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STRUCTURAL COHESION IN HUGH HOOD'S SHORT STORY COLLECTIONS

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STRUCTURAL COHESION IN HUGH HOOD'S

SHORT STORY COLLECTIONS

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ABSTRACT

This thesis examines how Hugh Hood's short story collections are structured into a coherent unity. Turning to any of Hood's five collections, one observes that each story is both a commentary upon the previous one, and anticipative of the next. In each collection, the unifying principle is that an ongoing dialogue with the physical facts of this world illuminates its numinous nature. To underscore this concern, these collections are designed as dramas of salvation that contrast attempts, and misattempts, to confront the self, others, and ultimately, the Divine Host. The effect of this arrangement is that the reader is guided through the ordered steps that reveal how daily life rehearses a universal, holy plan. For Hood, experience may be structured by discerning the divine harmonies that resonate through it. The result is a fictional universe in which Hood mixes the sacred with the profane, and in doing so, infuses his own work with its own carefully crafted order.

RÉSUMÉ

Cette thèse examine l'organisation en unité cohérente des recueils de nouvelles de Hugh Hood. Si l'on examine l'un quelconque des cinq recueils de Hood, l'on constate que chaque nouvelle est un commentaire de la précédente et à la fois une anticipation de la suivante. Dans chaque recueil, le principe unificateur est qu'un dialogue constant avec les faits physiques de cet univers illumine sa nature mystérieuse. Pour souligner ce fait, ses recueils sont conçus comme des drames de salut qui mettent en contraste les tentatives, et les tentatives ratées, de confronter le moi, autrui, et enfin l'Hôte Divin. L'effet de cette structuration est que le lecteur se laisse guider au travers des étapes ordonnées qui révèlent comment la vie quotidienne est une répétition d'un plan bénit et universel. Pour Hood, l'expérience peut être structurée par le discernement des harmonies divines qui y résonnent. Il en résulte un univers fictif dans lequel Hood allie le sacré et le profane, insufflant ainsi à son oeuvre son ordre astucieusement façonné.

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TABLE OF CONTENTS

INTRODUCTION

Since the publication of Flying a Red Kite in 1962, Hugh Hood's work has been the source of controversy. Over the past decade, critics have stressed the allegorical basis of Hood's oeuvre,[1] with its undertones of "Roman Catholic theology, liturgy, and morals."[2] W. J. Keith has described Hood as "Canada's most learned, most intellectual writer,"[3] and his work has been noted for its network of allusions to Dante, Joyce, Keats, Milton, Proust, Spenser, Wordsworth, and the Bible. The many levels of meaning discerned beneath Hood's long and short fiction seem to reinforce Lawrence Mathews' observation that " . . . no critical approach based on the expectations of a purely mimetic realism can come adequately to terms with his work."[4] Yet, perhaps because of Hood's sharply rendered Canadian cities, some critics evaluate his work within the contexts of realism. In 1973, A. J. M. Smith grouped Hood together with Sinclair Ross, Hugh Garner, Jack Ludwig, Mordecai Richler,

and Alice Munro for their realism.[5] In 1976, Geoff Hancock similarly included Hood in his list of writers who share a "realistic impulse."[6] The result of these opposed approaches, as Keith Garebian observes, is that " . . . Hood's literary career is often treated as if it were composed of two uneven halves--the fictive and the journalistic."[7]

This divided treatment of Hood's work can be traced back to Robert Fulford's response to Flying a Red Kite, Hood's first collection of short stories. Describing this collection as an "unlikely blending of fiction and fact"[8] --an idea shared by many critics[9]--Fulford continued, in later criticism,[10] to emphasize that Hood's skill is that of a documentary writer. When Around the Mountain: Scenes from Montreal Life appeared in 1967, the emphasis was again upon Hood's inclination toward the journalistic. Few critics[11] shared Victoria Hale's opinion that these twelve city scenes provide the allegorical backdrop for the universal conflict between salvation and damnation.[12] Instead, this Montreal travelogue was generally treated as another instance of Hood's documentary impulse.[13] Hood's third collection, The Fruit Man, the Meat Man & the Manager, published in 1971, also received mixed reaction. On one hand, Kent Thompson pointed to the collection's allegorical mode and moral concerns.[14] Arguing along similar lines, Keith Garebian maintained that Fruit Man "can be read as a series of panels about grace and penance."[15] In contrast, other

critics stressed the regional focus of many of the stories.[16]

Published in the same year as Fruit Man, Hood's essay, "Sober Colouring: The Ontology of Super-Realism,"[17] impelled many critics to align his documentary style with his self-described status as a "moral realist." For Robert Lecker, this means that Hood's intent is to provide evidence of the sacral in the secular by illuminating the articles of this world as components of a divine order.[18] Lecker considers that the innovative aspects of Hood's work owe, therefore, to "his belief that the artist can learn, by contemplating the forms of the divine in the daily, to connect objects and events existing in various times and places in such a way that a meaningful explanation of experience will emerge."[19] Matthew Goderich, the protagonist of The New Age series, shows how this mode of perception works. Lecker suggests that he is not simply preoccupied with "cataloguing people and things," but also with "capturing . . . [them] in such a way as to reveal their function in a cosmic, holy plan."[20]

For John Mills, Hood's moral realism depends upon an "anagogical method."[21] As Mills explains, this type of perception involves "an abandonment of the mind to the harmony and radiance of objects in the physical world in order that the mind be guided towards the transcendent source of this harmony and radiance, namely God."[22] In what is per-

haps the definitive reading of "Flying a Red Kite," Mills proposes that this story, where an ordinary setting provides a tired salesman with his revelation of Grace, is representative of Hood's "anagogical method."[23] Mills's argument implies that this first collection is not an unsettling mix of documentary and fiction, as Fulford maintains, but rather expressive of the way Hood colours the articles of this world with intimations of the next.

According to John Orange, Hood's moral vision makes his cartography different from that of other Canadian "regional writers."[24] This is because, he believes, Hood's catalogues of daily particulars are shaped with an eye to the universal. As Orange argues, Hood "seems to be writing about Space and Time as concepts--as metaphysical entities rather than simply physical ones."[25] In this respect, Orange finds Hood's approach to reality similar to the philosophy of Jacques Maritain, the twentieth-century Christian humanist. Both, he maintains, stress that the noumenal must be discerned through the natural in order to confront God's presence in daily experience. For Hood, as for Maritain, Orange observes, " . . . art transforms 'things' in order to make a form divined in them shine."[26]

While most critics share W. H. New's belief that Hood aims "for the effect of surface reality," which on examination yields "much deeper truths,"[27] others evaluate Hood's work within the contexts of realism. This is David La-

tham's approach to Dark Glasses, Hood's fourth collection, published in 1978. In his opinion, an absence of "intrinsic metaphors" reveals Hood's "weakness as a story teller."[28] The result, Latham argues, is that he "leaves himself wide open to the charge first made ten years ago by Robert Fulford that his natural medium is journalism rather than fiction."[29] In contrast, Barry Cameron maintains that Dark Glasses is a "carefully crafted verbal structure" that, like the rest of Hood's oeuvre, depends upon the creation of "types" or images of the Divine.[30] The epigraph--a quotation from Corinthians--alerts us to the collection's "moral anecdotal mode," Cameron states.[31] It is a subtle indication of its "redemptive structure," which moves "from an earthly, Dantean inferno or purgatorio to a comic vision of a life."[32] Whereas Latham criticizes Dark Glasses for its absence of metaphor, Cameron points to the way its motifs "of shadows, darkness, glass, light, and perception" highlight different modes of confronting experience.[33]

Hood's most recent collection, None Genuine Without This Signature, a melée of contemporary signatures, has also received mixed response. Victor Howard discusses how many of the stories are examinations of "popular culture."[34] Similarly, I. M. Owen points to their natural "figures of speech" drawn from "natural geography."[35] In contrast, W. J. Keith discerns a didactic impulse behind

None Genuine.[36] He finds that Hood's manipulation of language explores the way contemporary speech reveals or conceals a scriptural source. A "religious viewpoint" controls the jargon and slogans of this collection, Keith maintains, as evidenced in the way Hood turns "even casual expletives back to the religious meaning they originally defied."[37] The effect is that " . . . religious allusions in ordinary speech regain their pristine impact."[38] John Orange also finds a theological echo in the way None Genuine's commercial clichés expose how we have "displaced real religious values."[39]

While critics continue to dispute whether Hood's work should be approached as fact or fiction--realism or allegory--they do, however, agree that Hood is preoccupied with their structural cohesion. Turning to any of the five collections, one observes that each story is both a commentary upon the previous piece and anticipative of the next. This, simply, is what is meant by structural cohesion, and critics often preface their comments by noting that the short story collection in question is coherently arranged with relation to a guiding theme.

Kent Thompson, for example, regards Hood as one of the few writers in Canada who is concerned with "the totality of a collection."[40] Hood sees his collections "as an entity," Thompson maintains, which have their effect "in sum and not in bits and pieces."[41] W. J. Keith also observes

how Hood's collections are coherently arranged. He finds that Hood's stories "lose much by being extracted and belong not only to the volume as a whole but even to the order within the volume."[42] Barry Cameron suggests that Hood's concern with cohesion is the formal expression of his moral vision, drawing an analogy between the way the artist shapes experience into a meaningful unity and the act of Creation.[43] Similarly, Keith Garebian observes that the "moral force" behind Hood's oeuvre gains added significance by its "strong physical form," which sometimes "becomes a game with numerologies."[44]

Hood has always insisted that his collections compose a unified whole--that each short story should be treated like "a chapter of a novel."[45] As he explains to J. R. (Tim) Struthers: "A better kind of artist will articulate every piece he does in relationship to everything he has done."[46] This is because, he states, " . . . I have this Western idea that underlying everything there is some kind of intelligible and meaningful unity."[47] And this unity is available, he adds, because " . . . the universe does make sense, and is intelligible because profound divine intelligibility pervades it and a profound divine love pervades it."[48] Hood's belief in, and, as some critics note, his reproduction of, a formal and divine coherence, provides the answer to the two-decade controversy over the guiding impulse behind his work.

For Hood, experience may be ordered by discerning the divine harmonies that resonate through it. It is this belief that inspires him to search through the ordinary articles of daily life for evidence of this supreme order. The result is a fictional universe in which Hood mixes the sacred with the profane, and in doing so, infuses his work with its own carefully crafted order. It is impossible, then, to separate Hood's documentary impulse from his moral imagination--the cataloguer of social minutiae from the visionary who shapes them in terms of a cosmic drama. As Hood suggests, the intrinsic patterns underlying his collections provide "a kind of scaffolding for the imagination."[49] This study shows how Hood structures each of his five short story collections into a coherent body to deliver a harmony expressive of his moral vision.

Chapter One deals with Flying a Red Kite, Hood's first major publication. It is this collection that inspired the two-faction rivalry in Hood criticism. Robert Fulford, who would lead the documentary approach to Hood's work, spurred the debate by describing the collection as "an unlikely blend of fiction and fact."[50] Its digressions into autobiography, and stories concerning artists who reflect upon their own work, provoked a similar response from other critics who regarded Flying a Red Kite as a self-consciously hewn "portrait of the artist as a young man."[51] F. W. Watt observed how Flying a Red Kite "dramatizes [Hood's]

breakthrough from amateur to serious artist."[52] Similarly, Michael Hornyansky finds that the collection's effect is that of "an Apprenticeship in progress behind the scenes, unobtrusively . . . practising its skill."[53] In contrast, J. R. (Tim) Struthers pointed out the collection's Wordsworthian tone and concepts,[54] while Keith Garebian[55] and John Harding[56] responded to the Wordsworthian tenor of "Fallings from Us, Vanishings." In fact, had these critics integrated their readings that focus upon the collection's documentary form or Romantic concepts--fact or fiction, they would have approached the impulse behind Flying a Red Kite.

This chapter shows that the unifying principle of Hood's first collection is that an ongoing dialogue with the physical facts of this world illuminates its numinous nature. The result is the "revisionary reading of Romanticism"[57] that informs his oeuvre. Its accomplishment is the way it resolves the dichotomy between "down-to-earth realism" that focuses upon daily particulars and "dreamy Romanticism" that searches for formal universals. To highlight this aesthetic, Hood divides the collection into two parts, and they may be labelled as his Old and New Testaments.

The first five stories constitute the five "books" of Hood's "Old Testament." They illustrate how traditional "spots of time" Wordsworthian Romanticism tends to dissolve physical reality in an excursion out of time. Conversely,

the following section of Flying a Red Kite (stories six through eleven) is Hood's "New Testament." Its purpose is to ground traditional Romanticism upon the Trinitarian conviction that an intelligible unity may be discerned within experience by cataloguing the observable. The red kite, whose string joins earth and heaven, embodies this synthesis.

While Trinitarian doctrine proposes that Heaven and earth are joined by virtue of the Incarnation, it is the Romantic imagination that envisages the noumenal in the natural. Chapter Two explores how this search for heightened perception takes the form of twelve month-by-month excursions around the mountain, Montreal's central and highest point. Whereas the red kite signifies the converse of heaven and earth, in Around the Mountain: Scenes from Montreal Life, the crucifix-topped Mount Royal is the focus for epiphany.

