is mad, or malign, or just plain stupid. (M, 268)

Similarly, David speaks to von Haller of the public view when he says "It is a widespread idea that people who are unusually cruel must be insane, though the corollary of that would be that anybody who is

unusually compassionate must be insane." (M, 245) Davies makes an interesting point here when we consider this comment in conjunction with the public view of Mary Dempster.

Much of the blindness which characterizes this general viewpoint is seen in the communal reactions of the citizens of Deptford. The manner in which the entire Dempster family is treated clearly indicates the lack of perception which accompanies mass interpretation and judgment. After Mary is found making love with the tramp in the pit, it was generally recognized that "Mrs. Dempster had transgressed in a realm where there could be no shades of right and wrong." (F, 51) And, "it was widely accepted that, even if she could not help it, she was in the grip of unappeasable and indiscriminate desire." (F, 67) This last statement holds in it a precious germ of irony; Mary Dempster is indeed in the grip of powers over which she has no real control, but it is the force of human compassion which motivates her, giving her the kind of affinity with mankind that makes her lovemaking with the tramp a true act of charity: "He was very civil, 'Masa. And he wanted it so badly." (F, 49)

As a result of the tramp episode, the Dempster family is socially ostracized and eventually banished from the town. The lack of a true Christian spirit of tolerance in his fellow citizens is evident only to Dunstan who, despite external censure, feels a strong and compelling bond with Mary Dempster. The rest of the village regards not only her actions but her very presence as a threat to its established moral values, and she is therefore completely rejected.

Deptford's view of Dunstan himself is also an illusory one. Returning home from the war with full military honours, Dunstan is given a reception the magnitude of which has little to do with anything

he feels personally responsible for: "I know that my heroic act was rather a dirty job I did when I was dreadfully frightened; I could just as easily have muddled it and been ingloriously killed." (F, 96) The general narrow vision of the town is epitomized in its view of Dunstan as it is revealed by Milo Papple, the local barber's son: "God, you used to be a crazy kid, Dunny, but I guess the war knocked all that out of you . . . " (F, 120)

At Leola Cruickshank's funeral, it is again Milo who gives voice to the feelings of Deptford: "I know why you never got married," he tells Dunstan, "It must be tough on you to see her go, Dunny." (F, 227)

A similar misunderstanding of Dunstan's nature and abilities is shared, later in his life, by his colleagues and students. "The school always had a substantial anti-Ramsay party among the boys," (M, 118) David Staunton recalls. Dunstan makes frequent reference to the whimsical and/or skeptical views taken by his fellow teachers of his explorations into the history of saints and myth. The tragedy here lies in the fact that this group's hasty dismissal of factors in life which Dunstan finds intriguing and significant precludes their further understanding of the subtle and symbolic sides of man's nature, thereby sadly restricting the development and heightening of their own consciousness.

In contrast to this, a positive attitude toward the forces of the unconscious generally involves a strong receptivity to unknown factors, coupled with the high degree of moral courage necessary to act with integrity and commitment in the search for self-knowledge and psychological wholeness. Dunstan Ramsay, an unusually open and perceptive character, consistently recognizes the presence of varying levels and tendencies in man's psyche, even though these are not always immediately

apparent. "I cannot remember a time when I did not take it as understood that everybody has at least two, if not twenty-two, sides to him." (F, 79) He is also aware of the subtle and yet powerful presence of unknown spiritual factors: "The kind of life I wanted to live . . . I was not at all sure what it was. I had flashes of insight and promptings, but nothing definite." (F, 132) He does not seek to force his opinions on life, realizing rather that "The only thing for me to do was to keep on keeping on, to have faith in my whim, and remember that for me, as for the saints, illumination when it came would probably come from some unexpected source." (F, 197) His confidence and trust in the omniscient powers of this source is an influence which Dunstan realizes, near the end of his life, as having shaped his entire destiny. "I have been cast by Fate," (F, 9) he remarks, in the introduction to the letter he writes home to his former headmaster from Liesl's retreat in the Swiss Alps. In the letter he attempts to explain how critical events and decisions in his life were shaped and determined by forces over which he had little, if any, control.

It is this very absence, though, of the compulsion to control the external workings of Fate which accounts in large part for Dunstan's comparatively smooth and painless psychological development. Unlike his boyhood companion, Boy Staunton, Dunstan "was not sure I wanted to issue orders to life; I rather liked the Greek notion of allowing Chance to take a formative hand in my affairs." (F, 147) Within a relatively short time, he feels the absolute power of these controlling elements: "fate had pushed me in this direction so firmly that to resist would be a dangerous defiance. For I was . . . a collaborator with Destiny, not one who put a pistol to its head and demanded particular treasures." (F, 197)

While such strong alliance with and dedication to the supreme force of the unconscious cannot but be beneficial, even a slight degree of receptivity or a latent sense of spiritual commitment is often sufficient to spark the individuation process. Dunstan Ramsay has not always had such a close affinity with the unconscious forces; his early experience with unknown powers is a vague and in some instances, even unpleasant one. After a particularly violent confrontation with his mother, he decides that "nobody . . . was to be trusted in a strange world that showed very little of itself on the surface." (F, 35) As a young man during his wartime service, however, he begins to be aware of more definite influences attributable to these forces: "during my fighting days I had become conscious that I was being used by powers over which I had no control for purposes of which I had no understanding." (F, 123) As he feels the demands of these suprapersonal powers become more specific, his attitude toward them becomes more tolerant, and his relationship with them proportionately more constructive. He discovers, significantly, that his moral debt to Mary Dempster (the result of his having dodged a snowball, which, in hitting her, precipitated the premature birth of her son and the subsequent decline in her sanity) has not been compensated for by the loss of his leg during the war: "the guilt had only been thrust away, or thrust down out of sight, for here it was again, in full strength, clamouring to be atoned for, now that the opportunity offered itself." (F, 186)

Similarly, even as David Staunton staunchly denies the existence of evil within himself, his sense of moral integrity demands that he acknowledge "I was always aware that I stood very near to the power of evil." (M, 250) Likewise, though he inherits his father's tendency to submit his life to a master plan of his own devising, David's greater

chance for spiritual survival lies in his refusing to allow this application of system to extend to the lives of those around him. He admits that "Oxford was part of my plan to become a special sort of man, and I bent everything that came my way to my single purpose." (M, 213) At the same time, however, he agrees with Father Knopwood that "The great sin--quite possibly the Sin against the Holy Ghost--was to use yourself or someone else contemptuously, as an object of convenience." (M, 146-147) While his father Boy Staunton finds eventual psychological redemption impossible, David manages to retain the minimum degree of qualities and values necessary for spiritual growth.

David's demonstration of an absolute, almost fanatical dedication to analysis also belatedly makes up for his early lack of significant perceptive abilities. In his determination to rectify the deficiencies within himself, he is willing to endure a great deal of psychological pain and struggle. Von Haller describes the method by which he will undergo treatment--the preparation of a brief for his defense and prosecution in the court of self-judgment: "It is the heroic way, and you have found it without help from anyone else. That suggests that heroic measures appeal to you, and that you are not really afraid of them." (M, 73)

Frequently, though the way may not appear clear in a rational sense, instinct provides the psychologically receptive with the necessary motivation to continue the inner search. At one point in his life, Dunstan Ramsay stops and, with the "reasoning" side of his mind, questions his own actions: "Dunstan Ramsay, what on earth are you doing here, and where do you think this is leading? You are now thirty-four, without wife or child, and no better plan than you own whim; . . . your one human responsibility is a madwoman about whom you cherish a maggoty-headed delusion; and here

you are, puzzling over records of lives as strange as fairy tales . . . and yet you cannot rid yourself of the notion that you are well occupied. . . . Wake up, man! You are dreaming your life away!" (F, 196)

Unable to discover an answer to such practical logic, he nevertheless feels compelled to continue his search for the meaning of saints, perhaps because he has unconsciously recognized the significance of important key phrases in the advice which he gives to himself: "no better plan than your own whim," "you cannot rid yourself of the notion," "you are dreaming,"--all phrases which suggest a subliminal and powerful link to unconscious forces.

It is the realization of these internal convictions as truly meaningful that results in Dunstan's and David's continued acquiescence in response to the demands of their internal selves. Even though this realization entails a substantial and often painful relinquishing of former securities, these characters' sense of the important role of the unconscious in life overrides their personal fears and makes possible the reconciliatory process of individuation.

As was previously seen, the most difficult stage in the early part of this process involves the necessary reconciliation with the evil or "shadow" side of the self. Von Haller speaks to David of the shadow early in his analysis: "Your Shadow is one of the things that keeps you in balance. But you must recognize him . . . accepting this ugly creature is needful if you are really looking for psychological wholeness." (M, 93-94) Recognizing the shadow half of the self does not involve the reduction or neglect of its importance: "We are not working to banish your Shadow . . . only to understand it, and thereby to work a

little more closely with it. To banish your Shadow would be of no psychological service to you. Can you imagine a man without a Shadow?" (M, 93)

Generally, the growing acceptance of the shadow involves a gradual return of the individual's projected evil into the significant areas of his life. While at first this evil is attributed to the lives of those not immediately connected with him, the man with any instincitve sense of moral truth soon begins to recognize less desirable qualities in those with whom his relationship is more intimate. The difficult part of this particular stage results from the fact that the evil thus interpreted takes on a much more personal tone.

Both Dunstan Ramsay and David Staunton experience this drawing in of evil toward themselves when they encounter unsuspected weaknesses in their mothers: Dunstan when Mrs. Ramsay beats him in a fit of rage, David more obliquely when his sister Caroline hints at the fact that their mother, Leola Cruickshank, may have committed adultery. When Dunstan's mother later comes up to his room to kiss him goodnight, he is tormented by the question of how to "reconcile this motherliness with the screeching fury who had pursued me around the kitchen with a whip, flogging me until she was gorged with--what?" (F, 35) Von Haller draws David's attention to the beneficial effects of Caroline's revelation: "She woke you up. You must be grateful to her for that. She made you think of who you were. And she put your beautiful mother in a different perspective." (M, 132-133)

The culmination of one's recognition and acceptance of the contrary "evil" aspects of life as they are embodied in the shadow figure comes with the perception of these as they form an integral part of his own self. An early understanding of the role played by this less desirable side of the psyche in the lives of those who are both connected with and removed from him facilitates the individual's

eventual reconciliation with the darker half of his own self. As his identification with a broader scheme of humanity increases, his ability to accept his share of mankind's inherent traits and weaknesses is proportionately enhanced. As Liesl tells Dunstan, "every man has a devil, and a man of unusual quality, like yourself, Ramsay, has an unusual devil. You must get to know your personal devil." (F, 266)

This confrontation and reconciliation with one's personal devil, or shadow, represents one important and difficult stage on the road to individuation. Other factors which increase the complexity and danger of the process, however, quickly become evident, and the individual must retain a strong degree of psychological commitment if he is to continue toward successful self-integration.

The sense of ambiguity and uncertainty associated with the powers and workings of the unconscious forces demands an even greater than normal receptivity to the unknown. The problem of personal submission becomes increasingly significant insofar as it represents an abandoning of control to those powers whose intent is not immediately clear or definable. The possibility, too, of potential spiritual deception is a classic one faced by those engaged in the search for ultimate truths.

Many important religious and philosophical leaders find themselves tempted by evil forces disguised as good; the enticement of Christ by Satan in the wilderness is only one well-known example of this. Jung himself experienced great trepidation during his investigation into the nature of his self. Of the process of individuation, he says,

> It . . . appears to be a risky experiment or a questionable adventure to entrust oneself to the uncertain path that leads into the depths of the unconscious. It is considered the path of error, of equivocation and misunderstanding. . . . Unpopular, ambiguous, and dangerous, it is a voyage of discovery to the other pole of the world.[7]

Dunstan Ramsay struggles with the problem of whether his devotion to Mary Dempster is one of mere deception: she may possibly be leading him blindly down the road to psychological destruction. As a Catholic priest warns him, she may be nothing but a fool-saint, "somebody who seems to be full of holiness and loves everybody and does every good act he can, but because he's a fool it all comes to nothing--to worse than nothing, because it is virtue tainted with madness." (F, 159)

As a child, Dunstan discovers a passage in a book entitled A Child's Book of Saints which affects him strongly, so strongly that he is able, fifty years later, to recall it verbatim: "We are only little babies to Him; [God] we do not understand Him at all. . . . He does not always answer in the way we would like, but in some better way than we know." (F, 37)

David Staunton encounters the same ambiguity in the atmosphere of Liesl's retreat at Sorgenfrei: "Am I still glad I came? . . . This house troubles me . . . positively the damnedest house. . . . spooky, early-nineteenth century fantasy . . . Yet, on second glance, it seems all to be meant seriously." (M, 275)

The individual's progress toward individuation is made even more complicated and hazardous by the relative insufficiency of external advice in directing a way through the maze of vague and incomprehensible

[7] C. G. Jung, Memories, Dreams, Reflections, ed. Aniela Jaffé (New York: Vintage Books, 1963), p. 188-189.

psychological territory. Even the well-meant promptings of his closest associates remain unreliable.

Dunstan reflects, in Fifth Business, on the varied and constant advice he receives from his colleagues and friends on how best to handle his life: "I seemed to be the only person I knew without a plan that would put the world on its feet and wipe the tear from every eye." (F, 195) Similarly, David Staunton finds himself confronted with a variety of conflicting routes to self-knowledge: the traditional, but in a sense restricted method of analysis under Johanna von Haller; the bizarre and bewitching possibility of life with Liesl; the conventional counselling of Dunstan Ramsay; and the theatrical declarations and demands of Paul Dempster.

It is Liesl herself who offers the only true solution. She refers David to the methods used by Jung and his contemporaries: "They did not go trustingly to some doctor and follow his lead because they were too lazy or too scared to make the inward journey alone. . . . they went into the unknown absolutely alone." (M, 293) In the final analysis, each man must make his decisions for himself.

Early in life, too, Dunstan Ramsay has sensed the necessity of individual resolution to personal problems. His childhood reaction to his mother's demands that he submit to her is one of instinctive resistance: "Deep inside myself I knew that to yield, and promise what she wanted, would be the end of anything that was any good in me." (F, 68) Essentially similar is his later reaction to Diana Marfleet, whom, unlike his mother, he admires and respects: "I knew that the finding out must be done alone. . . . every scrap of intuition I possessed told me that her explanation would be the wrong one." (F, 103)

With the growing awareness of the role of the unconscious (or Fate) in man's psychic existence comes a concurrent knowledge of the dangerous influence these forces can have. Dunstan, warned by the same priest who tells him of fool-saints that "there are spiritual dangers you Protestants don't even seem to know exist, and this monkeying with difficult, sacred things is a sure way to get yourself into a real old mess" (F, 159), gradually develops "a certainty that faith was a psychological reality, and that where it was not invited to fasten itself on things unseen, it invaded and raised bloody hell with things seen. Or in other words, the irrational will have its say, perhaps because 'irrational' is the wrong word for it." (F, 234)

Similarly, von Haller reveals to David the adverse effects of unconscious forces which he himself has experienced. His early neglect of their warnings, she informs him, has resulted in his being psychologically driven to seek her help: "it was because your feelings became unbearable that you decided to come to Zürich." (M, 102) Later, referring to the important roles and power of archetypal forms, she states, "You might call them the Comedy Company of the Psyche, but that would be flippant and not do justice [a subtle reference to David's profession as a lawyer!] to the cruel blows you have had from some of them." (M, 229)[8] "Part of my work," she says, "is to see the dangers as they come and help you to get through them. But if the dangers are inescapable and possibly destructive, don't think I can help you to fly over them." (M, 69)

[8] For a further discussion of archetypal influences, see pp. 60-69 below.

Much of the process of psychological development seems characterized by such psychic injury or trauma. In Roper's words, "As Jung warned, adaptation does not come easily; it comes only after the severest shocks."[9]

The initial impetus which starts the individuation process is usually connected with a sense of "wrongness" or lack of inner spiritual balance in life. More directly, "the actual process of individuation . . . generally begins with a wounding of the personality and the suffering that accompanies it."[10] David Staunton gives a dramatic example of this. His public outburst at Paul Dempster's Soireé of Illusions, when he demands to know the identity of his father's murderer, results in his feeling that "it was as I was leaving the theatre in such a sweat that the absolute certainty came over me that I had to do something about myself. That is why I am here" (at the Jung Institute) (M, 61).

Earlier in his life, David has reacted in a more negative and personally destructive manner to this experience of being psychologically exposed and wounded:

> I wanted to get as far as possible from that silly boy who had not realized what a swordsman [a term used in connection with his father, Boy Staunton] was when everybody else knew, and who mooned over Judy Wolff and was sent away by her father to play with other toys. (M, 217)

This overreaction to psychic injury fires his determination to eliminate emotion in his life and results in his fanatical and ultimately detrimental embracing of his mentor Pargetter's organized, refined and highly controlled attitude to life.

[9] Gordon Roper, "Robertson Davies' Fifth Business and 'That Old Fantastical Duke of Dark Corners, C. G. Jung'," Journal of Canadian Fiction, 1, No. 1 (Winter, 1972), 36.

[10] M.-L. von Franz, "The Process of Individuation," Man and His Symbols, ed. C. G. Jung (New York: Doubleday and Co., 1964), p. 166.

At other times, the intervention of unconscious forces takes the form of lengthy and unspecific illnesses. These illnesses do, however, invariably present the opportunity for beneficial psychological reflection: "That is what these illnesses are for, you know," von Haller tells David, referring to his teen-age bout with mononucleosis, "these mysterious ailments that take us out of life but do not kill us. They are signals that our life is going the wrong way, and intervals for reflection." (M, 210)

As man's awareness of the supreme power of suprapersonal forces increases, and the ambiguity of their nature becomes more and more apparent to him, the need not only for passive acceptance but also for actual humility becomes correspondingly greater. David Staunton muses on the problem of personally absorbing, rather than just intellectually comprehending the significance of this: "to know it; to bring it into daily life--that's the problem. And it would be real humility, not just the mock-modesty that generally passes for humility." (M, 269) More dramatically, he realizes the absolute abjectness of his position when trapped in the darkness of the bear-cave with Liesl. She insists that he lead the way back through the tunnel to the outside world. "Liesl," he pleads with her, "am I to go into that tunnel without a glimmer of light?" (M, 303) This need for light seems to symbolize David's dependence upon all that is representative of man's externally-acquired vision; the ability to comprehend and rationally interpret the world around him is the only "light" he has until now ever relied on, and is a sadly insufficient tool when he finds himself confronted with the darkness of the cave, and of the unconscious.

That this experience of personal humiliation and spiritual desolation is ultimately connected with psychological discovery is made dramatically evident in the occurrence, usually at a time when the individual is overcome with a feeling of utter helplessness and despair, of a profound and transforming personal revelation.

This visionary moment comes to Dunstan Ramsay at a critical point of his involvement in the war, when he first notices the statue of the little Madonna who is to direct the course of his future spiritual explorations. Dunstan describes the complete desolation of his position in the trenches: "I was not so much afraid as utterly disheartened. There I was, a mud man in a confusion of noise, flashing lights, and the stink of gelignite. I wanted to quit; I had no more heart for the game." (F, 83) His helplessness in the face of these external factors is shown in the statement, "things had reached a point where pretence of choice had disappeared." (F, 80)

It is at this moment that, in his own words, "one of the things happened that makes my life strange--one of the experiences that other people have not had or do not admit to."(F, 84) As a flare drops, exploding beside him, its light reveals the remains of a ruined church, where, in a niche directly opposite and above him, Dunstan sees a statue of a crowned madonna holding a sceptre. This, he thinks immediately, is the Virgin in the book of Revelations. He seems to see Mary Dempster's face on the statue, and with this image planted firmly in his mind he loses consciousness. Several months later he reawakens and enters a new stage of life, as evidenced by the title of the chapter, "I Am Born Again."

David Staunton's personal revelation accompanies an even more soul-wrenching incident. During his stay at Sorgenfrei, he crawls

after Liesl through a narrow tunnel into a prehistoric cave deep in the mountains of Switzerland. Inching slowly and steeply downwards through the rock to the cave, David is gripped by unprecedented terror, but nevertheless manages to keep going. While they are in the cave, however, Liesl's torch burns out and she insists that David lead the way back out through the darkness. Though panic-stricken at the suggestion, David has no choice but to obey; Liesl herself seems a manifestation of these external powers which he cannot control: "the charm I had learned to see in her terrible face was quite gone. . . . I was cowed by the danger and afraid of Liesl, who had become such a demon in the cave." (M, 303-304)

The crisis occurs when wind in the tunnel creates a roar directly in front of David and completely unnerves him. Unlike Ramsay, he does not lose consciousness (which might perhaps have been an easier fate for him to bear) but instead, finds that he has completely lost control of his bowels: "I knew with a shame that came back in full force from childhood that my bowels had turned to water and gushed out into my pants, and the terrible stench that filled the tunnel was my own. I was at the lowest ebb, frightened, filthy, seemingly powerless." (M, 304)

A striking link can be seen here between this scene and the incident in the cottage when David watches Bill Unsworth defecating on the family portraits. It was this event that had triggered David's decision to completely deny in himself any such primitive self-indulgence and lack of control. In his moment of spiritual desolation in the mountains of Switzerland, his denied self returns to him with a vengeance and he becomes once again the humiliated human creature who lies at the core of his being.

It is only this experience of sheer personal humiliation and spiritual terror that manages to strip David of his self-imposed persona--an image based on the externally-acquired characteristics of legal authority, power and self-control. Reduced to an essential and imperfect human core, he is only now finally capable of receiving strength through the bond he shares with the rest of mankind. In his despair he calls upon Maria Dymock, his great-grandmother who was banished in disgrace with her illegitimate son from her home town of Staunton. His inner link to Maria is the crucial factor which provides David with the strength he needs to overcome his terror and paralysis in the cave, and leads him to feel "renewed--yes, and it seemed to me reborn, by the terror of the cave"(M, 306).

PART B

II: Fantasy and Personal Relationships

Further indication of the individual's degree of psychological maturity can be found in his experience of fantasy and dreams and in the nature of his relationships with others.

Fantasy and dreams contribute to psychological growth, if and when they are recognized in their legitimate roles as links to the unconscious, by bringing man into closer and more dynamic contact with his inner self and stimulating his imaginative and creative instincts. Early in analysis, David ponders that "the discovery of truth is one of the principal functions of the law, to which I have given the best that is in me; is truth to be found in the vapours of dreams?" (M, 20 In this instance, his judgment is restrictively based upon standards established within a limited range of consciousness unable to comprehend concepts greater than itself. It is his analyst, von Haller, who reveals the true potential of fantasy: "everything that makes man a great, as opposed to a merely sentient creature, is fanciful when tested by what people call common sense . . . fantasy is the mother not merely of art, but of science as well." (M, 178)

The effect which establishing a proper relationship with his imagination has on the broadening of man's consciousness is shown in Fifth Business and The Manticore at various stages of Dunstan Ramsay's and David Staunton's development. After his injury at Passchendaele, Dunstan lies in a coma for several months, and later

recalls the experience as curiously enlightening: "it seemed that I had been conscious on a different level during what they called my coma." (F, 97) The effect of this Kubla Khan-like atmosphere leads Dunstan to believe later that "I cured myself, or the little Madonna cured me, or some agencies other than good nursing and medical observation." (F, 87)

An interesting parallel can be drawn here between Dunstan's coma and the mononucleosis which strikes David Staunton during his teens. Both can be seen as psychologically constructive, in that they fit von Haller's description of "these mysterious ailments that take us out of life but do not kill us. They are signals that our life is going the wrong way, and intervals for reflection." (M, 210)

A major portion of David Staunton's productive experience with fantasy, on the other hand, occurs on a conscious level, by means of a psychological technique that Jung calls "controlled fantasy."[1] Interestingly enough, David has discovered this technique long before coming to Zürich for analysis; von Haller merely provides the objective direction necessary for him to harness its power more effectively. It would appear from this that the potential for psychological growth is inherent in man's unconscious; that the methods for achieving this, such as controlled fantasy, are not learned, but inherited, and need only be recognized as valid in order to yield the proper benefits.