Critics, with few exceptions,[58] regard this travelogue as proof of Hood's inclination toward documentary. This, however, obscures Hood's objective which is to determine where fact and fiction converge--where the temporal city aligns itself with the timeless Kingdom of God. Seen in these terms, we find that these city sketches provide the allegorical backdrop for the universal struggle between salvation and damnation. Accordingly, Hood's Romantic traveller not only describes his treks through Montreal,

alive with recognizable detail, but also how the physical setting reflects his perception of himself, of others, and ultimately, of man's position in the human mosaic. In this collection, then, landscape and mindscape fuse, and as Hood points out, " . . . the stories are calculated to how high up the mountain they are."[59]

The narrator's twelve journeys toward illumination, with the mountain as his focus for epiphany, are divided into two equal parts. The ascent stories (scenes one through six) are characterized by his movement away from the conflicting currents of city life. In the sixth story, "Looking Down From Above" (the "holiest story," according to Hood[60]), the narrator describes his pilgrimage up Mount Royal. Access to the summit, where heaven and earth symbolically meet, is paired with heightened perception. Thus, the narrator's vision of a world fallen into turmoil gives way to a sense of "the world dropping away," and the revelation that " . . . you could step in a single stride . . . into the next." That these six excursions culminate with this synthesis of city and cosmos suggests a journey toward salvation. Intimations of immortality fade, however, when the narrator is compelled to leave his garden for the city below.

In the next half of Around the Mountain, the narrator moves down the mountain and toward the city's outer reaches. These descent stories, marked by a sense of loss, con-

flict, and decay, suggest a return to the lower world, governed by time and death. That in each of these scenes the narrator is confronted with the city's spectral images suggests that his voyage toward salvation becomes a tracing of the Purgatorial Way. In the final story, the narrator travels to his point furthest from the city. There, he is haunted by the image of a "lonely black figure," jabbing for fish beneath a frozen pond. While intimations of immortality come from on high in "Looking Down From Above," this vision of death and desolation is the quotidian for life around the mountain.

Chapter Three examines how The Fruit Man, the Meat Man & the Manager demonstrates that the timeless unity associated with sacred communion may be experienced in the course of daily life. Guided by its epigraph, the collection proposes that "Human art and love are models of immortality." This suggests that, like worship, art and love are forms of communication that unify the human body. In doing so, these linking agents establish the totality associated with communion within the fabric of society.

In terms of "human art," the collection shows how narratives synthesize diverse times, places, and perspectives into a coherent design. With this, they become models of the Logos and its scripture, which similarly create an understanding of the human continuum. In terms of "human love," participation in community is the daily sacrament

that makes this unity an immediate reality. The collection's central question, therefore, is whether characters strengthen the bonds of community through art and love--scripture and sacrament.

To underscore this concern, Hood structures this collection of fifteen stories into five triads, with each triad sequenced upon the fulfillment, neglect, and corruption of art and love by models of "saints," "solitaries," and "sinners." "Personal communion," writes Hood, "is the very model of knowing."[61] In this collection, five triads illustrate the ordered steps that culminate with this revelation.

Whereas The Fruit Man, the Meat Man & the Manager shows how moral action is the counterpart of sacred communion, Chapter Four explores how Dark Glasses establishes its concomitant moral vision. Like The Fruit Man, the Meat Man & the Manager, Dark Glasses is arranged in relation to its epigraph, here St. Paul's instructions to the Corinthians that "For now we see through a glass darkly; but then face to face." As the epigraph suggests, characters are evaluated upon their ability to fulfill St. Paul's invocation to confrontations with the self, others, and ultimately, the Divine Host.

Just as Fruit Man is triadically arranged, so are the twelve stories of Dark Glasses. Moving from moral dimness, to darkness, to light, four triads examine the various

"dark glasses," or inauthentic frames for vision, that obscure enlightenment. In the first triad, characters must come to terms with an oppressive sociopolitical system. In the second, interpersonal roles obscure authentic confrontation with the self and others. The third triad examines how characters must penetrate the frame of corporeal existence to come "face to face" with the immortal spirit within. The collection concludes as the fourth triad explores how vague theoretics are the dark glasses that cloud material reality.

Whereas Dark Glasses is structured upon the failure and fulfillment of moral enlightenment, Chapter Five shows how None Genuine Without This Signature shifts the emphasis to an authenticity of expression. In his latest collection, Hood examines the signatures of our times found in commerce, sports, music, and so forth. As the title suggests, these twelve stories attempt to determine whether the roles of contemporary society permit genuine expression of the self, and in doing so, of the Real Presence whose signature is impressed upon all being. Hood's blend of documentary and fantasy is most evident in this collection, where "secular scripture" and "media folklore" merge. Whether the protagonist is a salesman, writer, politician, or promoter, his profession presupposes the sacrament of ordination, with his "calling" devoted, ideally, to the works and praise of God.

More often than not, this is not the case, with the majority of the stories demonstrating how the icons of a consumer society have replaced religious values. This is seen most notably in "God Has Manifested Himself Unto Us as Canadian Tire," a satire on the profane manifestation of the Real Presence. A. O., the consumer who glories in the Alpha and Omega of all material goods, embodies this new dispensation. Purchasing power is A. O.'s idea of paradise, for as the title suggests, God has manifested himself to him as Canadian Tire: the mandala with a price tag. In the title story, the salesman's gospel that markets goods instead of God is another example of the displacement of religious emblems. Along with his curious band of disciples, Harry Felker makes a profit venture out of packaging an image of goodness in a bottle of sweet-smelling lotions. "For sure, it's pure," is the sales pitch Harry directs to a public that desires to "rediscover Eden." The signature on the vials, however, is not genuine, and neither, we suspect, are the symbols of purity Harry sells.

While the signatures of our time are revealed to be a collective sham, the collection is punctuated by epiphanies into the genuine in every fourth story. In "Ghosts at Jarry," Mario and his fellow baseball fans are the "ghosts" of the deserted Jarry Park who resurrect the spirit of community that once resided there. In the eighth story, "Gone Three Days," a social worker seeks and finds salvation in

rescuing a retarded boy, who, like Jesus, wanders in the wilderness for three days. "Doubles" concludes None Genuine's final quartet as the songwriter orchestrates the double aspect of the human signature into a harmonic whole. By synthesizing vice and virtue, profane and sacred, he discovers his genuine mode of expression--and worship. "Music is the best medium for me," he concludes. "In music, in a song, you can freely mix vice and bliss. Bliss has a better sound." This final line sums up None Genuine, and we might add, the whole of Hood's oeuvre. While moral excellence is not imperative, Hood proposes that an excellence of sensibility is. And this is one that freely blends the mortal signature with the immortal--the profane facts of this world with the divine harmonies that resonate through them.

" . . . I have at all times endeavored to look steadily at my subjects. I hope my gaze has helped to light them up," Hood writes.[62] This study aims to show how Hood lights up the signatures of our age by mixing the documents of man with the history of God, and in doing so, infuses his own work with a divinely-inspired harmony.

CHAPTER ONE

STRATEGIES FOR IMMORTALITY: ROMANTICISM REVISED IN FLYING A RED KITE

When Hood's first collection of short stories, Flying a Red Kite, appeared in 1962, critics responded to what Robert Fulford described as its "unlikely blending of fiction and fact."[1] The collection's documentary impulse provided the focus for criticism until 1978, when J. R. (Tim) Struthers noted its Wordsworthian "diction and concepts" (he cited "recollection," "immortality," "vanishing," and "tranquillity" as conspicuous examples of its Romantic undertone).[2] Five years later, Keith Garebian observed how Flying a Red Kite mixes Wordsworthian concepts with a frequent "literal documentary" style.[3] But while he acknowledged the structural cohesion of this collection, he neglected to explain how these modes are shaped into a meaningful unity.[4] No critic, in fact, has answered Fulford's question as to why Hood has combined "this material in this particular way,"[5] stating that the documentary and Words-

worthian tones which divided critical attention were designed to express Romantic "excursions" with radically opposing consequences. In 1982, Anthony Harding's discussion of Hood's connection to the Romantic movement provided an indirect clue toward the structural and thematic cohesion of this collection.[6] While critics often maintain that Hood's work is divided between its emphasis on documenting the particulars of daily life and his Romantic preoccupation with principles of universal cohesion, Harding proposes that Hood's objective is to integrate these concerns. Commenting upon Hood's The New Age series, Harding argues that "Hood has rejected this dichotomy between 'dreamy' Romanticism and 'down-to-earth realism' . . . [and] has claimed for himself and his readers the tradition of the central English Romantic poets, and embarked upon a major revisionary reading of Romanticism."[7]

This chapter will show how this Romantic aesthetic provides the shaping principles behind Hood's oeuvre. Through his dissertation on the structure of the Romantic imagination,[8] Hood evolved his own radical epistemology, defined by Harding as his "revisionary reading of Romanticism."[9] The achievement of this work is the connection it establishes between the epistemology of Aristotle and St. Thomas and traditional theories of the Romantic imagination. It concludes by arguing that " . . . the power of abstraction . . . is not a murderous dissection of living

beings; on the contrary, it's an intimate penetration into their physical reality."[10] Like Aristotle and St. Thomas, then, Hood believes that the world becomes intelligible through the shaping imagination that addresses itself to the physical objects of the world, and finds in them the signature of their Creator. It is this insistence upon an ongoing dialogue with physical reality that allows Hood to resolve the dichotomy between "dreamy Romanticism" and "down-to-earth" realism.

For Hood, however, Trinitarian theology, particularly as interpreted by Coleridge, provides the ultimate insurance that the world may be apprehended as a coherent unity. ("[I]t's Coleridge," Hood states, "that I've modelled myself on: the very wide range of reference without apparent connections on the surface which nonetheless will yield connections . . . and unities if you wait and allow them to appear. . . . I would say it's Coleridge's Trinitarianism that has supported me more than anything else in his life."[11]) As Hood explains, this is because " . . . the necessities of existence are fulfilled and resolved [through the descent of the Incarnation]: body and soul, appearance and reality, permanence and change, being and becoming, time and eternity become one."[12] It is this Trinitarian synthesis of flesh and Spirit, particular and universal, that has most influenced Hood's Romantic aesthetic. As he explains in an interview with J. R. (Tim)

Struthers: "I think bringing together the spiritual intelligence and the world of the senses and the world of the incarnate is the fundamental task of any thinker . . . which is what I think Romantic philosophy means by the 'concrete universal.'"13

Hood's "revisionary reading of Romanticism" is, therefore, achieved by linking the Romantic or Wordsworthian search for principles of universal cohesion to the Aristotelian, Thomistic, and ultimately, Trinitarian belief that the numinous appears through documenting the manifest. This synthesis, in fact, is the reason for Flying a Red Kite's combination of a "literal documentary" style and Wordworthian diction and concepts--or "fact and fiction." The objective of this consolidation is to check the hazard of "dreamy Romanticism" to "dissolve the hard, substantial shapes of things . . . into an idealistic mish-mash."14 The major accomplishment of this "revised" version of Romanticism, therefore, is that the excursion out of time is grounded upon the Trinitarian affirmation that an underlying explanation of existence can be discovered within sensible reality. As Hood explains, "[t]he inner truth of the incarnation implies that we are now able to contemplate pure being within the world, inside ourselves."15

In Flying a Red Kite, Hood dramatizes this revisionary reading of Romanticism. Eleven stories examine attempts for moral, aesthetic, or interpersonal enlightenment, whose

success depends upon the ability of protagonists to synthesize concrete and abstract, timely and timeless, daily and divine. The opposing modes of perception through which characters structure their experience illustrate the dual nature of Romantic sensibility. On one hand, the imagination illuminates the material world by connecting its parts into an intelligible unity. (This form of perception is seen in "Recollections of the Works Department," "After the Sirens," and "Flying a Red Kite.") Without this dialogue between the moral imagination and the material universe, characters are "stuck fast inside" a shadow-world of ghostly paradigms. These take the form of the vaporous myth, frozen images of lyrical beauty, the vanished structure of Empire, fatalistic eschatology, sterile rationalism, and superstition. (This is seen respectively in "Fallings from Us, Vanishings," "O Happy Melodist!", "Silver Bugles, Cymbals, Golden Silks," "Three Halves of a House," "He Just Adores Her!", and "Nobody's Going Anywhere!".) The former mode of vision, which operates on the premise that "[t]hings are full of visionary gleam," because "[t]he illuminations in things are there, really and truly <u>there</u> in those things,"[16] entails an act of faith that the Spirit is indeed manifested in His creation, and of the perseverance to uncover it. "[G]ive me the ocular proof," Arthur Merlin chides his beloved Gloria who will see only what exists in the present, "unless I put my hand in the wound, unless I

see the nails, I will not believe. . . . Blessed are they . . . who have not seen and yet believe" (p. 9). As Hood demonstrates in the title story, seeing is believing, for in participating in the human drama, we witness signs of the Divine Host who directs it.

The red kite hovering over the collection is an emblem of this merger between Divine Host and mortal witness, and a tribute to the imagination that seeks to apprehend it. "The ride home began badly," the title story begins, setting the tone of a fallen, exhausted world. Fred Calvert, the story's protagonist, returns homeward, "tired," "hot," and "dirty." He waits for his bus by a "grimy yellow-and-black bus stop" (p. 176), until it waddles up "like an indecent old cow" (p. 176), and stops "with an expiring moo" (p. 176). With his "characteristic weary put-upon sigh," Fred realizes this is the wrong bus and queues up under another sign, his frustration heightening in the "summer dust and heat" (p. 177).