Through these controlled fantasies, David begins to establish an important working relationship with unconscious forces. In his visionary court of self-judgment, he is tried, defended, prosecuted,

[1] Another term which Jung uses to describe this technique is "active imagination," see Man and His Symbols, ed. C. G. Jung (Doubleday and Co., 1964), pp. 206-207. A good description of this activity also appears in P. W. Martin, Experiment in Depth: A Study of the Work of Jung, Eliot, and Toynbee (London: Routledge and Kegan Paul, 1955), pp. 57-63.

and judged by different aspects of himself.[2] The seriousness with which he accepts the authority and decision-making power of this fantasy is shown in his consent to seek psychiatric help when the fantasy-judge so decrees it, despite the fact that this course of action is personally abhorrent to him: "It could hardly have been worse for him [he refers here to the prisoner aspect of himself] because he has a very poor opinion of psychiatry." (M, 65) Nevertheless, following the decree of the judge, David decides to visit the Zürich Institute, unconsciously at least aware of the fact that all sides of his nature must be given their final due.

David makes further use of this controlled fantasy technique later in the novel to extend a previous, pre-analysis dream. He remembers, in the dream, having approached a circular staircase in the center of a hut leading down into the earth (symbolic of a descent to the unconscious).[3] The entrance to this staircase was guarded by two men who obstructed David's advance, refusing to take seriously his desire to go down. "As I thought about it," David recalls, referring to the later controlled fantasy, "the dream changed; the two young men were no longer at the stairhead, and I was free to go down if I pleased." (M, 309) This seems to indicate a fundamental change in his position with regard to the unconscious; having accepted the supremacy of its (the unconscious') power, the suppressed side of himself (represented by the two guards) no longer subconsciously resists his psychological descent.

[2] See The Manticore (New York: Viking Press, 1972), p. 63.

[3] See Jolande Jacobi, "Part V: Symbols in an Individual Analysis," Man and His Symbols, pp. 273-303.

Another part of this same dream involves the presence of a gypsy woman who, in the original dream, caused David to declare, "every country gets the foreigners it deserves," which, in retrospect, he found "a stupid remark, when you analyse it." (M, 16) David's altered opinion on the legitimacy of dreams and the importance of unconscious factors in their interpretation is revealed in his later recollection of the phrase: "The words which I had thought so foolish still lingered in my mind. They meant something more important than I could yet understand." (M, 310)

The individual's relationship to dreams and the imagination can, on the other hand, be psychologically destructive if fantasy is resorted to as an escape from or a substitution for real life. Both Boy Staunton and his son David are guilty to a certain extent of this kind of escapism. Boy's fantasized identification with the Prince of Wales shows his unwillingness to accept his real self and his desire to substitute some other, more noble, more charismatic ideal. As Dunstan Ramsay reveals, "it was characteristic of Boy throughout his life that he was always the quintessence of something that somebody else had recognized and defined." (F, 129)

To Boy, the young prince seems to embody all the qualities he admires most--good breeding, social standing, political influence, and a comfortable degree of material wealth. In this, he discovers a model upon which to base his own life; as a consequence, he feels the Prince's abdication as a personal injustice from which he suffers profoundly.

In a sense, too, David's early life is buffered by fantasy.

His role as a lawyer has a romantic and theatrical quality to it that safely shields him from the harsher realities and demands of the outside world. He describes his life in court:

> I liked the ceremony and solemnity of the law, not only as safeguards against trivializing of the law but as pleasant observances in themselves . . . I liked the romance of it, the star personalities of the great advocates, the swishing of gowns and flourishing of impractical but traditional blue bags full of papers. . . . I loved wigs, which established a hierarchy that was palpable and turned unremarkable faces into the faces of priests serving a great purpose.

In short, "Everybody in court . . . seemed calmed, reft from the concerns of everyday." (M, 226-227)

Escapist fantasy is also involved in David's retreat to what von Haller terms the "easy despair" of alcoholism in order to "balance" the image of himself as a brilliant young criminal lawyer: "while I was hammering out the character of David Staunton the rising criminal lawyer, I also created the character of David Staunton who drank too much." (M, 257) This kind of distorted self-dramatization is particularly damaging psychologically in that it almost inevitably leads to a loss of contact with the inner self. With the resultant lack of a base from which to operate, the individual finds that his opportunity for psychological growth has been sacrificed as well. As von Haller warns David, "if your chief concern is to maintain your image of yourself as the brilliant, drunken counsel with a well-founded grudge against life, we shall take twice as long to do our work because that will have to be changed before anything else can be done." (M, 67)

Even greater psychological danger is involved in the attempt to create patterns of life for others in accordance with one's own aspirations. Since it is difficult enough for man to achieve a

relatively accurate view of his own inner self, it is even more hazardous for him to attempt to judge or manipulate the inner life of others. The disparity which occurs between the unconscious self of one person and the external mask assigned to it from an entirely separate individual is therefore magnified proportionately.

Boy Staunton, for instance, tries to create an ideal wife out of Leola Cruickshank, but, as Dunstan Ramsay points out, "her girlishness was not well suited to her age or her position." (F, 176) The attempt ends disastrously in Leola's failure to live up to Boy's ideals and in her subsequent premature physical and mental collapse.

Ironically, Denyse Hornick eventually destroys Boy in just such a fashion, by attempting to force him into certain molds that she has chosen for him. David is emphatic about Denyse's effect: "She is a great maker of images, is Denyse! . . . He [Boy] gave her his soul, and she transformed it into a cabbage." (M, 258)

One of the commonest uses of fantasy as it affects the actions of collective groups concerns the creation and enactment of psychological and social roles, which symbolically interpret inner spiritual responses to the specific demands of particular instances and occasions. These roles are often useful in helping individuals to deal with unusual circumstances by creating a contrived order or framework of reference within which they may move without the necessity for continuous active decision or thought.

In The Manticore, Boy Staunton's funeral presents such an occasion, as David recalls: "Funerals are among the few ceremonial occasions left to us, and we assume our roles almost without thinking." (M, 36) The artificially-imposed roles resorted to in such instances

serve both to assuage grief by providing a conscious external buffer and to give structured examples of behaviour to persons who might otherwise find themselves incapable of dealing with the situation.

Certain roles also provide external manifestations of ideals and values which are basic to man's psychological make-up. The danger here lies in the risk of the individual's consciously or unconsciously identifying with the role, failing to recognize it as merely public performance, with true life existing on quite a different plane. Upon being decorated by the King, Dunstan Ramsay shows that he is aware of the distinction between public and private existences: "We are public icons, we two: he an icon of kingship, and I an icon of heroism, unreal yet very necessary; we have obligations above what is merely personal, and to let personal feelings obscure the obligations would be failing in one's duty." (F, 96)

With his return to Deptford, Dunstan takes a less idealized view of a similar situation--that of his participation in a trio of heroic individuals. In the town's eyes, Boy Staunton, Leola Cruickshank and Dunstan play the respective roles of the lover, the beloved and the vanquished suitor. "We were a splendidly sentimental story made flesh," Dunstan recalls, "and it would have been maladroit in the extreme--a real flying in the face of Providence--if we had not stayed together so people could marvel at us and wonder about us." (F, 114) Similarly, he notes of his exalted status as a war hero: "My fellow townsmen felt that it would be unseemly for me to stroll about the streets, like an ordinary human being." (F, 106)

Paul Dempster, too, understands the role he fills in the public consciousness. "It is an illusion, a vision," he admits of his fictional

autobiography, "Which is what I am . . . I satisfy a hunger that almost everybody has for marvels." (M, 286) He realizes that the yearning for these symbolic manifestations of an internal truth is a genuine, integral part of man's psychic existence: "People want to marvel at something, and the whole spirit of our time is not to let them do it." (F, 244)

While engaged in his lengthy investigation into the true nature of saints, Dunstan Ramsay begins to recognize the origin of much of their virtue. "It is we who attribute these supernormal qualities to them," he says (M, 120); in other words, the saints provide a material embodiment of certain "marvellous" ideals which are fundamental elements of man's spiritual existence.

The experience of fantasy on a more personal, individual level frequently involves the psychological phenomenon known as "projection" (where the individual sees in others certain characteristics and personality traits which in reality originate in his own psyche)[4]. A good example of the power of these projections is seen in the relationship which springs up between Boy Staunton and Paul Dempster near the end of Fifth Business. As Dunstan Ramsay observes, "It was clear to me that one of those sympathies, or antipathies, or at any rate unusual states of feeling, had arisen between these two which sometimes lead to falling in love, or to sudden warm friendships, or to lasting and rancorous enmities, but which are always extraordinary." (F, 303)

Often, the force of these projections stems from the involvement of all-important archetypal images, the presence of which indicates a vital link to the unconscious.[5] Dunstan Ramsay encounters the archetypal

[4] See also p. 31, first paragraph.

[5] See C. G. Jung, "Part I: Approaching the Unconscious," Man and His Symbols, pp. 18-103.

"anima"[6] in the figure of Mary Dempster and in that of the little madonna (with Mary's face) who first appears to him in a vision as he is knocked unconscious at Passchendaele. David Staunton's dreams, a significant part of his analysis, also reveal strong archetypal influences. The bear, indicative of the presence of the "friend" archetype (as it appears in David's unconscious connected with the memory of his childhood toy bear, Felix) the sybil and the gypsy woman (as anima figures) represent the most important of these.

The superior powers of the unconscious and of the archetypes which emanate from it make it extremely difficult for the individual to extricate himself from the bond he feels toward them without some understanding of their true origin. David Staunton describes the heightened and often overwhelming force of first love, usually the result of anima projection, when he recalls his adoration of Judy Wolff; "how hot its flame can be in people of a passionate nature, and how selfless it is in people who are inclined to be idealistic. . . . it can be a force where it is obviously hopeless." (M, 147)[7]

Yet a further complication accompanies the interpretation of archetypal projections. Because of the conceptual nature of the archetype its presence must of necessity be embodied in some form which can only be representative of its true nature. In von Haller's terms, "you can never see the Anima pure and simple, because she has no such existence; you will always see her in terms of something or somebody else." (M, 181)

[6] The major function of the anima figure in the male psyche is that of spiritual guide, or interpreter, between the conscious and unconscious parts of the psyche. See Jung, Man and His Symbols, pp. 180-188.

[7] We see here how the nature of the attraction is intrinsically related to the personality of the individual who feels it.

In order to achieve any kind of psychological growth, however, man must recognize the significant part he plays in his own projections. For the strength he needs to reach an inner maturity, he must "recover all these projections. . . . When you stop doing that [projecting] you are stronger, more independent." (M, 231-232); in other words, psychic energy thus diverted can be recovered and used in a more constructive fashion.

Those characters in Davies' novels who recognize the role of archetypal images in their projections are able to move beyond them to new psychological territory.[8] In accordance with this, both David Staunton and Dunstan Ramsay gradually become aware that the personal element must be eradicated before true psychological progress can be allowed to take place.

Von Haller cautions David about this when he confesses to feeling himself falling in love with her: "I am as satisfactory casting for the role [anima] as I was for the Shadow or the Friend. But I must assure you that there is nothing personal about it." (M, 182)

Similarly, Dunstan's early relationship with Mary Dempster is characterized by the typical wonderment and fascination which accompanies anima projections: "looking back on it now, I know I was in love with Mrs. Dempster." (F, 27) He describes her as "a wise woman [who] . . . seemed to me to have a breadth of outlook and a clarity of vision that were strange and wonderful." (F, 54) Unable to comprehend his strong and complex feelings toward her ("In a mode that was far too demanding for my age or experience, I loved her." [F, 28]), Dunstan continues to struggle with this moral problem until finally the

[8] This will be described in the next chapter of the thesis.

Bollandist, Padre Blazon, reveals the true significance of Mary's position in Dunstan's life: "Who is she? That is what you must discover, Ramezay, and you must find your answer in psychological truth, not in objective truth. You will not find out quickly, I am sure. And while you are searching, get on with your own life and accept the possiblity that it may be purchased at the price of hers and that this may be God's plan for you and her." (F, 207)

It is not only Dunstan who discovers a constructive anima figure in Mary Dempster. Surgeoner, the Lifeline Mission priest, who turns out to be the tramp Mary was discovered making love with in the pit outside Deptford, feels that through her he has come close to the workings of God: "He worked through that woman, and she is a blessed saint, for what she did for me . . . was a miracle." (F, 155)

Correspondingly, the inability to distinguish between person and projection can lead to confusion and possible psychological injury. The major peril involved in archetypal projections lies in the possibility of being deceived by the projected, and therefore inevitably distorted, archetypal image, instead of recognizing it as simply representative of something which is fundamentally abstract. When this occurs, the individual's obsessive reaction to and involvement with the projection manifests itself in a fascination for the person upon whom the archetype is projected; the chance for a realistic relationship with this person, or for an understanding and recovery of the unconscious power involved in the projection becomes impossible.

Von Haller, in discussing Ibsen's metaphor of trolls[9] explains the effects of unrecognized projection as "the wrestling and wrangling we

[9] As described in the couplet, "To live is to battle with trolls/ in the vaults of heart and brain" (M, 73).

go through when the archetypes we carry in ourselves seem to be embodied in people we have to deal with in daily life." (M, 231)

As yet unaware of the detailed psychological nature and technical ramifications of projection, David, in early analysis, nevertheless reveals his experience with its effects, referring to "that maddening situation that lies behind so many criminal cases, where somebody is so besotted by somebody else that he lays himself open to all kinds of cheating and ill-usage, and sometimes to murder. It isn't love, usually; it's a kind of abject surrender, an abdication of common sense." (M, 59)

This confusion and feeling of psychological helplessness in the face of powerful archetypal projections is most commonly experienced in connection with the role of the projected anima figure in male/female relationships. Von Haller describes a man under the influence of an anima attraction as one "in the grip of something that might as well be called an enchantment." (M, 208)

Boy Staunton's relationship with Leola Cruickshank involves a typically injurious anima projection. Never really aware of her true nature, he spends most of his time trying to create a role for her in his own idealized world: "He wanted to make her into the perfect wife for a rising young entrepreneur in sugar." (F, 143) Initially, he is attracted to her through the ideal of femininity she appears to embody--as David recalls, "Father saw in her something that wasn't really there " (M, 107), or, in other words, existed within Boy's own psyche, and not within Leola's personality. Even Dunstan Ramsay finds the symbol Leola seems to represent irresistible: "I wanted Leola Cruickshank, who had cork-screw curls and a great way of never meeting your eyes." (F, 27)

Luckily for Dunstan, he realizes his mistake with Leola before becoming irrevocably entangled with her: "How, I wondered, had I been so stupid as to get myself mixed up with such a pinhead?" (F, 99) Boy, however, not nearly so perceptive, carries his fantasy into an unfortunate marriage with Leola.

The potential disaster of such a union is obvious to anyone who recognizes the true nature of projections. Image and fantasy often conflict strangely with the demands of everyday life, and an eixstence dependent upon a combination of the two is precarious and unpredictable. Von Haller puts this aptly when she says, "has anybody ever said that enchantment was a basis for marriage? It will be there at the beginning, probably, but the table must be laid with more solid fare than that if starvation is to be kept at bay for sixty years." (M, 211)

Destructive projections of the archetypal anima occur, as well, in David Staunton's relationships with Judy Wolff and Myrrha Martindale. Judy is the first girl he falls in love with--immediately, helplessly, and totally. She is a schoolmate of his sister Caroline's, and, because of his idealization of her, David is unable to tolerate Caroline's blunt assessment: "A bit of a cow at rehearsal. Hard to stir up." David's reaction to this callousness is the predictably extreme thought: "I considered killing Caroline and leaving her battered body on the lawn of one of the houses we were passing." (M, 151)

David's exalted, but vague recollection of Judy is revealed in his later conversation with von Haller: 'although I remember her as speaking golden words, I cannot recall precisely anything she said." (M, 158) When Judy's father objects to the relationship, Judy's reaction is characteristically passive. David's fascination with her,

rudely shattered by this intrusion of reality, "went sour. . . . I knew she was an obedient daughter." (M, 208)

Myrrha Martindale provides a more dramatic embodiment of the anima figure, initiating David into the world of sex. Her seduction of him, the classic seduction of the innocent by the experienced, is romantic and imaginative, and very successfully evokes the intended response. David reacts immediately and intensely to her sophisticated outlook and appearance: "I was full of surging thoughts, recognition of the evanescence of life, and wonder that this glorious understanding woman should have stirred my mind and spirit so profoundly." (M, 192)

His disillusionment with Myrrha follows at a correspondingly rapid pace. As he makes love to her for the fourth time in the same evening, he begins to be "slightly alarmed, because she seemed unaware of my presence just when I was most poignantly aware of being myself, and made noises that I thought out of character. She puffed. She grunted. Once or twice I swear she roared." (M, 195)

Later, waking up beside Myrrha, David is suddenly aware of her loose skin, her imperfect figure, her dyed hair, the bristling hairs on her legs. He is amazed at the revelation, but the wonderment is not accompanied by any immediate psychological damage, since time and opportunity have not yet permitted him to become significantly involved with her. Far more important are the later ramifications and consequences of this event, when, as a result of his growing disillusionment with the foundations of his father's world, David begins consciously and unconsciously to eliminate Boy's ideals from his own life, prominent among these the natural enjoyment of sex.

The archetypal projection of the father image plays an important role in David's relationship with Boy, but the realization of this comes to him excruciatingly slowly. This is in part due to the sheer personal power which seems to surround his father; so much so that even a simple increase in David's allowance exalts his perceptions of Boy to new heights of veneration: "I was . . . relieved and grateful and charmed by him" (M, 163) David recalls.

His first inkling of the discrepancy which exists between the actual personality of Boy Staunton and David's own ideal of fatherhood comes when Knopwood counsels him, "between us we are going to save your soul. I am going to disillusion you about your father." (M, 202) Knopwood goes on to explain to David the true meaning of the term "swordsman" and reveals that Boy Staunton does indeed fit the description he offers. David, however, fails to respond in a manner that might "save his soul;" he cannot at this stage accept the truth of Knopwood's statements, and continues to maintain a less than perfect, yet still idealistic vision of Boy: "I still adored him, but my adoration was flawed with doubts. . . . I determined not to try to be like him, not to permit myself any thought of rivalling him but to try to find some realm where I could show that I was worthy of him." (M, 212)

This veneration of his father further distorts and complicates David's relationship with his mother Leola: "I always feel guilty about her because I should have loved her more 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." (M, 107) The retrospective sense of guilt is, of course, no less mistaken than his original view of Leola. Prevented from

forming a realistic image of her in the first place by his susceptibility to Boy's disapproval, his later compensatory feelings of guilt are merely a counter-reaction, and equally unreliable.

It is only much later that von Haller gives David a deeper understanding of the true bond between his father and himself: "your real father, your historical father . . . is by no means the same thing as the archetype of fatherhood you carry in the depths of your being." (M, 264) David receives much the same information from Dunstan Ramsay, who says, "Boy is dead. 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 it to." (M, 290-291)

Ironically, Leola herself is the victim of a similarly obsessive attraction toward Boy: "Never have I seen a woman so absorbed in her love for a man," recalls Dunstan (F, 145). When Boy finally comes to his senses and perceives that Leola is not all, or indeed even a significant part of what he had expected her to be, his desertion of her, which she is unable to understand, takes all spirit out of her life. She becomes a mere shell, fading quickly and dying a few years later. The removal of the force with which Boy had so powerfully entered her life leaves her not only empty, but spiritually destroyed.

Frequently, the greatest emotional ramification of misapplied and/or misinterpreted projections is anger--an irrational anger directed, in general, toward the recipient of the projected image. Von Haller describes this to David, referring to his father's relationship with Leola, and Boy's later disillusionment: "men revenge themselves very thoroughly on women they think have enchanted them, when really these poor devils of women are merely destined to be pretty or sing nicely or laugh at the right time." (M, 211)

Psychic energy thus diverted not only injures the attacked person, but, cut off from its legitimate source in the self, remains useless to the individual in his own pursuit of psychological strength. Often, too, such anger is of a particularly vehement kind: "I detested Magnus Eisengrim," says David, "Because he was making fools of us all, and so cleverly that most of us liked it; he was a con man of a special kind, exploiting just that element in human credulity that most arouses me--I mean the desire to be deceived."(M, 58-9) David's position as a rather theatrically inclined criminal lawyer is an ironic suggestion of the hidden fascination he has for exactly this kind of deception; Paul in this case receives David's "shadow" projections.

Similar to this is Boy Staunton's reaction to Mackenzie King: "the astonishing disparity between Mr. King's public and his personal character was what really made my father boil," recollects David. (M, 109) In the figure of MacKenzie King, Boy is made unpleasantly aware of the division which can be created between public persona and private person, a division Boy has spent most of his life in cultivating.

To a significant extent, the individual chooses his associates either to conform to or to complement his own personality, depending upon the need he feels to project his values onto the outside world. Those who tend to identify themselves with external factors often seek confirmational qualities in their friends, rejecting acquaintance with those whose views do not correspond to their own. A demonstration of this is found in David Staunton's angry refusal to consider the counsels of Father Knopwood and Dunstan Ramsay when they attempt to point out flaws in Boy Staunton's characters. Ironically, David accuses Dunstan,

"I see you won't talk honestly with me" (M, 290) when Dunstan's view of Boy differs radically from his own.

On the other hand, those who are psychologically sure of themselves do not feel the same urgent need for external support. Dunstan Ramsay recognizes this, telling David near the end of The Manticore, "the women we really love are the women who complete us, who have the qualities we can borrow and so become something nearer to whole men. Just as we complete them, of course; it's not a one-way thing." (M, 288-289) In other words, these individuals will choose to surround themselves with people whose natures are complementary to their own, thus achieving a broader, more integrated view of life.

PART E

III: Later Results and Ramifications: Psychic Dissolution or Psychic Integration

Psychic Dissolution:

During the second half of his life, man's relationship with the unconscious depends to a large extent upon the nature of his earlier responses. As a gradual decline in his physical ability limits the extent of his former strength and influence in the materially-based social, political and economic spheres, the significant and influential part played by non-material factors becomes increasingly apparent.

Those individuals who, in early life, consistently react to the pressures of the unconscious with integrity, humility and the desire to fully know themselves gradually develop a broader and clearer view of themselves and of life in general. On the other hand, heavy early reliance on a contrived system for personal definition, and the suppression of certain basic tendencies in the self results in a later inability to perceive, interpret or benefit from important and necessary psychological powers.

D. G. Jones comments on the problem of wisely availing oneself of the potentialities offered by consciousness:

> His [man's] capacity for reflection releases him from . . . purely instinctual behaviour. He is free, at least potentially, to create new harmonies--or new discord. Often . . . he does not avail himself of this capacity for reflection and behaves like an erratic or imperfect animal. Worse, he may reflect, but not profoundly. He may use his freedom only to increase his strength; . . . he may grow grander still, conceive, or misconceive, his own peculiar role to be both judge and executioner of the unconscious world. Yet, however noble this conception might at first appear, it drags him into a futile trial of strength

> within a universe where might is right, and where, if he does not execute himself and all his followers, he will be executed nonetheless with time and death, whose patience can frustrate or cut short all his efforts.[1]

Essentially, then, psychic maturity and the growth of consciousness is dependent upon a recognition of and submission to the powerful demands of the unconscious. The avoidance of these results in subtle and progressive psychological destruction.