The bus ride only aggravates his malaise. An alcoholic priest, who cavorts in a simian display, proclaims the salvation and resurrection of the spirit "a sham" as they pass the Notre Dame de Neiges cemetery. "[T]hey're in there for good," he says. Overcast by the priest's cynicism and his own self-doubts (he was a failure at boyhood sports and suspects himself to be similarly inept at kite-flying), Fred embarks nonetheless upon a pilgrimage with his daughter up the mountain. There they intend to fly the

new red kite, whose crosspiece, Fred notices, makes it a "natural symbol." On his third attempt (foreshadowing imminent signs of Grace), Fred succeeds and the kite soars. Now a "living thing," the kite burns Fred's fingers as it climbs higher. As the kite hovers above the cemetery in dazzling sunlight, Fred's spirit similarly soars heavenwards. His Passion has produced an epiphany of the Spirit: the kite is a red flame, that, like the Pentacostal fire, manifests itself to Fred. Doubt is replaced by faith, exhaustion by a vision of life both here and in the hereafter: "He thought of the priest saying it's all a sham, and he knew all at once that the priest was wrong" (p. 188). At the story's conclusion, father and daughter kneel in the dust, the profane setting now illuminated by signs of Grace. The red raspberry juice trickling down his daughter's chin (the counterpart of the airborne red kite[17]), together with her singsong of the gingerbread man (holy wafer), compose the natural Eucharist they perform in thanksgiving.

This story exemplifies how Hood links the Romantic or Wordworthian search for underlying unity to the Trinitarian assertion of the signate value of this world. Fred envisages that heaven and earth are joined through the kite string. It is the Trinitarian assertion that the articles of this world are numinous that renders this reality. It is the Romantic, or connective, power of imagination that perceives it.

All other stories are measured against this synthetic vision, or "moral imagination," that joins particular to universal, profane to sacred. To additionally underscore his carefully-arranged "revisionary reading of Romanticism," Hood divides Flying a Red Kite into two sections (originally of five stories each until the addition of "The End of It" upon the publisher's request[18]). The first five stories compose the five "Books" of Hood's "Old Testament." They explore whether the imagination can illuminate the manifest according to Wordsworthian "spots of time" Romanticism. In this section, characters are evaluated upon their ability to synthesize the whole field of vision--past, present, and future--into a dynamic unity without sacrificing the present, concrete reality, in the integration. Stories six through eleven (amongst them "Flying a Red Kite"), conversely, compose Hood's "New Testament." This section is devoted to the Trinitarian affirmation that the imagination can discover an "intelligible and meaningful unity" within experience by faithfully cataloguing the manifest. Characters, therefore, are evaluated upon their faith and perseverance to realize the full potential of the present in which they are firmly situated. The intention behind this structural scaffolding is not to discredit traditional Romanticism. (Hood firmly believes that the Romantic imagination may discover a coherent explanation of experience. "I don't think that the Romantic movement

failed," he maintains, "I think we're still in the middle of it."[19] Rather, it underscores Hood's conviction that principles of universal cohesion may be discovered within the manifest, as demonstrated in the title story.

The unifying intention of the first section of the collection (as stated, Hood's "Old Testament" to traditional "spots of time" Romanticism) is to "exorcise" the Romantic tendency to dissolve the concrete through a flight out of time. To do so, these first five stories contrast two modes of temporal excursions. On one hand, the imagination connects past tones and textures to the present, and in doing so, situates the manifest world within an intelligible continuum. (This is seen in "Silver Bugles, Cymbals, Golden Silks" and "Recollections of the Works Department.") On the other hand, the manifest is lost to a one-way flight out of time. (This is seen in "Fallings from Us, Vanishings," "O Happy Melodist!", and "Three Halves of a House.") In this case, Hood uses the motif of "ghosts," and the concept of "possession," to underscore this mode of Romantic perception that erases sensible reality. In "Fallings from Us, Vanishings," for example, Merlin communes with his "host of spirits": "Golden girls long dead and others unborn" (p. 17). Similarly, in "O Happy Melodist!", Alexandra's lyrical exultation transforms the living into apparitions of frozen beauty. And in "Three Halves of a House," the title house is "possessed" by Ellie

Haskell's "second sight" of things past and those about to be.

The first two stories, "Fallings from Us, Vanishings" and "O Happy Melodist", concern two protagonists who are "possessed" by this latter mode of Romantic vision that denies the Real Presence embedded in the manifest. In the opening story, "Fallings from Us, Vanishings," Arthur Merlin, "historian, builder of archives," is involved in an Arthurian quest for immortality. To prevent the moment from "fallings from us"--vanishing--he performs his version of Merlinesque magic. By connecting the sensuous, pulsing present (Merlin, ironically, is the circulation editor of Pulse magazine) to its historical antecedents, he renders it archetypical, thus immortal. As Anthony Harding explains, Hood creates this character who is "preoccupied with becoming at the expense of being, with history and process at the expense of imagination and quidditas," in order "to exorcise [the] . . . past-obsessed, regressive tendency in . . . Romanticism."[20]

Unwilling to consummate the communion he seeks in the material world, Merlin would similarly translate his beloved Gloria into his mythic vocabulary. "You're the heiress of every past beauty," he tells her, "everything you do is fixed by the tradition, and that's what makes you a beauty. Your inheritance" (p. 16). Gloria, however, will not be dissolved into an interchangeable abstraction. She will

not, as Hood writes in Trusting the Tale, be subsumed into "the interminable sea of myth in which nothing can be apprehended as of final, resting significance, [that] puts off presence, defers actuality."[21] "You're haunted!" she tells him, "you're a ghost-ridden man, you're a horror! . . . I don't know where you get to when you disappear inside yourself, but you won't come out, oh, you'll never come out!" (p. 17). Gloria is correct in her evaluation, for Merlin will remain the solitary master of his shadow world. "I'd rather be lonely / Than happy with somebody new," is his refrain which appropriately concludes the story while he is left "standing alone in a sandy place" (p. 17).

By refusing to acknowledge the material world as the signed, everlasting tribute to its Creator, Arthur Merlin forfeits the Grail of Eternal Life. According to Christian legend, Adam left the grail in Eden before the Fall, to be retrieved by a Redeemer who would transform the postlapsarian world into an earthly Paradise.[22] Instead, Merlin's failure to discover the wholeness of the manifest world through physical and emotional communion leaves him alone in his "sandy," sterile wasteland. Compare this to the "ash barrels," "trash heaps," and a "dirt road" (p. 186), which are the physical facts transformed into the setting for communion in "Flying a Red Kite." This underscores the collection's thesis that the Romantic imagination, when

combined with the Trinitarian conviction of the numinous nature of this world, comects timely to timeless, daily to divine.

As the Keatsian title suggests, Hood continues his narrative "excursion" into the Romantic tradition in "O Happy Melodist!". This story is the companion to "Fallings from Us, Vanishings," for its protagonist, Alexandra Ellicott, is the product of Merlin's idealization. As the "celebrity's celebrity," Alexandra has been transmuted into "a pure mere fiction": she is an ethereal image of inhuman perfection like the lifeless figures on Keats's urn. While Merlin makes everything relative to a mythic type, Alexandra (note the similarity of her name to Alexandria, pinnacle of Classical Greece--her sister's name is Helen), as that ideal type, is relative to no one. "[A] monolith of insideness," she accepts "tributes" from her devotees for whom communion with her would be "sheer Heaven" but impossible, for Alexandra "doesn't want to <u>have</u> anybody . . . the notion is repellent" (p. 21). This "holy of holies" is, therefore, an inversion of the Holy Spirit that rewards devotion with signs of Grace, as seen in the title story.

Not only has Alexandra been dematerialized into a symbol of ethereal perfection (she is so "in" she is "invisible"), but she also translates everything she sees into similar "ghostly" terms. The children who play in the park, for example, provide her with "the spectacle that

pleases her more than anything in the world" (p. 39). This phrase's literal intention is revealed in the similarity of tone and diction between the following passage and the epigraph and subsequent portion from De la Mare's "The Children of Stare." The epigraph is taken from this poem concerning the ghost-children who haunt the mansion of Stare, to alert us to the idea that Alexandra's lyrical exultation would fix the living into still-life: " . . . the shouts of children float to the tenth floor and swim in her ears, the frail frolic limbs of the children tiny ten floors down, tender and new in the haze" (p. 22; emphasis added):

> Their frolic bodies gentle as
> Flakes in the air that pass,
> Frail as the twirling petal
> From the briars of the woods . . . .
>
> Yet sport they on in Spring's attire,
> Each with his tiny fire
> Blown to a core of ardour (emphasis added)[23]

Just as Merlin's archetypes are his sole companions in his shadow world, Alexandra transforms the living into apparitions of frozen, thus permanent, beauty to join her in her deadly "cold pastoral." Like Merlin, too, she exchanges the Real Presence for "the abyss of the deferred . . . acted-out unreachable which haunts myth."[24]

(Critics, with few exceptions, condemn this story as "dull parody," "not placed," and "factitious."[25] This tone, however, was purposefully designed to dramatize the

world-denial inherent to the Romantic excursion when not secured to physical reality. Had critics placed this story within the context of the collection as a whole, they would have discovered, therefore, that it is a negative example of Hood's underlying aesthetic principles that inform the collection. Thus the juxtaposition of this ethereal narrative style and ghostly Romantic "goddess"--perforce "not placed"--with the three-dimensional, almost tangible documentary memoirs that follow.)

"Silver Bugles, Cymbals, Golden Silks" and "Recollections of the Works Department" are the paired excursions into the unified "spots of time" of a single consciousness. In these stories, the author's Romantic sensibility counteracts the excursions out of time as seen in the previous two stories. They demonstrate that a vision of permanence can be achieved, the moment prevented from "fallings from us"--vanishing, without transmuting the material world into Platonic ideals, nor into static images of lyrical beauty. Instead, the narrative imagination synthesizes the whole field of vision--past and present, permanence and change, private and public experience--into a timeless continuum. While critics have responded to the "literal documentary" style of these narratives, they failed to discern the Wordsworthian impulse behind it. For the Wordsworthian imagination is not satisfied with transcribing alone, but rather insists upon the connection of objects and events

into a intelligible unity. As Hood explains, the emphasis is upon "seeing and hearing, of taking in the sensible world and transforming it."[26] The underlying objective of these stories--the models for Hood's epic The New Age series--is, therefore, to demonstrate that by faithfully cataloguing the details of everyday life, the "concentrating eye, interior/exterior" will perceive its connections with "an almost intolerable significance."[27]

Spanning the years from 1934 to 1957, these paired narratives trace the contemporaneous rites de passage of the narrator and the nation to which he is united through its microcosmic representatives--the Oakland Boys Band and the Toronto Public Works. Thus, John Harding's observation that Hood has revitalized "the favourite Romantic analogy between the personal development of the individual, and the historical development of the state"[28] in The New Age series is equally applicable to these earlier dramas of initiation. These narratives document the national transition from pre- to post-war, from colonial mentality to independence, and from political isolationism to membership in the global community. This process is telescoped through the narrator's own progression from the sheltered stability of childhood and the authoritarian hierarchy of the Bugle Band, to the expanded adult sphere and participation in the urban democracy embodied in the Department of Public Works. Like The Prelude, therefore, these narra-

tives create a "portrait of a consciousness resolved to assimilate its surroundings as a fully conscious expression of the universe, as the locus of a whole life" (this is Roger Shattuck's version of Wordsworth's accomplishment in The Prelude and is applied by Harding to The New Age series).[29] In "Before the Flood," Hood describes the social and political oppositions that shaped his awareness along with the nation that grew to maturity with him:

> The medals of the British, like their uniforms . . . bespoke an utter self-assurance, an imperial righteousness that appealed at once to my uncertain adolescent emotions. . . . I mean the hieratic, liturgical, defined, coded, ranked precision of line. . . .
>
> Getting into my teens I could find this complex system of ritual distinctions everywhere in life and literature. . . . I began to suspect that there was something about these systematic divisions of society into formal groups that was perhaps not in tune with modern political thought, not perfectly democratic in tendency, far from socialist. I learned a more enlightened politics . . . but never mastered new emblems, so that radical political convictions in my own reason everywhere run counter to much earlier, deeper allegiances which are rootedly conservative. . . . A Catholic psychology, caste-ridden, infantile . . . the reverse of anarchic . . . monarchic, hungry for . . . order . . . having nothing to do with how we live now, although all around us in the schools. I absorbed with rapture out of the old saved world, the notion of an epic cycle which would begin in innocence and end . . . where? In the fall of 1947 I went to university and the flood began.[30]

As he would later do in expanded form in The Swing in the Garden, Hood shapes these oppositions into a miniature "epic cycle" that describes this passage from innocence to

experience, from monarchy-dependence to self-dominion. By integrating the conflicting dynamics of the pre- and post-war eras, Hood affirms that the imagination's discovery of an "underlying and intelligible unity" redeems experience from an ontological "fall" into division, discontinuity, and confusion. As Robert Lecker states in his essay on The Swing in the Garden, "[b]y uniting opposites, the artist can create a form which is both timely and timeless."[31]

"Silver Bugles, Cymbals, Golden Silks" begins with the narrator still a member of the "warm intimate world of post-babyhood defined by the length of one's block" (p. 40). Leaving home for the first time (not having entered school yet), he embarks for a summer camp that is run by "a religious community of men, teaching Brothers" (p. 40). It is significantly on Dominion Day that he is introduced to the Oakdale Boys Band (also supervised by the religious organization). This group joins the secular and sacred spheres of its society by heralding all significant religious and civil functions. Witnessing its formal ceremonies, the narrator receives his "first faint intimations" of its hieratic structure. (This may allude to Wordsworth's "Ode to Immortality," suggesting that the narrator's "intimations" are of a prelapsarian unity and order.[32]) "For example," he writes, "the two Bandmasters were of slightly unequal rank. Mr. James was Drum-Major, and Mr. Thompson was merely Sergeant-Major, and the former's gold was shini-

er and less brassy. There didn't seem to be any animosity or competition between them" (p. 44). The onslaught of international "animosity and competition" will, however, challenge the sense of permanence and stability created by the band's clearly defined order.