A preliminary result of the negatively-oriented individual's unconscious restriction of his own horizons is a state of psychological stagnation. In order not to challenge his existing psychic norms, and especially if he has any intuition that greater knowledge may involve added complications, the psychologically stunted man excludes from his life those elements which, though growth-inducing, are contrary to his experience and established philosophy. David Staunton in this way attempts to "blunt the axe" with liquor, the axe being representative of the insistent proddings of his unconscious; as a predictable outgrowth of this action, he loses his capacity for feeling, and with it, his natural interest in sex. In a sense, his alcoholic suffering provides him with a psychological cushion in that it precludes his recognition of more vital elements which may destroy his illusory self. "If we are to achieve anything," von Haller tells him, "you must give up the luxury of easy despair." (M, 66)

An ironic comment made by Boy Staunton near the end of Fifth Business clearly demonstrates his own psychological stagnation. "But you know what boys are," he states, by way of apology to Paul Dempster for his [Boy's] childhood part in throwing the snowball which

[1] Butterfly on Rock (Toronto: University of Toronto Press, 1970), pp. 116-117.

struck down Paul's mother, "Brutes, because they don't know any better. But they grow up to be men." (F, 310) The irony of this lies in the fact that, rather than maturing psychologically, Boy has lived up to the name he has given himself, and remained a "boy."

The end product of this inability and/or refusal to take advantage of psychological growth when it is offered is the general narrowing and numbing of the individual's psychic abilities. Boy Staunton finds that his memory is a restricted and exclusive one; when Dunstan implores him to recall and accept his role in the snowball incident, Boy replies blankly, "I really don't remember. . . . I don't remember what is of no use to me." (F, 306-307) Dunstan notes that "he had so far edited his memory of his early days that the incident of the snowball had quite vanished from his mind." (F, 307) Similarly, when reprimanded by Dunstan for not fully investigating the historical background of Dr. Coué's philosophy, Boy asserts impatiently, "I haven't got time for big books. I have to have the nub of things," (F, 180) reinforcing his narrow range of perceptions.

The same unenlightened attitudes are seen in the faculty members of Dunstan's school. He notes: "I boasted a little in the Common Room that I had received an acceptance from Analecta; my colleagues looked uncomprehendingly, like cows at a passing train." (F, 193) The analogy here is an apt one--the pace and progression of Dunstan's mythic investigations are too psychologically demanding for the comparatively under-developed states of consciousness shared by those around him.

For the psychologically insensitive, there can be no real despair in life and no real ecstacy. Very often all passion in

their existence simply goes by the board; David's gradual decline in sexual interest is an example of this. When, later in life, the ogress Liesl demands of him,- "Awe is a very unfashionable, powerful feeling. When did you last feel awe in the presence of anything?" David replies miserably, "God, I can't remember ever feeling what I suppose you mean by awe." (M, 296)

A denial of the inner self and its challenges leads to a heavy reliance on external detail to confirm the nature and truth of one's beliefs and even the actual sense of one's existence. As Dunstan Ramsay points out, "to him [Boy] the reality of life lay in external things, whereas for me the only reality was on the spirit." (F, 128) Consequently, throughout his life Boy's goals are primarily directed toward substantial material achievement; he becomes President of the Alpha Corporation, and one of the richest men in the country, cultivates a youthful appearance, maintains a buoyant, adolescent approach to life, and finally even aspires to the position of Lieutenant-Governor. He chooses people similarly inclined as his companions and associates; his second wife Denyse is described by Dunstan as "a woman whose life and interests were entirely external." (F, 282) Naturally, too, the measure of his regard for something is its monetary value; even his love is judged in these terms; "I wanted to know what my father had done about me in his will because I knew it would be the measure of what he thought of me as a man, and as his son. . . . money meant his esteem and love." (M, 46)

The refusal to admit to or seek out broader horizons is both product and cause of a rigid subjectivity which denies individual man the ability to recognize as legitimate any scales of value which

differ from his own. An example of this is shown in Boy Staunton's consistent rejection of advice and information which does not corroborate his existing convictions. He even manages to discover what he feels are valid and logical reasons for his limitations. At first, his view of Dunstan Ramsay, for instance, takes the form of a benign and rather amused tolerance: "Be serious. It's not just the wife. Dunny, we have to face it. You're queer. . . . I mean queer--strange, funny, not like other people." (F, 229) Later in life, however, this kindly tolerance gives way to obvious irritation. Swayed by Denyse's rationalistic views, Boy betrays his true impatience and irritation with Dunstan, and "following the publication and varied reviews of my big book on the psychology of myth and legend, he denounced me petulantly for what he called my triviality of mind and my encouragement of superstition." (F, 283)

Boy's view of his son David is similarly insensitive, as Dunstan later points out: "I don't believe you [David] ever knew what a sore touch it was with Boy that you were such a Joseph about women. He felt it put him in the wrong. . . . He simply could not understand that there are men for whom sex is not the greatest of indoor and outdoor sports." (M, 279) In Fifth Business, after Leola Cruickshank's funeral, Dunstan recollects that "Boy was always fussing that David would not be a real man," whereas to Dunstan, "He seemed a very real man to me through all this bad time." (F, 227)

In a sense, David, too, inherits much of Boy's prejudice and subjectivity. As a child, he recalls, "I considered myself and my family to be the norm of human existence, by which all other lives were to be measured." (M, 78) This attitude, though characteristic of childhood, becomes psychologically damaging when, as in David's case, it

continues into adulthood and/or, as in the case of Boy Staunton, is carried through life. Before and during his early analysis, for example, David is convinced that only his own view of Boy is correct: "My mother could not have known anything of the spirit that drove my father on and sometimes made him behave in a way that very few people--perhaps nobody but myself--understood." (M, 106) Similarly biased is his first reaction to the working methods of the psychiatrist Johanna von Haller, methods which obviously differ considerably from the ones he uses in court: "she made no notes, which surprised me. Did she truly hold all the varied stories told by her patients in her head?" (M, 31) Since, as one critic has pointed out, von Haller's concern "is not with particular facts but with the overall patterns,"[2] David, highly attuned to the demands of legal detail and documented fact, cannot understand this comprehensive approach.

David also adopts many of Boy Staunton's attitudes toward particular individuals. He describes Dunstan Ramsay to von Haller as "a man who never seemed to come to anything," (M, 230) which are Boy's terms, not his own, as David's later, more realistic impression of Dunstan confirms. Because of Boy's low opinion of Leola, David's mother, David finds himself unable to appreciate her positive qualities. After Boy's death, deeply disappointed by the contents of his father's will, David suffers intense depression and recalls, "I even sank so low that I wanted my mother, though I knew that if that poor woman could have come to me at that very time, she wouldn't have known what to say or do. She never really knew what was going on, poor soul." (M, 56)

Here Davies reveals one of the dangers of this type of

[2] David Webster, "Uncanny Correspondences: Synchronicity in Fifth Business and The Manticore," Journal of Canadian Fiction, 3, No. 3 (1974), 55.

misinterpretation--the risk of being unaware and therefore unable to take advantage of true psychological aid when it is offered. David has unfortunately failed to recognize in Leola her fundamental honesty and unaffected good-naturedness, qualities previously demonstrated in such incidents as her sensible reaction to Boy's disproportionate fury over David's doll: "Boy, don't be so silly!" (M, 108) Later on, Dunstan Ramsay gives David a more accurate, more perceptive view of Leola than Boy ever could have passed on to him: "She had strength, you know, that he [Boy] never wanted or called on." (M, 288). Though David, in his depressed state, does instinctively call on Leola's strength, not being truly appreciative of its value he cannot, unfortunately, make use of it.

Due to his personal bias and subjective sense of injury, David angrily scorns Father Knopwood's potentially helpful advice as well, when the priest attempts to give him a realistic interpretation of his father's exploitative nature. "All very well for you to be so pernickety," David lashes out, "Everybody knows what you are. . . . You're a fairy who's afraid to do anything about it. So what makes you such an authority about real men and women, who have passions you can't begin to share or understand?" (M, 205). David's entire memory of Knopwood is clouded by this sense of personal insult, so that he recalls him as someone who wanted to "impose on others a lot of irrational notions in the interests of his special idea of goodness" (M, 214), even while he admits that Knopwood's influence on him has been, in a sense, powerfully beneficial.[3] David even goes so far as to lump Knopwood with the class of criminal homosexuals he has encountered in court. When von Haller demands, "what about Knopwood? You seem to have

[3] See also page 41 above, first paragraph.

dismissed him because he was a homosexual," David replies, "I see a good many of his kind in court. You can't take them seriously." (M, 209)

The citizens of Deptford, with the exception of Dunstan Ramsay, are similarly unable to take advantage of the spiritual guidance which Mary Dempster could have provided. Repercussions of this are recorded much later when David Staunton meets Dunstan in Switzerland and Dunstan tells him how "Eisengrim's mother had been a dominant figure in his own life. He spoke of her as 'saintly,' which puzzles me. Wouldn't Netty have mentioned somebody like that?" (M, 280) The irony, of course, is that Netty has indeed mentioned Mrs. Dempster as "some woman there [in Deptford] . . . who had always been 'at it' and had eventually been discovered in a gravel pit, 'at it' with a tramp; of course this woman had gone stark, staring mad and had had to be kept in her house, tied up." (M, 160)

Likewise, Dunstan's extensive investigations into the history and role of myth are regarded by his colleagues not as legitimate aids to spiritual enlightenment, but with bemused and foggy perplexity: "some of my colleagues look at my books with amusement, and a few solemn asses have spread the rumour that I am 'going over to Rome'." (F, 192)

The lack of any ability to perceive as worthy, attributes and characteristics which differ from his own, leads such an individual to regard elements of life in the external world which seem to oppose and threaten him, first with a growing intolerance and hostility, and later with an almost pathological fear.

The division between the inner self and indifferent external factors first appears in connection with man's relation to groups whose outlook and philosophy differ from his own. Subjective identification

with the morally correct or complacent segment of the world, the type of identification perpetuated by the attempt to mold certain aspects of the environment to suit his specific intent, necessitates an opposing faction which generally consists of a group of individuals and/or set of systems standing outside the established norm, and which are therefore regarded as alien and unreachable. Boy Staunton's father (David's grandfather) exhibits a classic example of this particular outlook: "He had great resources of dissatisfaction and disapproval, . . . so much of his conversation with my grandmother," recalls David, "was rancorous about the government, or Deptford, or his employees, or his handful of remaining patients, that I felt him to be dangerous and never took liberties." (M, 83) Here, David, as a child, is perceptively aware that the source of his grandfather's irateness is internal, and not actually dependent upon outside conditions or influences.

A similar prejudice, this time directed against the German race, is revealed in the attitude of Dunstan Ramsay's military officers in the war: "These Germans . . . were absolute devils; . . . they took their tone from their Kaiser, who was a comic, mad monster; they had to be shown that decency still ruled the world, and we were decency incarnate." (F, 74-75) Here, the division between the self and the world is particularly well expressed; the self identifying with the positive, upright elements in life, the negative ones being wholly attributed to the opposing camp.

Similarly, David recalls this damning tendency in Boy's personality: "He hated people who slouched and slummocked through life, getting nowhere and being nothing." (M, 106) Dunstan Ramsay, a man who, to all outward appearances, would seem to fit this description

perfectly, ironically comments of Boy that "he never sensed the reality of other people." (M, 288) Boy's second wife Denyse, subconsciously sensing her own deficiencies, reacts ambivalently toward Dunstan because "she may even have guessed that I held women in high esteem for qualities she had chosen to discourage in herself." (F, 282-3)

Gradually, the individual's general perception of incompatibility in the world gives way to an interpretation of those elements in life which do not directly conform to or substantiate his own relatively limited outlook, as hostile and threatening. Over a period of time this fear intensifies and extends itself until it is experienced in connection with nearly every aspect of life, including the immediate self.

David Staunton feels first a vague estrangement, and later a more definite and omnipresent moral danger through his continual exposure to his legal clients. He bases many of the blanket condemnations he makes to von Haller on what he has seen "in court," not seeming to realize that this segment of humanity cannot be considered truly representative of reality.