For the moment, time stands still as the narrator exchanges one pastoral, insular world for another. In 1938, a year before the war, he enters Oakdale, a private high school "'in a park in the center [sic] of the city.'"33 "[O]n one of the first of a series of tender sleepy fall days, hardly fall at all, the soft gold end of September" (p. 45), the ten-year-old auditions for the band and is accepted. Like the quiet lyricism of this passage, this society still sleeps despite intimations of the international "fall" into world war. In counterpoint to Canada, soon entering the global community as a potent, independent force, the band relies on traditional tunes, borrowed from British army manuals or the repertoires of other bands. New bugles, also British imports, cannot accommodate a Canadian "sound." "You couldn't really play a tune on the bugles, even the marvellous new ones--there just wasn't [sic] enough notes to go around" (p. 53), the narrator explains. Significantly, "There'll Always Be an England" and "God Save the King" are their representative tunes at the 1939 New York World's Fair. These are successfully executed, but "anything more recondite taxed our musicality exces-

sively" (p. 53), the narrator admits. Their rendition of the American national anthem, further culturally removed, is disastrous. This suggests that their mediocrity stems not from technical ineptitude, but rather from failing to introduce their own arrangements.

As the war continues, breaking and revising national and international boundaries, and with it the sense of a stable, ordered world, the band persists in its traditional routines. "Mr. Thompson," notes the narrator, "was not, you must understand, a man given to the frivolous adoption of novelties for their own sake. . . . If anything he erred in the direction of conservatism and in the end it undid him" (p. 54). Toward the end of the war, however, he "did make certain concessions to modernity." These are the "bugle bells," another borrowed idea, this time from an American magazine. Unlike the bugles, these instruments are locally made, but they contain a "fatal flaw." The bars are made of the wrong sort of metal, and as a result " . . . they gave the correct sequence of notes, but only very softly, having neither ring nor resonance. You couldn't hear them even when they played solo" (p. 55). The feeble, almost indistinct sound produced by the local product is suggestive of an adolescent Canada, and an adolescent narrator, in search of a mature voice, independent from the parental Empire.

The narrator notices that as a result of the war, " . . . the complexion of the Band altered drastically, somewhat undermining it as an institution" (p. 55). The older generation of bandmembers, many killed, and the rest, sobered by the war experience--they "want nothing to do with bugles and drums"--are replaced by the narrator's generation of bandsmen. Neither having, nor desiring, ties with British Army traditions, they wish to "step up . . . [the] marching pace from the conservative British step. However, "Mr. Thompson wouldn't hear of it" (p. 56), despite a sense that the "older order was passing away." Their quest for self-definition is additionally impeded by the contagious degeneration of their model-monarchy. As the war concludes, ending with it the ascendancy of the British Empire, the band is marked by a similar decline. Reorganized by Mr. Thompson into separate sections, it cannot create a harmonic cohesion of their own. As the narrator explains, the individual segments "sounded crazily incoherent as though we had our signals crossed and were playing two quite different marches at the same time. For some reason, the harmonics simply wouldn't blend into a meaningful whole" (pp. 58-59). The impression of "crossed signals" that produce the effect of "two quite different marches" playing simultaneously suggests the band's inability to synthesize stability and innovation, the formality of Empire, and the flexibility of democracy. The band,

therefore, like its country, falters toward a new form of expression. "It was a question of a search for a new musical form that didn't exist" (p. 59), the narrator explains.

Like his country, the narrator moves out into the world by the war's conclusion. In 1947, he enters university; its flood of knowledge, or experience (recall Hood's comment: "In the fall of 1947 I went to university and the flood began"[34]), ending his adolescent idyll with the band. With the destruction of the band's regimental and rhythmic cohesion--the march orders space, the metre structures time--the narrator leaves the high school, set "'in a park in the center [sic] of the city,'" for the world at large. Information of the band's disintegration threatens the narrator's memories of it as an emblem of stability. Requiring new forms to express a changed society, the public is no longer interested in its outdated pageantry. A "palace rivalry" begins between Mr. Thompson and the Brothers, who insist that it must "break new ground." Mr. Thompson, unable to implement new forms, is expelled; "bastard trumpets" are introduced; gold capes are replaced by shoddy apparel. "Nothing endures" (p. 61), concludes the narrator. The band, the Old Order, as he remembers it, has vanished. He imagines Mr. Thompson "sitting impassive" and "innocently" in the "changing light": impassive and innocent of the fall into time and change, this ultimately undoing him and his band. With tender affection, the narra-

tor recalls "past glories, things that are utterly vanished" (p. 62). As the "summer darkness" hides the new world, he imagines he sits beside his beloved bandleader who had initiated him into the rituals of the once-stable, hieratic structure.

"Recollections of the Works Department" moves to the spring, summer, and autumn of 1952 and 1953, with the narrator's initiation into the urban task force. As noted, the previous story describes an organization whose structural rigidity prevents authentic expression of a changing society. Here, in contrast, the narrator uses the work department's example of a clearly-defined order toward maintaining the city as a diversified, yet coherent, unity. He achieves this by constructing and repairing its network of transportation and communication. He works alternately as a road repair worker, a safety-man signalling road construction to passing vehicles, a repairer of sidewalks, a member of an emergency sewer-flood service, and a painter of lamp-post numbers. The detailed description of these tasks does not satisfy on a documentary level alone. These operations, significantly related to communication, in fact, are expressive of Hood's "revisionary reading of Romanticism" that maintains that through close attention to the physical objects of this world, the imagination can connect them into a coherent unity.

Whereas the Bugle Band remains coherent only when imitating its mother monarchy or neighbour Republic, this ur-

ban community is an independent, progressive collective. Its unique identity--its geography, folkways, the task force that maintains it, and its "cityese" language--are documented by the narrator in his urban odyssey. Thus, while the narrator relies upon another nation's tune, or forms of expression, in the previous story, here he discovers, and describes, those of his own nation. This narrative, therefore, expresses an aesthetic voyage of discovery, as well as a social, political, and geographical one.

The progression of the narrator and nation from dependence upon the authoritarian Empire and Bugle Band to self-definition, and from the insular, pastoral milieu to the expansive, urban environment carries anagogical as well as political undertones. The temporal voyage from pre- to post-war of both narrator and nation is analogous to the biblical passage from prelapsarian to postlapsarian time. Thus, the narratives begin in a pre-war, pre-fall state of innocence, with the band and narrator embodying a conservative, colonialistic Canada, that stops time in attempt to resist exile from the Imperial Father. The narratives progress to a post-war, after-the-fall awareness of change and the necessity to integrate a divided world. The coinciding spatial movement is from enclosure within the pastoral Garden (first the summer camp, then the high school set in a "park in the center [sic] of the city") to motion upon the city streets. Accordingly, "Recollections of the Works

Department" concerns the city dwellers' collective efforts to restructure their world fallen into time and corrosion. The narrator, for example, applies "temporary patches" to streets "where damage had been reported by the patrolmen or a citizen" (p. 68). (This action coincides with what Harding defines as the Canadian inheritance of the "Romantic-Wordsworthian inheritance of relocating a dislocated world."[35]) This restoration is paralleled by the narrative action, for by synthesizing poles of experience into an intelligible continuum, time is transformed from the measurement of things lost into the matrix of their reconstruction. Thus, the progression of these stories challenges Northrop Frye's traditional definition of Romance. Frye maintains that the passage from innocence to experience creates an irreconcilable dichotomy "between two worlds, one above the ordinary level of experience, the other below it."[36] The "upper world," as he defines it, is an "idyllic world" of "spring and summer, flowers and sunshine," that belongs to "childhood or an 'innocent' or pre-genital period of youth."[37] With time, however, its "happiness, security and peace" are replaced by the "lower world."[38] This, Frye maintains, is the "demonic or night world"; it offers "exciting adventures, but adventures which involve separation, loneliness, humiliation, pain and the threat of more pain."[39] As Hood demonstrates in these two stories, the imagination can redeem experience from an ontological fall

into discontinuity by connecting upper and lower, pre- and postlapsarian worlds, into a single, dynamic sequence. Thus, while this narrative pair climaxes with the "fall" into national and global division, it concludes with the world literally and metaphorically under repair.

Accordingly, the men of the Works Department, including the narrator, experience no sense of angst over a chaotic, divided world. Instead, by maintaining the city as a functioning unity, they are analogues of the artist who structures the materials of his world into an intelligible composite. One road man, for example, positions a shovel "artistically"; a concrete finisher is described as "sculpting" his material. The only men who experience the loneliness Frye speaks of are those separated from this forward-looking community by their vestigial, authoritarian roles. These are the police, who long for the disciplinarian social enforcement of their native England, and the gang-bosses who share "their rank, its privileges and its loneliness" (p. 73). Otherwise, the atmosphere on the gangs is no less "idyllic" than that of the "upper world" Frye describes, for their fraternity restores its same "happiness, security and peace."[40]

The narrator, who moves from one "comfortable alliance" to another within the Works Department, recalls "one of the finest afternoons of my life" (p. 75). This is when he is introduced to "a custom hallowed by ages"--the com-

panionable Wednesday afternoons of the work force spent in the Twentieth Battalion Club, Canadian Legion. (The name of this club creates a parallel between the narrator's initiation into this collective and his country's new-found military and political solidarity.) There, in "that little island of peace in the hustle and bustle of the great city" (located, significantly, on Church Street), he recovers the pastoral tranquillity of childhood, "a feeling of comfort and deep security" (p. 75), through participating in this secular Brotherhood.

Whereas "Silver Bugles, Cymbals, Golden Silks" concludes in summer darkness, this story closes on Midsummer's Day with the sky a "hard blue and there wasn't a cloud to be seen" (p. 98). The clarity of light, and the hyper-awareness associated with Midsummer's Day,[41] parallel the narrator's clarity of vision. This allows him to revise his previous conclusion that "[n]othing endures." Walking down a street, he meets his old co-workers for the first time in four years:

> As I came abreast of the Consolidated Press Building, my throat constricted and I stopped in my tracks. For they all were there, Mitch's gang. . . . There was Mitch, grinning as cheerfully as ever, Gummy hobbling idly around on a cane, [and] Bill Tennyson, who recognized me and came over to say hello. And there, parked across the street, was a new green International quarter-ton and in it . . . puzzling out a roll of plans, sat Charlie. Everything was just the same; they were all the same and would always be the same. (pp. 97-98)

The narrator recognizes that this group, devoted to structuring the dynamics of the city into an effective unity, will continue to outlast the inflexible, backward-looking Bugle Band. (The mention of the Consolidated Press Building suggests that the narrative form should similarly "consolidate" poles of experience into a dynamic continuum.) He resolves that like these men, dedicated to the concrete as opposed to the immaterial, he would "be wiser not to try for impossibilities but to set down records of things possible, matters like these" (p. 98). When the narrator speaks of impossibilities, he refers to the attempt of Mr. Thompson--and his band, and the Canada of the thirties it expressed--to halt time and the identity that develops within it. In contrast, the narrator commits himself to "records": the material world of time and change. For through the synthesizing imagination, these "records" are not a measure of things lost, or fallen from us. Instead, they are documents of things being planned and shaped in the everlasting chain of Creation. Thus, these records--Hood's narratives--allow no difference between upper and lower worlds, timely and timeless, only the progressive route of the pilgrim who must traverse, and ultimately join, both.

"Silver Bugles, Cymbals, Golden Silks" and "Recollections of the Works Department" demonstrate that the Romantic imagination may serve as a progressive force by inte-

grating past and present, permanence and change, public and private experience into a continuum. In contrast, "Three Halves of a House" is an example of the Romantic, or visionary, excursion in its life-denying form. This is first seen when Merlin dissolves the material world into vaporous archetypes, and Alexandra transforms it into apparitions of frozen beauty. Similarly, Ellie Haskell's "second sight" of things past or about to be prevents all who reside in the title house from connecting its three halves--past, present, and future--into a dynamic totality. These three stories use the motif of ghosts and the concept of possession" to underscore the world-erasure engendered by the Romantic excursion out of time.

"Three Halves of a House" revolves upon the visit of Maura Boston, who has come up from Montreal to visit her mother. Mrs. Boston, who resided with her husband, first-cousin to Ellie, in half of the house until his death, believes that it should rightfully fall to her daughter. Whether Maura will inherit this legacy of ruin and madness, becoming "an outsider who's gotten stuck fast inside" (p. 112) like Ellie's husband, Grover Haskell, is the story's central concern.

The story opens with a description of the Thousand Islands which, "choking and diverting the immense river for forty amazing miles" (p. 99), correspond to the strangulation of Ellie's "milky brains" through lack of oxygen.

And just as Ellie's strangulating mind chokes the life from the residents of her house, so do the Thousand Islands that "press against the current in resistance" obstruct the river's life force. Hood stresses the metaphoric significance of Canadian transportation and communication (a central concern in "Recollections of the Works Department") in terms of establishing a coherent Canadian identity.[42] Thus, the navigation of the ocean-going freighters through the narrowing channels (like the narrowing arteries of Ellie's brain) suggests the difficult birth-passage of the Canadian national and narrative identity introduced in the two memoir pieces. This passage, however, is impeded by Ellie's, and Stoverville's, regression into the past. This is suggested by their failure to respond to the tamaracks in the Haskell yard that beacon the river's run toward the Atlantic. Haunted by memories of decline and dreams of a hereafter, the Grover household, and the Stoverville community, ignore the adjacent life current:

> On the Canadian side there's Highway Number Two, the worst main highway in the world, with the small river towns dotted along it--Kingston, Gananoque, Stoverville, Prescott--dreaming their dreams dating from the eighteen-thirties of a prosperity which never came. Yet they sleep there along the shore waiting for things to pick up when the hundred and fifty years' slack season shall be over. . . . And from this hinterland, from the little towns like Athens, people have been moving back down to the shore for sixty years. . . . They come to Stoverville and cherish their disappointments. . . . Life and power flowing beside them and old impregnable rock, out of which nothing can be forced to grow, above them

> northerly, so they come back one by one into Stoverville from Athens, and here they fashion their lamentations. (p. 102)

The lamentations of the Stoverville community (recalling Jeremiah's elegies of exile in Lamentations) over their barren town, and its unfulfilled covenant of prosperity, echo those of the exiled Hebrews. For like the Stoverville community, the Hebrews wept by the rivers of Babylon ("By the rivers of Babylon, there we sat, and we wept when we remembered Zion," Psalms cxxxvii.1), remembering the glories of Zion. This analogy is reinforced by the detail that "forty perilous miles" separate Stoverville from the river's life current, because it alludes to the Hebrews' forty years of wandering toward the Promised Land. While the Hebrews believed in their reconstruction of Zion, Stoverville, however, satisfies itself with their dreams of a hereafter. (Note the relation between the tamaracks and the "tamarisk," the Tree of Life in the Garden of Eden. The implication is that by ignoring the abutting life force, Stoverville must remain in perpetual exile from the living present.)

Maura Boston is the only family member to have escaped the "projected death watch" that remaining in Stoverville entails. In Montreal she has a lover whom she intends to marry, and unlike the barren Ellie (who plays midwife to her ghosts), she desperately wants children. Ellie notices that Maura does not have her eyes, nor her peculiar "second

sight." Her evaluation is correct for Maura, devoted as she is to the realization of the present, is "solidly there, whoever else vanishes" (p. 115). Maura, whose name is cognate to "Mary," meaning "mistress of the sea,"[43] recognizes the town's necessity for movement and life. "What we need here," she decides, "are docks and cranes, smoke, drydocks, slipways, a hundred factories" (p. 121). Maura will not wait for Stoverville to awaken. Leaving her ancestral home, she will seek redemption through the sacramental union of flesh. It is this participation in, and consecration of, the life force that alone insures the continuity of the three temporal halves of the human house.

As noted, the objective of these first five stories is to dramatize the dual possibilities of the Romantic, or "visionary" imagination. On one hand, it dissolves sensible reality in a one-way excursion out of time, as in "Fallings from Us, Vanishings," "O Happy Melodist!", and "Three Halves of a House." On the other hand, it connects various times and places into a dynamic continuum, as in "Silver Bugles, Cymbals, Golden Silks," and its companion "Recollections of the Works Department." Throughout his oeuvre, Hood uses moving water in the Wordsworthian sense to signify the underlying cohesion of the universe, as well as the synthetic imagination that apprehends it.[44] The water imagery that frames this half of the collection is used, conversely, as an analogue for the Romantic tendency

to "drown" the concrete in an excursion out of time. In the first story, "Fallings from Us, Vanishings," Arthur Merlin comments to Gloria upon "[t]he moving waters at their priest-like task of pure ablution" (p. 9). This statement only emphasizes his failure to implement this spirit of communion within the manifest world. (In "O Happy Melodist!", the detail that Alexandra is sitting by a pool of water, while thinking of a portion from "The Children of Stare," may allude to the lines of the poem that state, "Still is the fountain's music / the dark pool icy still."[45] If so, this reinforces Alexandra's tendency to "drown" the living present in her vision of ephemeral, lyrical beauty.) In the fifth story, "Three Halves of a House," Ellie, who similarly denies the physical life force (she is "so virginal at sixty" [p. 105] and lives in a room that is "like a virginal cell in a cloister" [p. 122]), is described with water imagery. As transparent as the ghosts that haunt her, she "floats," "weightless," "like somebody who lives in the river," "like somebody made of water" (p. 115). She is "impalpable," "bloodless," a "wraith." As she dies, she imagines herself drowning in a Blakean vision of Revelation:

> The ships are swimming over me and the horns are inside my head muddling my thoughts all together . . . seven stars and seven coronets and the three trees on the point for Christ and the two thieves hanging so straight and dark in the twilight on the darkening water. I am going to starboard under the stars on the current down the

> river down east past the Plains of Abraham, farther, to where the river yawns its mouth eleven miles wide, invisibly wide, bearing me at last to the darkness, the sleety impassable impassable [sic] gulf. (p. 123)

Drowning imagery thus underscores how Ellie's transcendental vision swallows life like the "impassable gulf." It is this Blakean otherworldliness that transforms her "revelation" of the river of life[46] into what Dennis Duffy describes as the "ocean of death."[47] That the gulf is eleven miles wide underscores Ellie's sacrifice of physical reality. This is because it alludes to the ocean voyage of St. Ursula, when she chose martyrdom along with her eleven, or eleven thousand, virgin co-travellers (legend is unclear as to their numbers), rather than lose her virginity.[48] (Note that Ellie, similarly, is described as a "saint," "a visionary and religious, and of a self-sacrificing nature" [p. 111].) Hood reinforces the gulf as an emblem of the ephemeral Romanticism to which the manifest world is sacrificed by pointing out, in the second paragraph, that it is "St. Lawrence's gulf, martyr roasted on a gridiron.") Hood, however, demands that the material world must not be "martyred" to this form of "immaculate conception": vision must be wedded to substance.

Twilight is another unifying image in this half of the collection as each of these five stories, with the exception of "Recollections of the Works Department" (committed as it is to the concrete), concludes in falling darkness.

The dimming of light and the drowning imagery are metaphors for this mode of Romantic vision that erases the concrete. In addition, twilight, as the traditional symbol for ambivalence,[49] corresponds to this form of life-denying vision that falters between the corporeal and the incorporeal.

As we have been noting, these five stories compose the five "books" of Hood's "Old Testament" that dramatizes the Romantic imagination in its "dreamy" or, rather, ghostly, form. Accordingly, the objective of this half of the collection is to exorcise the Romantic tendency to regress the manifest into a shadow-world of abstraction. This takes the form of archetypal or Platonic paradigms ("Fallings from Us, Vanishings"), still-life lyricism ("O Happy Melodist!"), and Blakean, or visionary transcendentalism ("Three Halves of a House"). These stories conclude, appropriately, in a parody of Revelation, with Ellie's other-worldly vision denying the moral, physical, and aesthetic revelation of the material universe. It is against this negative model that Hood introduces the second half of the collection. This is Hood's "New Testament" that offers the "revisionary reading of Romanticism" which resolves the dichotomy between "'dreamy Romanticism' and 'down-to-earth realism.'"[50] Hood accomplishes this by securing the Romantic excursion out of time upon the Trinitarian affirmation that eternal principles of cohesion can be discovered within physical reality. Thus, while characters in the first

section are challenged to unite various times and places into an intelligible unity, the central concern of the following section is whether characters structure the fabric of daily life into a meaningful explanation of experience. This is achieved through what Robert Lecker defines as a "spirit of communion," an act of perceptual synthesis that connects the components of this world into what ultimately appears as "an order derived from God."[51] Without this moral imagination that perceives the mundane as the "counterpart[s] of a heavenly paradigm,"[52] characters structure their experience according to abstract models for being that deny the Real Presence embedded within the manifest. In the first section, the motif of "ghosts" and the concept of "possession" are used to signify the Romantic tendency to dissolve the observable in an excursion out of time. In the following section, the motif of "magic" and the concept of ritual signify the failure to address the signate value of physical reality. This "magic," or ritual bondage, is manifested in a reliance upon the formulae of abstract reason, the ritual of superstition, the predetermined casuistry of myth, and the impalpable, still-life representation of reality, as perceived through the camera lens. (This is seen respectively in "He Just Adores Her!", "Nobody's Going Anywhere!", "Where the Myth Touches Us," and "The End of It.") Each of these models for experience is contrary to a voluntaristic morality--and aesthetic--that is free to il-

luminate the physical facts of this world and the Divine signature impressed upon it.

Hood counters the regressive Romantic departures examined with "After the Sirens." This is his "visionary" excursion into the future, describing a nameless man, his wife, and their infant who survive a nuclear holocaust. This story concludes the progression begun in "Silver Bugles, Cymbals, Golden Silks" and "Recollections of the Works Department." Here, another international "fall" challenges its survivors to reshape the fragments of their lost world, for "there would be a new world to invent" (p. 131). The key words here are "new" and "invent." The first half of Flying a Red Kite demonstrates the world-erasure produced by a one-way excursion into the past. In contrast, Hood begins the second half of the collection--his "New Testament" to the Trinitarian affirmation of this world--by exorcising the erasure of the future through the fatalistic anticipation of nuclear destruction. For Hood, the moral and narrative imagination must counter the nuclear gospel that denies the political, and moreover, spiritual, future of mankind. Thus, he writes: " . . . the great hope, it seems to me, of human beings as religious beings, is the hope of immortality and a future state, which is one I do not resign. . . . A lot of the history of art in the twentieth century seems to me to be the history of art without Hope and therefore self-contradictory and inoperable."[53]

The first half of the collection concludes with a parody of Revelation as Ellie and Stoverville deny the value of this world and defer salvation to the hereafter. The second half opens appropriately with a "genuine" Apocalypse as survivors, armed only with their faith ("Say a prayer and trust in God," the husband advises his wife [p. 133]), begin their search for a New Jerusalem. It is against this perseverance to uncover the value and potential of this world that all subsequent actions in the collection are measured.

This section of Flying a Red Kite concerns the modes of perception through which characters structure their daily experience. On one hand, the moral imagination joins timely and timeless, flesh and Spirit. On the other hand, characters structure their lives according to abstract paradigms for being that deny the signate value of the manifest. "After the Sirens" is an example of the former mode of vision that confirms the Trinitarian assertion that this world is the signed, everlasting manifestation of its Creator. This is expressed in the survivors' dedication to restructuring their world upon what they envisage to be the seeds of a New Jerusalem. By contrast, "He Just Adores Her!" and "Nobody's Going Anywhere!" introduce two protagonists, Francis Rosebery and Peter Haggerty, who defer regenerating their world through physical and moral communion, respectively. Just as Francis sacrifices the sacra-

mental union of husband and wife to the "magic" of sterile rationalism, so does Peter defer communion with his Immortal Host to the ritual of superstition.

"He Just Adores Her!" is structured upon the relationship between two sets of neighbours, Paula and Francis Rosebery and Elizabeth and Larry Lovelace, in an Apollonian-Dionysian opposition. The Lovelaces are passionate newlyweds, while the Roseberys' marriage, as Francis admits, is a "passionless" union governed by reason only (thus the gender-exchangeable names of this couple). When Paula suggests that Larry Lovelace "just adores" his wife, Francis, with his typical "Apollonian lucidity," labels his neighbour's emotions "uxorious," and feels "peaceful at having given the symptom a name" (p. 144). But the Roseberys' rationalism breeds its own disease. They suffer a frigidity of the heart that is mirrored by their icy bedroom and the "clashing" of Francis' similarly "cold bones." Francis notes to his wife that they are better off than their neighbours. He reasons that "[t]o be passionate you've got to get yourself in shape, like a distance runner, and you've got to stay that way. You learn to exhaust yourself just as you break the tape" (p. 151). In his blindness, Francis fails to realize that passionate love, or "adoration" between husband and wife, is the profane counterpart of that between mortal witness and Divine Host. This, therefore, is his desired, but rejected, link to the self-

regenerating or timeless. As Hood explains: "Marriages are at the centre of literature because they're sacramental, they're enriching, they're the beginnings of new life."54

Elizabeth's temporary departure to seek employment gives the Roseberys "reason" to deride what they fear to be a genuine union of love and passion. As we are told: "They had their romance all worked out, all configured to allow them to hate and despise Elizabeth, to pity and feel contempt for Larry. They allotted all the clichés and fastened on the neighbours every element of bathos that the situation suggested" (p. 155). The Roseberys, however, are later surprised to witness the Lovelaces' amorous reunion in the hallway. As the young couple returns "blissfully" to their apartment, Paula realizes they have been deluded by envy. "Do you know," she tells her husband, "we made that story up. That was all ours . . . they're beautiful" (p. 156). This insight is lost on Francis, who refuses to admit that the ironically named Lovelaces ("Lovelesses") dramatize the solution to their semi-life. As we are told: "'Serene' and 'tranquil' were his magic words, his absolutes, serenity and tranquillity the perverse unattainable objects of his lust" (p. 157). While the "magic" Francis seeks is the permanence of the abstract, the "adoration" of the mutable and fleshly--and ultimately, of the timeless and Immortal--is the "magic" formula he should be seeking.