Originally, it is David who sets himself definitely apart from his surroundings through the active decision that "I was against people like Bill Unsworth, or who were possessed as he was. I was against whatever it was that possessed him, and I thought the law was the best way of making my opposition effective." (M, 169) This, naturally, only leads him to view "the kind of people with whom I had chosen to associate myself" as "not to be trusted, or at least not taken literally." (M, 242)

One particularly obnoxious criminal, Jimmy Veale, has an even

more profound effect on David: "Jimmy's evil had infected us all--had indeed spread far beyond his prison until something of it touched everybody in his country. The law had been tainted by evil." (M, 250)

His mentor Pargetter's views only confirm David's opinion of the external world as alien and indifferent. Recommending that David study the classics in order to gain a "balanced" view of life, Pargetter dismisses the significance of the actual, immediate world in his total denunciation of the group with which he is in most frequent contact: "Clients! . . . you'll learn precious little from clients except folly and duplicity and greed. You've got to stand above that." (M, 226)

The fear, also, of life acting independently of, and therefore possibly contrary to, his will, becomes an influential factor for man under these circumstances. Unable to predict or even anticipate the outcome of actions not directly under his control, the psychologically restricted individual naturally does everything within his power to prevent their occurrence. Boy Staunton, for example, finds it impossible to relinquish the upper hand in any dispute. After meeting and being subsequently snubbed by Paul Dempster in Dunstan's apartment, Boy's immediate concern is to "right the balance, which of course meant making him master of the situation." (F, 202) Even as a child, Boy had displayed this determination to be in complete and constant control; when Dunstan confronted him with the accusation that his snowball had hit Mary Dempster and resulted in Paul Dempster's premature birth, Boy appeared very clearly "afraid, and I [Dunstan] knew also that he would fight, lie, do anything rather than admit what I knew." (F, 18)

Eventually, of course, such fears come home to roost. For the individual who still retains the capacity for intense emotional reaction the experience of their return can be traumatic, but in some

cases, fortunately enlightening. After Boy's funeral, David Staunton is overcome by emotions which he cannot explian: "I had a weeping fit, which frightened me because I haven't cried for thirty years; . . . It was frightening because it was part of the destruction of my mind that was going on; I was being broken down to a very primitive level, and absurd kinds of feeling and crude, inexplicable emotions had taken charge of me." (M, 56)

Though temporarily painful and perhaps even terrifying, such a crisis is ultimately beneficial if the individual involved recognizes the significance of his returning sensibilities. After Dunstan Ramsay breaks down and confides his inner fears and anxieties to Liesl, she explains: "If they [men] don't [tell their secrets] they grow very queer indeed; they pay a high price for their secrecy. You have paid such a price, and you look like a man full of secrets--grim-mouthed and buttoned-up and hard-eyed and cruel, because you are cruel to yourself. It has done you good to tell what you know; you look much more human already." (F, 255)

Those with a greater capacity to suppress such feelings are better able to shield themselves from this type of emotional intrusion; a less dramatic disillusionment and bitterness clouds much of their later lives. This is typically manifested in a vague dissatisfaction, an impression of life as somehow incomplete and unfulfilled, that causes the inevitable question, "Is that all there is?"

The individual's sense of his own worth suffers radically under these circumstances. Though he may appear to fulfill certain ideals in the eyes of others, such a spiritually vacant man finds the futility of his ambitious striving all too clearly evident to his inner self. As Boy Staunton confides to Dunstan near the end of his life,

"I feel rotten. I've done just about everything I've ever planned to do, and everybody thinks I'm a success . . . sometimes I wish I could get into a car and drive away from the whole damned thing." (F, 284) With no true conception of or tolerance for uniqueness and personal variation in his fellow men, he can neither perceive nor interpret any unique characteristics within himself which could indicate his separate, individual value.

Often, this creeping depression is expressed in an even more active fashion. Boy's growing sense of disillusionment is accompanied by a bitterness which becomes progressively more evident as he nears middle age. His vicarious identification with the Prince of Wales, for instance, leads him to suffer greatly from the prince's abdication. Dunstan relates, "I looked in at his house that evening and found him, for the only time in his life, to my knowledge, very drunk and alternating between tears and dreadful tirades against all the repressive forces that worked against true love and the expression of a man's real self" (F, 217), an ironic statement, when one realizes how Boy actually stands in alliance with these forces. The tragedy of this event, for Boy, lies in the fact that it represents the external destruction of the false image with which Boy had replaced his true inner self.

As Boy reaches the apex of his achievement in the material, external world, Dunstan notes that "he was still handsome and magnetic, but I sensed grimness and disillusion when he was at his ease, as he was with me." (F, 283) In sharp contrast to this is the gradual mellowing of Dunstan's own personality as he ages. "Buggerlugs has changed amazingly," David Staunton relates of his old schoolmaster when he meets him in Switzerland; "He was just as inquisitorial and ironic as ever, but

there was a new geniality about him." (M, 272)

David himself is similarly disillusioned and embittered when his own narrow ideals about life are shattered. Most of his illusions, ironically enough, revolve around his exalted view of his father, Boy Staunton. David's attitude toward Boy is unequivocally worshipful, so much so that his father's frequent psychological missteps pass completely unnoticed in David's adoring eyes. When David quotes a passage from The Rubaiyat of Omar Khayyam, Boy innocently asks, "Is that your own, Davey?" "I roared with laughter," David recalls, "What a wit Father was!" (M, 190)

When Father Knopwood suggests that Boy's true nature may differ quite radically from David's ideas of it, David, too emotionally entangled in the god-image he has created of his father to accept this revelation, turns in fury on Knopwood, irrelevantly counter-accusing him of homosexuality, which Knopwood, in a truly honest fashion, takes in his stride. Later, David realizes that "I had made a fool of myself, and of course the realization made me both weak and angry." (M, 204-205) Instead of accepting Knopwood's counsel, however, he banishes the priest from his life, and only much later understands that the harm inflicted thereby was entirely to himself.

Until he begins to approach middle age, David continues to receive one shock after another in just such a naïve manner. When the true nature of his first client is revealed to him (a man whom David had righteously defended, sincerely believing in his innocence) he feels a disorienting sense of betrayal. After his client had been found guilty by the judge, and sentenced, David relates, "he shook my hand and trotted off with the warder, pleased to have been punished by such an expert in human nature." (M, 242)

Similarly, the sight of Boy's body after it has been fished out of the lake and left on the wharf gives him a powerful psychological jolt: "I think what shocked me most was the terrible dishevelment of his body. He was always such an elegant man. He was covered with mud and oil and harbour filth." (M, 24)

Even in Zürich, David still retains this unrealistically exalted attitude toward his father: "My father was a very important man," he tells the interviewing psychiatrist at the Jung Institute. "It's no exaggeration to say it [Boy's death] was international news." (M, 5) When von Haller queries, "Tell me, did no one suggest that your father might have committed suicide?" David replies angrily, "Certainly not. Utterly unlike him." (M, 12) The consistent use which he makes of such absolutes is an indication of the dogmatic quality of the ideal "Boy" image that David clings to.

Life being, as it is, primarily ambiguous and unpredictable, the impropriety of this restrictive idealism is quickly discerned and opposed by the repressed, more knowledgeable self. Consequently, life for this individual becomes a mockery of itself. David, in attempting to evade large and significant areas of his existence, finds himself increasingly drawn to alcohol as a method of warding off attacks from his suppressed inner self: "I do manage to blunt the edge of that heavy axe that seems always to be chopping away at the roots of my being." (M, 56) Fortunately for him, David is ultimately unable to escape the persistent demands of the axe. Just before his flight to Zürich, he realizes that "this time nothing much seemed to be happening, except for a generalized remoteness of things, and the axe was chopping away as resolutely as ever." (M, 58)

More seriously, the deliberate numbing of the self and the narrowing of one's perceptive abilities leads to an eventual incapability of understanding or benefitting from the important roles of myth and symbol in human existence.

Symbols which serve as external representations of internal meaning and conviction are living, dynamic forces, and their influence stems from the force and significance which lies behind them, rather than from anything inherent in their actual form. A fluid relationship exists between the perceiver and the symbol--a one-to-one relationship independent of conscious interpretation or rational, objective thought. Man responds instinctively and immediately to a symbol which is effective and pertinent; its function as a representative form is thereby realized.

This particular function is rendered inoperative only when the symbol ceases to have an inner meaning for the observer. Jung called the symbol which had lost its personal significance a "sign," a representation of some inner force or meaning which had ceased to be relevant, and which therefore no longer fulfilled its legitimate role of invoking the power behind it. Symbols of a religion which no longer fulfills the spiritual needs of the culture which has adopted it are, in essence, signs. Thus the cross, which fails to stir an emotion in many Christians living in a world separated from the crucifixion by twenty centuries of psychic evolution, has become a fixed, static "sign." In Jung's terms, such a sign no longer possesses any "numinosity," or individual and personal meaning, for its followers.[4]

[4] See Carl G. Jung, "Part I: Approaching the Unconscious," Man and His Symbols, ed. C. G. Jung (New York: Doubleday and Co., 1964), pp. 20, 89, 96 for a further explanation of the terms "sign" and "symbol." A discussion of "numinosity" appears on pp 94-97. Roper, in his article, "Robertson Davies' Fifth Business and 'That Old Fantastical Duke of Dark Corners, C. G. Jung'," Journal of Canadian Fiction, 1, No. 1 (Winter, 1972), gives a condensed explanation of these terms.

When Denyse Staunton suggests that the Staunton "arms" be created to adorn Boy's coffin, David reacts violently: "It's crooked . . . It's pretentious and absurd and crooked." (M, 31) He fails to realize the symbolic role played by the "arms," unaware that their significance lies not in their legality and historical truth but in the immortality and strength of unity they represent.

Likewise, in speaking to Dunstan Ramsay in the latter part of The Manticore, David fails utterly to comprehend the symbolic meaning of Paul Dempster's fictional autobiography. "You admit it is a pack of lies?" he demands, and is unable to accept Paul's reply that "It is not a police-court record. . . . it is truer to the essence of my life than the dowdy facts could ever be. . . . The illusion, the lie, is a Canadian called Paul Dempster." (M, 286-287)

The denial of symbolic representation leads to a subsequent sense of spiritual vacancy which precludes an understanding of and participation in the mythic patterns which structure and underlie men's lives. This obtuseness is responsible for Dunstan's minister's warning to him that "it was blasphemous to think that anyone . . . could restore the dead to life. The age of miracles was past, said he, and I [Dunstan] got the impression that he was heartily glad of it." (F, 68) In other words, miracle in modern times was to be considered as requiring too much faith in the unknown and too great a submission of rational conviction to be integrated into twentieth-century religious observances.

It is Dunstan's Bollandist friend, Padre Blazon, who gives him, much later in life, a more realistic and more knowledgeable interpretation of the role of miracle in everyday life. "Oh miracles!" he says, "They happen everywhere. They are conditional. . . . Miracles depend much on time, and place, and what we know and do not know. . . . Life itself is too great a miracle for us to make so much fuss about potty little reversals of what we pompously assume to be the natural order." (F, 203-204)

The denial of important religious factors in life leads, curiously enough, to what could almost be termed a fear of their subliminal presence. The parents of Dunstan Ramsay's students are people who "were embarrassed by real concern about spiritual things and suspicious of anybody who treated the spirit as an ever-present reality." (M, 119) Boy affirms their predilections and the necessity they feel to compartmentalize and thereby remove the disturbing effects of religion from their lives: "Religion in the school is one thing; there is a well-understood place for religion in education. But not this misty world of wonder-workers and holy wizards and juiceless women. Saints aren't in the picture at all." (F, 230)

Inability to understand the true importance of myth and religion in life can easily lead to psychological dissolution. Jung warns that "Myths . . . have a vital meaning . . . they are the psychic life of the primitive tribe, which immediately falls to pieces and decays when it loses its mythological heritage, like a man who

has lost his soul."[5] Substitutions for this inner spiritual wellspring leave man sadly unfulfilled; as David Staunton reflects on his own and his sister's devotion to music and art: "it has become the only spiritual life we have, and not a very satisfactory one when life is hard." (N, 146) The reason for this is that for David and Caroline, the images contained within these artistic realms are signs, not symbols, and their perceptions of them, being confined to the purely critical and aesthetic, fail to draw any strength from a meaning beyond this.

Dunstan Ramsay tries to point out to Boy Staunton the fallacy of such religious substitution when he says, "I told you once you'd made a God of yourself, and the insufficiency of it forced you to become an atheist. It's time you tried to be a human being. Then maybe something bigger than yourself will come up on your horizon." (F, 311)

Isolated by a self-imposed, rigid compartmentalization of himself and unable to detect the inner, unconscious patterns of life, man is thus prevented from sharing a fundamental bond with the rest of humanity. He is immune to any sense of kinship which might reaffirm his place and function in the world. Untuned to the uniting force of the collective unconscious, with his perception of the world warped by the

[5] Carl G. Jung, "The Collective Unconscious and Archetypes," The Modern Tradition, ed. Richard Ellmann and Charles Feidelson, Jr. (New York: Oxford University Press, 1965), p. 645.

proliferation of his own projections upon it and his futile attempts to bring it into line, he can never establish a sympathetic identification with those around him, and consequently suffers from great personal alienation.

By choosing to associate only with those whose outlook confirms his own, he further restricts his opportunities for experience and psychological development. He seeks an escape from personal reflection and soul-searching in the type of mass-thinking and mass-action which leaves little room for individual growth and discovery. Gradually, he loses even this sense of place in the world, moving in a mass-oriented society which, although it depends for its existence upon the collective actions and opinions of its uniform members, fails to confirm the individual's sense of self-importance and contribution to the whole; instead, he frequently experiences the modern dilemma of feeling "lost in the crowd." During the war, Dunstan Ramsay recalls a situation which seems to epitomise this response: "We had no privacy whatever and began to doubt our individuality, for we seemed to melt into a mass." (F, 77)

Ultimately, existence under these conditions becomes impossible. In refusing to recognise the validity of those elements in life which deviate from his ideals, man eventually discovers that he is unable to coexist with them. Coupled with this, the inner self continues to respond, subliminally and yet very powerfully to unconscious demands that it establish some kind of harmony with the supraperaonal scheme, even if this necessitates the death of the detrimental, external self.

Dunstan Ramsay explains this particular phenomenon: "We all do it, you know, unless we are taken off by some unaccountable

accident. We determine the time of our death, and perhaps the means." (M, 288)Man, who by nature participates in a cosmic scheme, moves instinctively within its encompassing ebb and flow; sensing that his own span as an individual has reached its culmination, he willingly (though subconsciously) yields to his approaching death.

The deaths of Leola Cruickshank, Mary Dempster and Boy Staunton present the most obvious demonstrations of this principle in Davies' two novels. The circumstances surrounding Boy's death, however, offer an even greater than normal degree of insight into his particular predicament, in that these very circumstances are a product of the type of life Boy has chosen to lead. His death, at first widely accepted as the result of either murder or accident, is only later revealed as having definitely suicidal overtones. Although the charge that Boy was hypnotized at the time of his "accident" by Paul Dempster is admittedly applicable, the ultimate validity of suicide as a potential explanation still stands, when we recall Boy's comment to Dunstan (quoted above on p. 83) that "I've done just about everything I've ever planned to do, and everybody thinks I'm a success . . . sometimes I wish I could get into a car and drive away from the whole damned thing!" (F, 284) and Paul's comment that "nobody can be made to do anything under hypnotism that is contrary to his wishes, though of course people have wishes that they are unwilling to acknowledge, even to themselves." (F, 300) Obvious suicide would have been a moral impossibility for the successful Boy Staunton; Paul's assistance in this manner provides the only legitimate solution. This is affirmed by Paul's account of the circumstances of his last encounter with Boy: "As we drove he said . . . 'You know, sometimes I wish I could step on the gas and drive right away from all of this, all the obligations, the jealousies, the nuisances, and the relentlessly demanding people'" (N, 287).

When Paul informs him that he will be able to grant this wish, if Boy truly desires it, Boy's face "became very soft, like a child's." (N, 267) Only in these last moments of his life does Boy approach a kind of integration with his inner self. He dies with the granite stone which he had concealed in the snowball that he threw at Mary Dempster firmly planted in his mouth, symbolising the return and inner acceptance of the denied and hidden "shadow" self. In a closing act which signifies the complete and permanent destruction of the false image he has created, Davies brings him into final cooperation and unity with the desires of his internal world.

Psychic Integration:

The constant confusion and ambiguity involved, the moral problem of reconciling oneself with the evil side of his nature and the ever-present need for receptivity and humility all combine to make the journey toward individuation a complex and sometimes hazardous one. The progression, as well, from one stage to the next is not always clearly defined or irreversible.

One condition, however, which remains constant during the course of psychological development and which becomes intensified as the individual draws nearer the goal of psychic integration with the inner self is the continual and powerful sense of unconscious presences. At the climax of Fifth Business, for instance, Dunstan Ramsay finds it impossible to deny the promptings of his inner self. Confronted with the problem of whether to reveal Boy's part in the snowball affair which resulted in Mary Dempster's insanity, he writes, "Dunstan Ramsay counselled against revelation, but Fifth Business [a counter-self of Dunstan's] would not hear." (F, 310) The use here of the word, "revelation," with its connotations of spiritual disclosure and absolute truth, shows how Dunstan recognizes the superior authority of unconscious forces.

For David Staunton, Liesl's retreat at Sorgenfrei is exemplary of all that is psychologically strange and powerful. It is a retreat characterized by "unexpected staircases" and "bewildering views from cunningly placed windows" (M, 283), in other words, a new pinnacle from which he gains a fresh perspective on life; Sorgenfrei represents as well the culmination of a series of events David later realizes he has been virtually powerless to direct. Even his first

encounter with Dunstan and Lieal is not the result of any choice of his own; "As so often in these cases, the decision was not with me." (M, 271)

In facing and submitting to psychic depths, as opposed to merely intellectually comprehending them, the individual is reduced to the level of primitive, natural man; his receptivity is thus further enhanced, and, stripped of rational prejudice, he becomes able to accept novel experiences at their true value (witness David's experience in the cave as a good example of this). As his bond with unconscious forces grows stronger, his experience and exploration of hitherto unencountered psychological territory correspondingly increases. Sometimes this unexpected development can take the form of a heightened intuition; as Lieal explains of her prophecies as the Brazen Head: "Maybe I sensed something--because one does, you know, if one permits it." (M, 284)

An interesting attestation to David and Dunstan's expanding awareness appears in their progressive reaction to Lieal and her extreme ugliness. Both are initially shocked, repulsed, and fascinated by her ogre-like features, and both, under her powerful psychological influence, find their views of her gradually modified, enhanced and metamorphosed until, in her own extraordinary way, she appears almost beautiful; "Lieal was not nearly so ugly as I had thought, and was indeed a woman of captivating intellect and charm," Dunstan admits. (M, 246) Similarly, David finds himself "beginning not to notice her Gorgon face," (M, 277) and discovers that her smile is "extraordinarily charming . . . her voice was low and positively beautiful." (M, 272)

Through the acceptance of and direct experience with unconscious forces, David and Dunstan move toward self-knowledge

and psychological wholeness; with this development comes a corresponding broadening of personal consciousness. Dunstan begins to recognise that a study of mankind's history based on the accumulation of rational and historical fact is not sufficient to explain the true nature of humanity and that "psychological truth was really as important in its own way as historical verification." (N, 78)

David's growing perceptions are of a more personal nature in that they are intimately connected with his changing relationship to the memory of his father: "I have always wished I could live according to his advice. I have never managed it. Nor did he, as I gradually became aware." (N, 77) (my italics) This leads him to appreciate more objectively his relative position in terms of the external world:

> I am beginning to recognise the objectivity of the world, while knowing also that because I am who and what I am, I both perceive the world in terms of who and what I am and project onto the world a great deal of who and what I am. . . . The absolute nature of things is independent of my senses . . . what I perceive is an image in my own psyche. (N, 269)

Through his association with unconscious forces, Dunstan Ramsay learns to accept myth as the primal manifestation of unconscious patterns and forms. As Jung explains, myth, in reality a form of religion in its primitive, pre-civilised state, gives external representation and visible confirmation to inherent, internal beliefs and tendencies:

> All it does is to circumscribe and give an approximate description of an unconscious core of meaning. The ultimate meaning of this nucleus was never conscious and never will be. It was, and still is, only interpreted, and every interpretation that comes anywhere near the hidden sense . . . has always, right from the beginning, laid claim not only to absolute truth and validity but to instant reverence and religious devotion.[6]

[6] Jung, Modern Tradition, p. 646-647.

This explains the compelling quality of certain religious beliefs and institutions. Jung further explains that "religion is a vital link with psychic processes independent of and beyond consciousness."[7] It is the record of man's attempt to establish himself in relation to the unconscious, which he feels as a very fundamental, and at the same time, suprapersonal part of his life.

Dunstan Ramsay shows early knowledge of these fundamental rhythms which define man's spiritual existence. During his service in the army, he finds himself drawn to study the New Testament, not because of any particular commitment to the Christian cause, but out of "curiosity," and the fact that "long passages of it confirmed my early impression that religion and Arabian Nights (one of the oldest series of mythic tales) were true in the same way." (F, 77)

While engaged in research in hagiography, Dunstan begins to draw analogies between myth and religion, and myth and history, aware of the many subtle and complex interrelationships between such systems as they are utilized by man. Again he is struck by the basic similarities of divergent beliefs: "What I learned merely revived and confirmed my childhood notion that religion was much nearer in spirit to the Arabian Nights than it was to anything encouraged by St. James' Presbyterian Church" (F, 142); in other words, he becomes consciously aware that the essential nature of man's religious beliefs is instinctive, not contrived.

During these investigations, Dunstan moves increasingly from a historical and aesthetic perspective to a more personal one of psychic discovery. "When I had got past telling myself that I was feeding a splendid new enthusiasm for religious art and architecture I knew that

[7] Jung, The Modern Tradition, p. 645.

I was rediscovering religion as well." (F, 140) Journeying through Mexico, he watches the adoration of a portrait of the Virgin Mary by a group of pilgrims, and realises

> The picture was not my chief concern, however. My eyes were on the kneeling petitioners, whose faces had the beauty virtually every face reveals in the presence of the goddess of mercy, the Holy Mother, the figure of divine compassion. Very different, these, from the squinnying, lip-biting, calculating faces of the art lovers one sees looking at Madonnas in galleries. (F, 233)

Here the powerful numinosity of the symbol of the virgin is plainly evident in the reactions of the pilgrims, representative of a collective response sadly lacking in those through whom the refining influences of civilisation have worked to inhibit and/or destroy their natural instincts.

"In later life," says Dunstan, "I have been sometimes praised, sometimes mocked, for my way of pointing out the mythical elements that seem to me to underlie our apparently normal lives." (F, 47) The important thing for Dunstan is that he himself recognises and can interpret these patterns for what they are and can therefore derive a personal meaning from them. As Padre Blanco explains, for example, it is not the absolute veracity of miracles which is an important or even a relevant part of their function, but rather their meaning as it pertains to oneself--in other words, their "numinosity": "you believe in them, and your belief has coloured your life with beauty and goodness." (F, 292)

David Staunton's perceptions of cosmic myth and meaning are much less developed, due to the repression of his inner sensibilities. He recalls having experienced, as a child, a feeling which strongly suggests the presence of an early, primitive integration, "an intense absorption. The whole world, the whole of life, and I myself, became

'a warm, rich peony-red." (M, 87) Subsequent civilised complexities in adult life, however, combine to prevent the extension and development of his early identification with forces external to himself. Not until Johanna von Haller instructs him that "great myths are not invented stories but objectivisations of images and situations that lie very deep in the human spirit" (M, 176) does he reconsider the validity of his bond with a realm which includes, and yet is not included by, himself.