Whereas Rosebery's emotional atrophy causes him to ignore the signs of love he witnesses, Haggerty, in his spiritual dormancy, similarly attempts to evade the world, as the opening sentence of "Nobody's Going Anywhere!" reveals:

> Haggerty stood irresolutely in his workroom trying vainly to ignore the street noises which crowded through the windows, open for the first time this spring . . . puff of airbrakes from a bus on the corner, the Diesel roar as it hauled away, an alarming screech from a Volkswagen as a ball-chasing child just missed a fatal accident for the second time in three days. The street was overflowing with children free of their winter clothes like freshly-shorn lambs, bounding in the pale sunshine. (p. 158)

An undercurrent of violence and death (the child who just misses death, the Diesel's "roar," and the "alarming screech" replacing the "puff of airbrakes"), however, intrudes upon the passage's lyrical idyll. This suggests that Peter's quest to insulate himself and his family is indeed "in vain."

Rosebery structures his existence according to his rational "absolutes," thus deferring the daily sacrament of physical and emotional communion. Similarly, Haggerty orders his experience according to the rituals of superstition. Instead of the spiritual communion achieved through a voluntaristic morality, he "worships" his household "god," an enormous picture of W. C. Fields that "exactly expressed his own most frequent feelings" (p. 159). That this false worship will fail him is suggested in the de-

tail that "[no] matter how armed at all points . . . there was ineradicably in the face [of the icon] the tormenting fearful suspicion that somebody . . . . in the great Beyond, was getting at him in some hidden way, against which he couldn't cover himself" (p. 159).

As expected, Haggerty's amoral rituals leave him as vulnerable as his talisman when he is confronted with the morality, or immorality, play set before him by his young daughter. Sarah tells her parents that her Jewish friend, George, had gone to New York with his father to meet his uncle who had fled Hungary (they, too, are refugees). Aware of the tragic implications of his brother's absence, and further aggravated by the conductor's antisemitism, George's father suffers a heart attack and dies some days later.

Just as the Lovelaces challenge Rosebery to confront his emotional atrophy, this dramatization of human suffering challenges Haggerty to awaken from his moral apathy. Lacking the moral stamina to "cover himself" from this tableau of evil, Peter, however, cringes at being vicariously infected by this "revelation" of a notoriously fallen world:

> At the prospect of this abyss of implied misery yawning before him, poor Haggerty quailed and wanted to run. . . . He could see it all and he did not want to look (p. 169). . . . The Haggertys felt acutely annoyed that their daughter, knowing nothing of the implications, so conscientiously transmitted these details. They did not care to be haunted. (p. 172)

But haunted they are as their daughter persists in her new repertoire of persecution and death, and Peter wonders "[h]ow long and how legitimately could he go on putting her off?" (p. 168). Ignoring his responsibility to initiate his daughter into the moral universe, he schools her instead in his superstitious lore, the false worship with which he attempts to placate the world. As Sarah colours her body with chalk, Peter interprets the ritual significance of her action. "'You look like Boadicea,' he said smilingly, a little desperately, 'she painted herself with woad. All blue. The ancient Britons painted themselves blue. . . . Not that it did them any good'" (p. 170).

When Sarah asks whether he, like George's father, is "going away," Peter replies that "[n]obody's going anywhere" (p. 173); but when she asks more pointedly if he will die, he concedes that "[a]ll must die" (p. 173). Peter is further pressed when asked where one goes after death. Wondering if telling his daughter about the hereafter can be "untrue without being false, like a myth or a fiction" (p. 174), he informs her that all who are virtuous return to God. "[G]uessing" that he had "gotten the story straight" (for him it is only a story), he is relieved to have momentarily satisfied her queries, with no further demands upon his slim moral reserve. That evening Peter dreams he is playing cards with a faceless opponent whom he guesses to be his talisman. He is lucky and draws the ace --"the emblem he'd wished for through his dreams" (p. 175).

Peter's sermon to his daughter concerning the salvation and resurrection of the spirit is that of a hypocritical "Father." For, as his dream reveals, winning for him depends upon mindless ritual, rather than the diligent application of the moral conscience. Just as Francis' rejection of physical communion parodies the asceticism of St. Francis, so does Peter invert the action of his namesake, St. Peter. Rather than teach the Word of positive moral action, in his moral cowardice Peter treats life as a mindless game of chance. While his emblem of immortality is the lucky ace (the counterpart of Rosebery's rational "absolutes"), he should be searching for that which appears in the next story. This is the red kite that signifies the communion between the Divine Host and the mortal witness who perceives His signature upon all the facts of daily life.

Francis and Peter defer illuminating the manifest through emotional, physical, and spiritual communion. In contrast, the tired salesman of the title story perseveres, despite the frustrations of everyday life, to perform a simple task: teach his daughter how to fly a kite. This he fulfills as part of his "obligations" to his wife and to his child. It is this dedication to addressing the trials of everyday life that earns him his vision of Grace: the lofted red kite that joins earth and heaven, daily and divine. Thus, whereas the previous two stories concern

failed initiations--Francis' into the mystery of the flesh, and Peter's, and his daughter's, into the mystery of the spirit--Fred not only succeeds the travail of these initiations, but also demonstrates them to be the same. The communion that concludes Fred's pilgrimage is both counterpart and culmination of his participation in the sacramental union of flesh (he is an ardent husband). It is also the counterpart of the mundane manner in which he initiates his daughter into the mystery of the spirit (he urges her to eat more juicy berries: these, along with her song of the gingerbread man--holy wafer--forming a natural Eucharist). It is this consecration of daily life that is the desideratum of Flying a Red Kite. For above all else, the red kite does not represent the transcendence of this world, but rather its transformation. Fred, then, is that pilgrim who perceives no difference between "upper" and "lower" worlds, but rather through dedication to the signate reality of this world transverses, and ultimately, joins both.

The final two stories examine whether the narrative may become the secular testament to the genuine presence embedded within the manifest, or whether it, like the mechanical modes of vision examined, exchanges the illumination of the life force for the still-life of abstraction.

"Where the Myth Touches Us" explores this challenge through the relationship between David Wallace, a declining, middle-aged novelist, and Joe Jacobson, a young, prom-

ising writer. As noted, Francis sacrifices emotional and sexual fulfillment to his frozen formulae, and Peter his spiritual life to mindless ritual. In this story, Wallace relegates his aesthetic dynamic to a mythic structure: "The early works, the middle period, the periods of stagnation and doubt, the triumphant later years, and the final apotheosis" (p. 195). By his own definition, Wallace is in transition from the "periods of stagnation and doubt" to the so-called "triumphant later years." By defining himself according to this superimposed pattern, however, he has forfeited the freedom of imagination that alone can achieve aesthetic, and ultimately, moral triumph. As he explains to Joe, the narrative exerts a power of "possession" over him:

> . . . there's a point where the myth, if you want to call it that, the great story of which you've stumbled into a small part, assumes a kind of possession of you. You don't use it; it uses you. I don't mean that you're inspired. But the myth touches you, gets into you and begins to tell the story for you, through you, making the decisions for you. When that happens, and control of the tale passes out of your hands, you almost begin to be in the story yourself. I don't mean to sound poetic but it's like a laying-on of hands. You're touched, you're possessed . . . and if the story doesn't please or beguile of itself, you're lost because you have to set down what is dictated. You have to live your way into the story. (pp. 204-05)

Joe, on the other hand, refuses to relegate the unique signatures of narrator and narrative to the dictates of the

arbitrary myth. Compared to the "labourers of the eleventh hour," he believes in the painstaking exertion of the imagination, rather than the compulsive imitation of a fixed model. As he explains: "My theory is that the talent is in the application to study. The talent is the diligence" (p. 208). His conviction is confirmed for " . . . no myth has ever possessed Joe and done the story for him; he builds them up with carpentry, nailing the clumsy pieces together and hoping the nail-holes don't show, apologizing by the things he can do for the things he can't, as every writer must" (p. 207). The key words here are "application" and "diligence." As does Fred of "Flying a Red Kite," Joe applies himself to the mundane facts of this world, hoping that through his diligence he can uncover, and in his case, describe its authentic nature.

The narrative act is not ritual "magic" as Joe thinks to himself ("Living under the myth. . . . It sounded like magic to him" [p. 205]). Instead, the imagination conscientiously structures the components of this world into an intelligible unity. This form of aesthetic communion ultimately engenders a testament to the coherent chain of signate Creation, as the carpentry analogue of the above quotation suggests. The tale, then, comes from the world, but without the imagination to shape it into an intelligible composite, we are, as Wallace notes, lost. When Wallace discovers that Joe's book will appear the day before his

(the one intended to propel him toward his "triumphant later years"), he calls Joe a Judas who has plotted his ruin. (Note the irony of this accusation, as it was King David who betrayed his trusting friend.) The "myth" has destroyed not only Wallace's creativity, but also his values: he is "lost" both as a writer and as a moral being.

The story ends as it begins, with Joe listening to his family radio. Where at the story's opening he listened to Wallace's broadcast, the sign of the elder's literary impotence, now he listens to an orchestra play Handel, "smooth and lovely, displaying the movement of the master's mind" (p. 217). The key words here are "movement, "master," and "mind," for Joe, unlike Wallace, is determined to master the tale through the controlled orchestration of his developing imagination and the world he seeks to describe. The piece, significantly, is by Handel. For like Joe, who is repulsed by Wallace's submission to the artificial paradigm, this composer believed that composition must be free from dogma to achieve universal significance. Thus the story's circular structure is ironic, for it is Wallace who has condemned himself into "the interminable sea of myth . . . [that] puts off presence, defers actuality."[55] Joe, in contrast, as the title suggests, is only "touched" by the myth. He dedicates his first book to his father, "for my real father," he states. As his surname alludes, Jacobson, like Jacob, will observe his father's, Abraham's, cov-

enant to worship the Creator through a secular testament to His creation. Wallace, his surrogate father, who maintains, to the contrary, that the narrative is created in the image of a myth, defers the Word and its illumination.

As noted, the motif of "magic" and the concept of ritual are used in this half of Flying a Red Kite to suggest a loss of the creative, or moral, freedom that addresses and illuminates the facts of daily life. Ultimately, this entails a rejection of the Trinitarian affirmation that the imagination, through free interplay with sensible reality, can discover the signature of its Creator. Whereas this "magic" takes the form of rational formulae, superstitious ritual, and mythic paradigms, in the following story, it is the camera lens to which aesthetic, and ultimately, moral freedom is relegated.

The final story, appropriately entitled "The End of It," brings the collection full circle, introducing another artist, this time a filmmaker, Phillip Sanderson. Like Arthur Merlin, Sanderson pursues aesthetic immortality, in his case by capturing the past in a documentary called A Walk Home from School. The story's central concern, therefore, is whether Sanderson will sacrifice his freedom of imagination and the continuity he seeks to the camera's terminal frame.

> 'What am I doing wrong with A Walk Home from School,' he wonders, 'Is it built on a fundamentally wrong premise?' (p. 227) . . . how do we

> see? What makes the whole field of vision cohere and mean something, alive space [sic], the trouble is I don't know (p. 228) . . . why am I trying to recreate my own recollections? The camera is for actuality, but perhaps I can get the actuality of the recollections. Am I by any chance making this picture out of pure regressiveness? I might be. Is that bad? (p. 229) I'm not an original-sin man, I'm an Eden man, we never really left home. A Walk Home from School. (p. 230)

Sanderson's intention to prove that "we never really left home" by synthesizing "the whole field of vision" into a single, coherent sequence as "alive" as the present is, as he suspects, built on the "wrong premise." The one-dimensional documentary, unlike the imagination, cannot integrate spots of time into a vital continuum. As Sanderson explains: "You can't get life itself by copying it; you have to arrange it. . . . We make our arrangements because of who we are; it's a seventy-year sequence" (p. 228). Movies, therefore, cannot create a sense of continuity because, as Sanderson realizes, they "have no tense . . . movies are all in the present, even flashback gives us the present past" (p. 226).

Just as Wallace forfeits his creativity to the static myth, Sanderson may sacrifice synthesizing the "whole field of vision" to the disembodied "now" of the camera lens. For while the documentary transports us "back home," it leaves us trapped in the static, discontinuous scene; moreover, when the projector ends, that is "the end of it." Only the imagination can travel back and forth in time,

cutting and arranging the human enterprise into the continuum Sanderson seeks.

Sanderson models his envisaged piece upon the single-sequence documentary of the mile of the century. This impresses him because "[t]he motion casts the film for you. It writes the script" (p. 220). This "naturalism," however, overrides the shaping imagination which alone arranges spots of time into a meaningful pattern. As Hood explains, " . . . naturalism is not enough . . . the camera, in fact, does always lie."[56] By relegating his three-dimensional vision to the camera's endless present, Phillip, whose name means "lover of horses" ("stop horsing around," his wife chides him [p. 236]), may imitate the epigraph's "pin men of madness" in their eternal race around the stadium "pupil."