Later on, the collective nature of myth is further explained to him by Dunstan Ramsay's friend, Lieal. Referring to the bear-worshipping myths of a certain primitive tribe she tells David, "We share the great mysteries with these people." (M, 302) This remark carries an ironic truth for David of which Lieal is not consciously aware. One of the formative and positive manifestations of the friend archetype in David's psyche is Felix, the toy bear of his childhood.

In the course of David's analysis, it is the perception and recognition of archetypal images that gives him the psychological strength he lacks, and which helps him to regain a sense of communion with mankind. These archetypal images spring from inherent and conceptual forms in the collective unconscious. The similarity and recurrence of certain basic spiritual motifs in widely divergent cultures which give expression to internally felt rhythms and ideals describes and confirms man's collective nature.

Jung stresses the importance and influence of archetypal images:

> Archetypes were, and still are, living psychic forces that demand to be taken seriously, and they have a strange way of making sure of their effect. . . . they are the unfailing causes of neurotic and even psychotic disorders, behaving [when neglected] exactly like neglected or

maltreated physical organs or organic functional systems.[8] Since each human psyche is, in essence, different from all others, individual manifestations of archetypal forms, such as occur in dreams and fantasy, are always unique. The different variations of these forms have a particular significance, or "numinosity," only for the person who directly experiences their presence within himself.[9]

I have discussed the influence of a few of the major archetypes on the characters in Davies' novels; for instance, the anima (the female counterpart of the male psyche) is manifested for Dunstan in the figure of Mary Dempster and, during David's analysis, for him in the figures of the Sybil and Johanna von Haller. These specific projections have a beneficial psychological effect; Dunstan refers to Mary Dempster as someone who "lived by a light that arose from within; I could not comprehend it . . . She had no fear." (F, 55) It is she who counsels Dunstan as he leaves to join the army, "never to be afraid," and we get the distinct impression that by this she means not merely the fear of external factors and events, but the moral fear and avoidance of influential, unknown psychological or spiritual powers. Dunstan instinctively follows her advice in this and other realms of life, and gains a fuller understanding of his own existence because of it. Later he refers to her as "one of the fixed stars in my universe." (F, 273)

Conversely, the misinterpreted and/or manipulated archetypes can have disastrous effects, as was seen in Boy's reaction to the "ideal feminine" as he perceived it in Leola, and in David's illusory adoration of Judy Wolff.

[8] Jung, The Modern Tradition, p. 647.

[9] A concise discussion of the variations and role of the archetypes in the human psyche can be found in The Modern Tradition, in the section, "The Collective Unconscious," which is comprised of three chapters by Jung on the unconscious and the archetypes found therein (pp. 641-659).

David experiences the presence of another powerful archetype through the figure of his mentor, Dargetter, that of the "Wise Old Man" or "magus," the instructor and/or guardian of the young hero. Von Haller describes the significant role played by the magus: "one of the most powerful of all . . . [it] signifies a powerful formative influence toward the development of the total personality. Dargetter appears to have been a very fine Magus indeed." (M, 229)

Eventually, however, healthy psychological development demands that the hero outgrow his dependence upon the magus and remold his ideals to suit his individual needs. Otherwise, the role of the mentor ceases to be a positive and instructive one and becomes instead a stifling instrument of repression and prejudice.

By means of the personal unconscious, significant archetypal figures are interpreted, on an individual level, through dreams and fantasy; a link is thereby forged between the psyche of the individual and the collective unconscious of mankind. David's dream of the harnessed manticore leads him to concentrate on the undeveloped, though inherent, emotional side of his psyche. More strikingly, the anticipatory dream of his childhood teddy bear, Felix, representative of the guiding friend archetype, welds a link between his inner psyche and the collective unconscious; this image is later reinforced by the bear-worshipping culture revealed to him by Lleal at Sorgenfrei.

Conscious awareness and recognition of the significance of symbol in life also helps to broaden Dunstan's and David's perceptions of inherent human belief and behaviour patterns. Of his reaction to European art and architecture, Dunstan remarks, "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." (N, 141) Later, when his explorations take him to a Byzantine basilica at Guadalupe, Mexico, where he watches the group of pilgrims worshipping the portrait of the Virgin, he realizes immediately that it is not devotion to the portrait per se that commands their attention; they had "no conception of art; to them a picture was a symbol of something else, and very readily the symbol became the reality." (N, 211)

David Staunton, too, recognizes the importance of symbols as representations of unconscious patterns and tendencies in the human psyche. His knowledge of their role, however, does not at first involve any spiritual dimension, but is, rather, confined to such worldly areas as Canadian politics. He explains his conception of the role of the Lieutenant-Governor to von Haller: "Silly people smile at these ceremonial offices because they don't understand them. You can't have a parliamentary system without these official figures who represent the state, the Crown, the whole body of government, as well as the elected fellows who represent their voters." (N, 29)

Much later in the novel, David begins to realize the importance of symbol in man's spiritual existence. Ideal, in the cave she has discovered deep in the Swiss Alps, reveals to David the meaning which its primitive inhabitants derived from the bear symbol: "They worshipped the bear and felt themselves better and greater because they had done so." (N, 302)

Whereas the first stage of the individuation process, which leads to psychic maturity and wholeness, is concerned with effecting a reconciliation between the personal conscious and unconscious segments

of the psyche. In other words, the elements of the immediate self, the successful achievement of this integration leads outside a personal dimension and into a participation in and cooperation with the general collective unconscious. Man, at this stage, attempts to determine the nature of his relationship to a greater psyche than his own. The progression of this psychic movement from the individual to the universal is explained by P. W. Martin: "for a man to know 'the truth about God' [or the truth about that general, supra-personal power which orders his life, the collective unconscious] it is necessary for him to make the discovery of his own inmost being."[10]

Davies seems to share this conviction that a sense of kinship with man's fellows is an important climax in his psychological development. Von Haller tells David, "You are certainly unique. Everyone is unique. Nobody has ever suffered quite like you before because nobody has ever been you before. But we are members of the human race, as well, and our unique quality has limits." (M, 68) Dunstan Ramsay reiterates this same idea of collectivity: "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 for yourself are the significant ones." (M, 289)

Von Haller describes the course of the second stage of individuation to David in typically Jungian terms: "We decide whether to go deeper still, to that part of you which is beyond the unique, to the common heritage of mankind." (M, 71) She outlines, too, the role of the archetypal images as they are involved in this linking of minds: "We shall examine the archetypes with which you are already

[10] P. W. Martin, Experiment in Depth: A Study of the Work of Jung, Eliot, and Toynbee (London: Routledge and Kegan Paul, 1955), p. 253.

superficially familiar, and we shall go beyond what is personal about them." (M, 260) Liesl has her own definition for this stage of psychic growth, not nearly so technical: "It's learning to know oneself as fully human," she says, "A kind of rebirth , . . a re-entry and return from the womb of mankind. A fuller comprehension of one's humanity." (M, 296)

One of the key points in the individual's growing awareness of his link with humanity occurs with the recognition of the important role which his immediate ancestors play in his life. The psychologically maladjusted individual denies the importance of this role, or tries to manipulate it to suit his own designs, often with disastrous results. Boy Staunton acts in this manner; respectable ancestors, he decides, would be good for his social prestige and probably good for business as well. He therefore writes to his son David at Oxford, asking him to search the family tree: "I have a strong hunch that there must be some good blood somewhere in our background." (M, 218) Boy Staunton's hunches, however, are of the self-serving variety, unconnected with any true intuition. When the actual origin of the Staunton family is revealed, and Boy's father turns out to be the illegitimate child of the servant girl, Maria Dymock, Boy's reaction is swift and final: "Let us drop the whole thing. Pay off Pledger-Brown and tell him to keep his trap shut." (M, 237)

Boy, and Leola under his counselling, cut off their early roots in Deptford as well; David recalls that "neither of my parents could stand Deptford, though they had both been born there, and referred to it between themselves as 'that hole'." (M, 80) In sharp contrast to this is Dunstan Ramsay's view of the same home town: "What Surgeoner told me made it clear that any new life must include Deptford. There was to be no release by muffling up the past." (F, 155)

It is Boy Staunton's son David who finally re-establishes the important ancestral line. While in the mountain cave with Liesl, he finds himself unfortunately unable to identify or empathize with the bear-worshipping culture with which Liesl feels an affinity. This is primarily due to the strongly civilized, isolating influence of his external self, the successful lawyer. However, through the terror he experiences on the way out of the cave which causes him the painful humiliation of losing control of his bowels, he is forced to accept the baser, instinctual side of his nature. Following this reconciliation with his primitive, uncivilized self, David finds that he is able at last to draw on his hitherto inaccessible fund of ancestral strength. When Liesl demands, "What gives you strength? Have you no God?" David searches desperately for some such internal support and finds "Maria Dymock . . . about whom my father would hear nothing after that first, unhappy letter. . . . In my weakened, terrified, humiliated condition I suppose I must have called upon Maria Dymock and something . . . gave me the power I needed to wriggle that last two hundred yards." (M, 305)

CONCLUSION

"Distinguished Works of Imagination are Not Simply Thrown Together" (F, 247)

Fifth Business and The Manticore represent Robertson Davies' attempt to describe the fundamental mythic patterns which form a dynamic core of man's psychological existence. The major characters in these two novels are shown to either recognise and accept, or to reject and be destroyed by powerful forces which emanate from this unconscious sphere.

In Davies' earlier plays and novels, he used his chiefly one-dimensional characters primarily as static representations and/or exaggerations of particular types of humans and human activities; the freedom of choice offered these characters was thus limited, and, for the most part, predetermined. In contrast to this, the characters in Fifth Business and The Manticore consistently find themselves confronted by situations and circumstances which demand particular decisions when no "correct" course has been previously "set up" for them by the author.

Thus we are presented with a cast of individuals whose dominant personality traits, relative adjustment to life and "success" in both material and spiritual terms is seen to shift, sometimes quite dramatically, from one direction to another over the course of their lifetimes.

The protagonists in these two novels, Dunstan Ramsay of Fifth Business and David Staunton of The Manticore, are notable not for the degree to which they are representative of certain "types" of individuals, but for the complex and fascinating changes they undergo as their lives are shaped and modified by unconscious powers.

After struggling for most of his early life to suppress the baser elements of his nature, David describes his reaction to finally being able to open up and confess these to von Haller: "My nature is a retentive, secretive one, and all this revelation went against the grain. At the same time, it was an enormous relief."(M, 43)

Dunstan Ramsay similarly finds new dimensions of life opened up to him when he is convinced of the necessity of perceiving and accepting his self in its entirety, an acceptance that involves, in the latter stages of psychological development, a new and significant form of heroism. As his friend Padre Blazon tells him, "You met the Devil as an equal, not cringing or frightened or begging for a trashy favour. That is the heroic life, Ramsay. You are fit to be the Devil's friend, without any fear of losing yourself to him!"(F, 294)

With the achievement of psychological wholeness reached in this manner, comes a corresponding feeling of personal worth and an increased perception of the individual's bond to the rest of mankind. Dunstan and David both eventually discover the meaning and significance of their position with relation to the rest of humanity and both gradually learn, as well, to recognize and respond to the vital patterns and currents which lie at its core.

For most twentieth-century invididuals, Dunstan and David among them, the numinosity, or personal meaning, of these fundamental patterns has been lost; just as Dunstan, through an instinctive and impulsive searching, and David, through the combined efforts of von Haller, Liesl and his own explorations, forge the myths which will confirm their places in the collective history of mankind, Robertson Davies offers to the public his own interpretation and effort at general integration. He seeks, ultimately, to show how a dynamic sense of kinship with man's

fellows leads to an active comprehension of and participation in important and all-encompassing patterns of life, and to the attainment of the psychologically mature state referred to by Jung as individuation--life directed by and in harmony with the rhythms of the internal world.

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