Moreover, like Merlin and Alexandra, Sanderson threatens to sacrifice sensible reality to the frozen image in which he wishes to immortalize it. "Damn you," cries his wife Margery, who, like Merlin's Gloria, will not be transmuted into an abstraction, "you love only my composition, you're always photographing me with your eyes [an allusion to the epigraph's "stadium pupil"]. . . . you just want to love everybody by way of the movies." "I warn you, Phil, you can't do it," she continues. "One real woman is better than a strip of celluloid even if it plays every house in the world, and what you want you can't get on film" (pp.

234-35). True to Margery's complaint, Sanderson thinks to himself "[w]hose skin was feverish, his or hers? You could not put this on film" (p. 235). Sanderson, however, unlike Merlin, admits he is "possessed" by the impossible desire to transform the living into still-life: "I don't believe. I can't get it. . . I'm fifty and I've been on the wrong track. What I've wanted to do can't be done on film" (p. 238). As if to exorcise his temptation to dissolve the manifest, he returns to the projection room, where, "with an odd air of triumph," he runs the last minute of the race. As Sanderson plays "the end of it" over and over, self-doubt gives way to the discovery of the inimitable ability of the human eye. Whereas the camera lens is indeed terminal, the human perceiver can fix his gaze upon the moment while situating it within a single, eternal sequence.

The first half of Flying a Red Kite composes Hood's "Old Testament." It examines whether the Romantic excursion may synthesize the temporal components of this world into a dynamic whole. Accordingly, it begins with "Fallings from Us, Vanishings," a parody of Genesis, where Arthur Merlin regresses to archetypal origins. It concludes in "Three Halves of a House" with another parody, this time of Revelation, as Ellie's transcendental vision erases the manifest world. This half of the collection, conversely, dramatizes Hood's "New Testament" that secures the Romantic

excursion out of time to the Trinitarian insistence upon the numinous quality of this world. With this, Genesis, or the Romantic excursion backward in time, is replaced with the Trinitarian "revelation" of the signate value of this world. Thus, this section inverts the previous sequencing by beginning and concluding with Revelations as protagonists affirm that eternal principles of continuity are manifested within sensible reality. This is seen in "After the Sirens" as the survivors envisage their New Jerusalem within the fragments of their world. The section concludes with "The End of It" as Phillip Sanderson, a self-described "Eden man," discovers that Paradisal unity may be recovered by synthesizing permanence and change, particular and universal, Earth and Eden.

"I can do in solitude what we all set out to do together . . . hungering after the state of the Inimitable. . . . I want that signature, that guarantee, that insurance policy," Hood states in Trusting the Tale.[57] By combining the Romantic excursion out of time with the Trinitarian affirmation of the numinous quality of this world, Hood gives us his guarantee that "we never really left home," if only we can gaze steadily enough into the present one.

CHAPTER TWO

FROM PASTORAL TO PURGATORY: TWELVE TOWARD SALVATION IN AROUND THE MOUNTAIN

As noted in Chapter One, Flying a Red Kite is structured upon the presence and absence of a synthetic mode of vision that joins the secular and sacred, temporal and timeless. In Around the Mountain: Scenes from Montreal Life, this search for heightened perception takes the form of twelve month-by-month excursions, in which the narrator journeys through an allegorical landscape. Whereas the soaring red kite signifies the union between daily and divine, earth and heaven, in Around the Mountain, the crucifix-topped Mount Royal is the focus for epiphany. As Keith Garebian suggests, this collection can be thought of as "a cycle of stories spinning about the emblem of the mountain that gives us increased perception."[1] Thus, we note that each of the narrator's treks, leading him up the mountain and back down to the city, correspond to a shift in perception--of himself, his city, and ultimately, of the human mosaic. In this collection, then, landscape and

mindscape are fused, and as Hood points out, " . . . the stories are calculated to how high up the mountain they are."[2]

Victoria Hale aligns the structure of this travelogue with two traditions. In terms of its spatial framework, she sees the narrator's journey as a "reversal of the customary descent-ascent motif of the traditional mythic journey."[3] Comparing Mount Royal to an "ascending and descending Miltonic mountain," she claims that "[t]he action in Around the Mountain possesses strong analogies to that in Paradise Lost."[4] This is evident insofar as

> [w]e begin at the lowest point [and] . . . end at a point not quite so low, but far beyond the heights to which we have soared in the middle. Within this basic structure are a number of smaller patterns where lesser ascents and descents are followed. The whole is a great vision of rising and falling action; and in Paradise Lost, the rise and fall are not only emotional, moral, or social as in tragedy, but literal and topographical as well. Image and meaning are one.[5]

In terms of the collection's temporal structure, Hale suggests that the bleak winter frame of the narrator's voyage brings to mind the calendar design of Spenser's Shephearde's Calendar.[6] (Hood would later admit his debt to this source in an interview with J. R. (Tim) Struthers.[7]) She proposes that Hood, like Spenser, scaffolds his narrative upon the natural cycle to suggest that it is circumscribed by a world "shattered by the Fall," where "death

and decay predominate."[8] This observation is indirectly supported by Hood's comment that the mountain in this collection is modelled after "the mount of the Purgatorio in Dante."[9]

While critics identify the traditional influences that prevail upon Around the Mountain, this chapter will discuss how the shifting geography of the narrator's city scenes corresponds to his alterations in perception. Seen as twelve journeys toward illumination, whose emblem is the mountain, we discern that the narrator's excursions are composed of two equal parts. The ascent stories--scenes one through six--are characterized by a progressive movement away from the conflicting currents that dominate city life. In the sixth story, "Looking Down From Above" (the "holiest story," according to Hood[10]), the narrator ascends the mountain, where a natural Eucharist concludes his pilgrimage. His attainment of this peak that symbolically joins earth and heaven is paired with heightened perception. Thus, a vision of a world fallen into chaos and division gives way to a "sense of the world dropping away," and a feeling that " . . . you could step in a single stride . . . into the next. . . . " That these six stories culminate with this revelation suggests a journey toward redemption. For Hood, as for Wordsworth, however, this is only an intimation of immortality, and the narrator is compelled to leave his garden for the city below.

In the concluding six stories, the narrator moves down the mountain, then traces the city's periphery. These descent stories, marked by a sense of loss, conflict, and decay, engender a return to the lower world, subject to time and death. In "One Way North and South" and "The Village Inside," the narrator perceives the city as haunted by "ghosttowns." In the former story, he descends to the "dying district" of centre sud, where an "aging and shrinking population" enlikens Dorchester to an "avenue of ghosts." In "The Village Inside," an excursion to the city's west end elicits the account of Victor Latourelle. An Adamic refugee, Latourelle lives on his 150-year-old farmhouse "like an attenuated ghost." In "A Green Child" and "Starting Again on Sherbrooke Street," the narrator envisages the failure of love in terms of concrete labyrinths that defy human habitation. In "A Green Child," Thierry Desautels' futile quest for his girl in green--a mixed image of grail, pastoral ideal, and sexual dynamism[11]--leads him through a wasteland of vacant lots and half-finished structures. Increasingly, the elusive girl seems like a "ghost," an "illusion," and " . . . the effect [of the landscape]," we are told, "is as if history were moving backwards" (p. 131). Images of paralysis similarly prevail in "Starting Again on Sherbrooke Street," where the paramount blocks of Montreal are portrayed as a glossy, but brittle, veneer. In "Predictions of Ice," it is the universal human community that

is paralyzed by cold-war politics. Here, too, the landscape mirrors the narrator's sense of desolation, with the near-frozen St. Lawrence River becoming his emblem for the destruction of the global village. Predictions of ice are justified in the final scene, "The River Behind Things," where the narrator's final excursion leads him to his point furthest from the city. Along the frozen shores of Rivière des Prairies, this scene, and in extension, his entire urban mosaic "composed itself into meaning." Spotting a "lonely black figure," jabbing repeatedly at the ice, he discovers his definitive emblem for the pattern that underlies his twelve city-scenes. While intimations of immortality come from on high in "Looking Down From Above," this vision of man's alienation from others, and from the natural cycle to which he is bound, is the quotidian for life around the mountain.

In the first story, "The Sportive Center of Saint Vincent de Paul," the hockey arena becomes an emblem of the postlapsarian arena fallen from timeless unity. As the title's association with the Montreal penitentiary suggests, this story's central concern is whether the hockey competition's "tactics and rituals" unite its players into a cohesive group, or imprison them in an arena marked by chaos and division.

Set in the "darkest week of the year," the story opens by characterizing the dark, or postlapsarian awareness of

a prison of time, or Wordsworthian "prison of death." Leaving for his Friday night game, the narrator is "conscious of the half-hour drive ahead," and wonders "how long it would take to traverse the level-crossing on Rockland" (p. 1). We note his surplus use of adverbs of space ("everywhere," "behind," "ahead," "down," "up," "outdoors," "underfoot" [p. 1]), adjectives of quantity ("heavy," "fat," "low," "fifty thousand"), and nouns of time ("Christmas," "mid-December," "Friday," "night," "six-fifteen"). This diction underscores a fall into shifting time and space, and the subsequent necessity to structure experience within their parameters. Driving to the city's northern edge, this evocation of time and death is frozen into a ghostly image. In "an infernal vision," the narrator sees this area as "an immense and horrid ashpit," where "spectral muffled figures prodded at lumps of packed snow and ordure" (p. 3). "It was always mysteriously saddening," he adds, "to observe their dauntless activity" (p. 3).

The same "saddening" activity continues to the hockey arena, for the narrator's impression that the goalie's face mask "closely resembles the death-mask of Keats" alerts us that this, too, is a prison of time. This is seen in the way the hockey competition blinds its players to the wider dimensions of the human arena. The narrator, for example, describes how a member of the opposite team, "objecting to

a bad call, struck the referee--his close friend--in the eye with his stick" (p. 7). The result is that the referee--significantly, the one responsible for the game's jurisdiction--"lost the sight of the eye permanently" (p. 7). Thus, despite the narrator's suggestion that hockey represents a continuing tradition (he has "record books [of the league's history] going back a good long way" [p. 10]), the present competition unfolds as an exercise in chaos. One team-member, Carpenter, "violating many silent agreements," costs the narrator's team their cohesion and their battle (underscored by "Midway," "bombed," "trooping"), and, after his public humiliation by Seymour (the goalie), quits in disgrace. Although the players hope he will return after the Christmas break, Carpenter vanishes.

Some time later, after another game, the narrator and Seymour are standing in the arena foyer under "a big plaster statue of the Blessed Virgin with the Child in her Arms" (p. 20). The statue has "a circular electric halo" --like the illuminated arena. Realizing that his team lacks the spirit of mercy that would redeem their arena from its fall into division, the narrator notes that "[i]t all fits in" (p. 20). Seymour, too, suspects they are guilty of pride which has condemned Carpenter to exile. "We take a pretty high moral line, don't we," he suggests, " . . . if the position has a defect--I'm not sure it has--it would be self-righteousness, wouldn't it?" (p.

20). In a moment of self-recognition, the narrator agrees that their limited and self-righteous perspective has sentenced the appropriately named Carpenter to be their Christmas martyr.

In "Light Shining Out of Darkness," the narrator's excursion toward the city's centre corresponds with his ascent out of moral darkness. The story unfolds as a drama of initiation as the leader of the Montreal gypsies introduces the narrator to the universal dimensions of the human arena. This, the title suggests, is his light shining out of darkness.

The narrator's pilgrimage to the gypsy's apartment on Chateaubriand ("shining house") leads him through another prison of time. It is "hellishly dark," and the "black cold" of the February night freezes life. A railroad crossing, the "iron curtain of Montreal," "severs the life flow of all the streets" (p. 28). Sometimes an undertaker's hearse is spotted at the end of Tom's street, effectively closing off the block. Climbing out from this landscape, framed by images of blackness and death, the narrator arrives at the third floor of Tom's spiralling staircase (a signal of the Grace he will experience). Entering the apartment, he experiences "a rich, mixed, impression of much pale electric light splashed patch after patch of brilliant colour, high up in the room" (p. 29). As opposed to the narrow vision of the previous story, corresponding

with his "low" geographical position, this impressionistic vision "mixes" and emanates from above. Infused by "rich" sensibility, he enters Tom's "fantastic dream of vanished fleets . . . models of famous sailing vessels of the sixteenth and seventeenth centuries" (p. 30). This display--significantly associated with the Renaissance of imaginative voyaging--suggests to the narrator that past and present can merge into a timeless mosaic. With this revelation, the narrator illuminates this spot of time as part of the eternal human spiral. As he explains: "Sometimes a calm scene like this, a rounded period in the life of the imagination, will rest in one's faculties . . . seeming to have special powers to enlighten and give form to the rest of our lives" (p. 30).

Light gives way to darkness, however, as the narrator leaves the apartment. Reemerging into the "deadly cold," the gypsies, now only "black silhouettes," warn him of the dangerous descent. "What's his last name?" (p. 33), the narrator asks his friend, pausing at the bottom of the spiral. "It's very funny, you know that? I've known him for years. I can't tell you his last name" (p. 33), the friend replies. Illuminated by perpetual oscillation between community and continuum, spiral's edge and spiral centre, these guides of mental travelling remain timeless and nameless. Much later in the year, the narrator states, he returned "alone and unannounced to drop in on Tom and his

wife" and "discovered to my sorrow that they had moved on" (p. 33). Alone, divided, he is deprived of their secular act of communion, at the heart of which is the sacred, spiralling vision of an eternal community.

The narrator's heightened perception of the human mosaic, corresponding to a spiralling ascent, is inverted in "Bicultural Angela" and "Around Theatres." In these stories, the narrator's trek about the flat land below the mountain confronts him with two outcasts who embody the conflicting currents that divide city life.

In "Bicultural Angela," the narrator witnesses Angela Robinson's failed effort to "get all the way across" to French Canada. Her betrayal by her French lover (he leaves her for the Francophone Victorine--the "real thing") suggests the futility of attempting to traverse the city's cultural barriers. The perpetual voyeur, bicultural Angela remains between worlds: she is "as ambivalent as the March weather," but without "any promise of fineness to come." For the narrator, the physical setting reflects not only Angela's limbo, but also the uncertain possibility of social harmony in Quebec.

Set in mid-April, "Around Theatres" examines how the seasonal rites of passage unite the urban community. With the April thaw, movie-going replaces hockey as the city's "chief social cement." As the narrator explains, it is the "driving quality about early spring in Montreal that

arouses actors and cinéphiles equally from hibernation" (p. 49), and sends them circulating around the city's cinemas. The association of movie-going with the April revival is suggestive of a secular liturgy that celebrates the Easter resurrection of Christ.

In this story, it is Gus Delahaye who remains on the fringe of city life. Whereas Angela is condemned to her pariah status, Gus, "an enthusiastic planner of underground theatre movements," who "aimed at eventually doing down films and T.V." (p. 55), inflicts exile on himself. While the narrator accuses him of being "a Jesuitical self-torturing actor," Gus persists in his effort to establish his theatre and free it "from dependence on the dramatic literature of other times and places" (p. 60). Bearing in mind that a Jesuit is one who "keeps the word of promise to our ear, and breaks it to our hope,"[12] we understand the heretical nature of the actor's rebellion. When Gus's theatre fails dismally, the narrator attempts to console him:

> 'Anyway it's a beautiful night," I said, 'there's nothing like April in Montreal.'
> 'So you're one of those saps that lets the weather affect you? Christ, man, the weather isn't good or bad, that's simply the pathetic fallacy, don't you know that? It's all in your emotions, the universe doesn't give a damn about you.' He was very disturbed. 'Besides, God is dead.'
> 'I don't think so.'
> 'What do you know about it, any more than anybody else?' I could have made some answer, but it would have taken a long time. (p. 63)

As Victoria Hale suggests, it is Gus's rejection of the "inherent liturgical quality of the world around him"[13] that condemns him to solitary wandering about theatres. Against this image of human alienation, the narrator reminds us that the Christological drama scores the rhythms of city life.

In the fifth and sixth scenes, "Le Grand Déménagement" and "Looking Down From Above," the narrator's movement toward the foot of the mountain, and then upward to its peak, coincides with his increasing awareness of the patterns that underly experience.

As noted, the outcast status of Angela and Gus suggests the conflicting social forces that disrupt city life. In "Le Grand Déménagement," the moving-day upheaval of May 1 reminds the narrator that all are dispossessed by the passage of time. This annual exile suggests the "evanescence of life"; it is "a ruinous business," he explains, which breaks "so many patterns all at once." His vision of a city "of nomads, eternally condemned to wander up and down Maplewood or St-Urbain" (p. 68), becomes reality when he encounters two of these "wandering Jews." The story's central concern is whether a spirit of common humanity can alleviate the burden of exile.

The narrator's first trial occurs when he meets "an ancient man," who, Sisyphus-like, "apparently meant to drag the weight [of his household effects] unaided across the district to his new home" (p. 73). While the narrator pro-

tests that he's "no Good Samaritan," his offer to transfer the man's belongings in his car suggests the incident when the Good Samaritan rescued the accosted wanderer and "set him on his own beast" (Luke x.33-34). The narrator's good will is retested when he encounters another nameless figure. This man, "a rabbi and a scholar, besides being a property owner" (p. 76), introduces him to the responsibilities of the temporal landlord. This time it is a sink that must be transported for repair. Examining it, the narrator discovers that "[i]t was a bloody battleship of a kitchen sink, divided in halves . . . colossal" (p. 75). "A deep fissure ran down the division between the tubs . . . leakage might certainly occur" (p. 75). The leaking, divided sink thus becomes an emblem for a fallen world, flawed by the corrosive passage of time.[14] Having helped the rabbi, the narrator thinks the incident over until he appears mysteriously at his apartment. When he asks whether the crack is repaired, the rabbi is evasive. "That I can't say" (p. 79), he replies, while urging him to accept two dollars for his service. This time, the rabbi imitates the Good Samaritan: just as he gives the narrator two dollars for his service, so did the Good Samaritan give the innkeeper two denarii on the wanderer's behalf.[15] While the sink's restoration is uncertain, the good will between landlord and tenant affirms that the continuity of brotherhood transforms time from a measure of things lost into the matrix for redemption.

"Looking Down From Above" describes an ascent to spiritual heights that resolves the contradictions of city life below. The narrator recalls two excursions leading to the top of Mount Royal, both prefaced by encounters that suggest a fall into time and decay.

The first pilgrimage, beginning in a downward motion, takes the narrator through an infernal prison of time, paralleling that seen on the way to the hockey arena. The downtown neighbourhood is "murderous." The Eaton's parking lot is "fenced" and "stinking"; "unfinished apartment blocks jut up from the ruins"; and the sloping road "gets little sun," obscured as it is by tomb-like "black marble and grey stone walls" (p. 81). "[F]eelings of mortality and a sense of the passage of time" (p. 82) summon up a grotesque woman, aged and decrepit, who personifies the decay that surrounds him.[16] Recalling the ancient wanderer of the previous story, struggling under his load, she is spotted "dragging her way up University." Despite her dogged appearance, the narrator notes that this woman is "full of life," with "fury in her eyes and extraordinary purpose" (p. 83). While he cannot fathom her reasons for continuing, he understands that the passage of time that has disfigured her (is she really a dwarf, as he states, or shrunken by time?) will someday claim him.

At this point, the narrator's description of his concierge and his wife is his way of telling us that the purpose of his climb is to escape the degeneration that char-

acterizes life around the mountain. Just as the old woman labours to continue under the strain of her age, so does Bourbonnais struggle to salvage a continuity to experience. This is seen in the way he collects newspapers--records of human experience--and creates "scrapbooks of hockey pictures" of "the vanished greats of Le Canadien" (p. 84). The narrator, however, desires to transcend the mutable plane of being that he first associates with the old woman, and then telescopes into the portrait of his own familiars. As he explains: "You can't get too close, learn their names, start talking to them or you become irrecoverably committed" (p. 83). It is Bourbonnais, however, who introduces the narrator to the lovely grounds atop Mount Royal. There, he joins the Bourbonnais family in their picnics, where an abundance of red wine (later combined with bread in the narrator's solitary meal) is suggestive of a natural Eucharist. That Bourbonnais connects profane and sacred reminds us that the narrator searches for similar enlightenment. Thus, when he states that he leaves the mountain because it becomes overcast by shadow, we understand that he has failed to discern the numinous within the natural, the divine within the daily.

The next mountain climb, a few summers later, is characterized by a shift in perspective. Meeting Bourbonnais, the narrator discovers an emaciated man, ravaged by disease. "It was strange," he notes, "to observe the ghost of

his usual self haunting, as it were, this unrecognizable and dwindled body" (p. 93). By seeing the double aspect of Bourbonnais, the purpose of the old woman's climb becomes clear. We think of the old woman's indomitable spirit concealed within her physically ravaged costume when he explains that "[i]n his shaky and hesitant movements, I could trace the sure-footed and energetic activity I was used to in him" (p. 93). With this perception of the indivisibility of mutable and permanent, body and spirit, the narrator concludes his climb to the mountain's peak. There, he states, "I could see the main east-west runway at Dorval twenty miles away to the west, as though it were right under my feet. It looked from where I stood as if you could step in a single stride onto the edge of the runway, or into the next world" (p. 94). This time, looking down from above results in the connection of worldly (the runway) and otherworldly ("the next world"), slope and summit. As Robert Lecker suggests, the narrator becomes "a mediator between down and above, a link between here and hereafter."[17] Thus, it is a "strangely mixed perspective" that blends the polarities of this excursion into an image of the human continuum. At once, he connects the old woman, who awaits her grail-like green light at the top of the rise, to the youthful tennis players on the mountain courts, to Bourbonnais, still "soberly picknicking." "They were all within their rights," the narrator concludes: "Human purpose is inscrutable, but undeniable" (p. 94). His

pilgrimage, then, has earned him the revelation that within the timebound body the spirit is timeless, indomitable, and undeniable. In extension, life around the mountain is perceived in terms of an eternal spiral that begins in the depths of chaos and ascends to the light of the infinite and divine.

As we have been noting, the narrator's first six excursions, culminating with a pilgrimage up the mountain, engender a journey toward redemption, with its revelation of the "next world," timeless and mysterious. In the next six scenes, by contrast, a course down the mountain and around the city's periphery is characterized by a vision of a fallen world, subject to time and decay. That every axial point of the city confronts the narrator with its own "ghosts" and "ghosttowns" suggests an underworld voyage.

We are immediately aware of the narrator's shift in perspective in "One Way North and South." While the way north leads to the paradisal garden in "Looking Down From Above," in this story the way south leads to the "dying district" of centre sud. Here, pastoral becomes purgatory, for the mountainside's Lafontaine Park does not invite ascent, but rather marks the city's southern boundary which "imprisons sixty-three thousand desperately confined lives" (p. 96). Once "cleared by fire and sword," centre sud is now a "death-wound in the life of the neighbourhood"--as bare as an "avenue of ghosts." But "up the hill and across

Sherbrooke, things change . . . it was like climbing out of a pit," and once out of the city's lower reaches "there are no major barriers north" (pp. 106-07). The title, however, reminds us that descent toward centre sud is a one-way trip, and suggests that all subsequent excursions will meet with a similar "dead end."

In "The Village Inside," the narrator's trek to the city's west end confronts him with another "ghosttown." This is the "ancient village inside" suburban Ville St. Laurent, where the "ghostly presence" of ancient farmhouses suggests the passing of a rural lifestyle, "remote from all urban troublings of the heart" (p. 116). One of these farmhouses belongs to Victor Latourelle, and the details of his dispossession assume the proportions of an Adamic myth.

Victor's namesake, Victorine, is the Eve figure of this story, for hers, the narrator maintains, is "the voice of progress." By coercing her father to sell all but the smallest portion of his farmland, she propels her family from pastoral tranquillity into the new age. Recognizing that "sooner or later his home would be swallowed up" (p. 121), Victor initiates his "strategic retreat." He remains, in failing health, on the corner of his land--"a decrepit vestige of the past" (p. 125) that is "ready to fall off the edge into history" (p. 118). The narrator suspects that it will be demolished within a reasonable time, and we are told, "[t]hat's how matters rest" (p. 125).

The narrator, however, is not satisfied to let matters rest, and when he notes that Victorine buys a "split-level" house with the sale money, he alerts us that their world--and his--is irrevocably divided. Thus, neither Victorine nor Victor is victorious: the former has disowned her past; the latter is severed from process. It is with Victor, however, that the narrator's sympathies rest. He imagines how the old man sometimes "looks out of his windows at the asphalt seas surrounding him and sees cattle grazing, his father working in their thick green . . . garden, his uncle Antoine bent in a distant cornfield" (p. 126). This is "[h]allucinatory no doubt, but," he adds, "you can't really blame him" (p. 126). That the narrator concludes his account from Victor's perspective, and in doing so "hallucinates himself, suggests that he, too, mourns the passing of this garden.

"A Green Child" shifts directions from west to east, and from pastoral nostalgia to a modernist wasteland. In this story, we follow Thierry Desautels as he chases a lovely girl with a flashing green scarf through a concrete maze of half-finished structures. As Dennis Duffy suggests, the story allows the narrator to place Thierry's quest for this green child (she is the personification of "lost Nature" and "idealized sexuality," he claims) against his "vision of a timeless hell."[18]

Thierry's pursuit takes him to the apocalyptic sounding "end of the line" at the eastern edge of Montreal,

through the Valley of Shadows (rue Valdombre), and into a "deep pit of shadow"--a symbolic grave. His suspicion that the elusive girl is only an "apparition" is confirmed when, wandering through a spectral labyrinth of "desert monuments," he sees "a figure on a massive concrete slab rising before him" (p. 139). "What it really was," the narrator explains, "was a peculiarly distorted concrete woman" (p. 139). Just as he imagined Victor's farm swallowed by "asphalt seas," so does he now envisage how the life force and its questor are sacrificed upon the "autel" of this concrete wasteland.

In "Starting Again on Sherbrooke Street," the narrator moves to the seven paramount blocks of Sherbrooke Street from Peel to Guy. Despite its museum, art galleries, and antique shops, he discovers that the hollowness he has encountered around the mountain is also discerned here--albeit beneath an elegant veneer. "Now that things are so much changed," the narrator explains, an aura of commercialism is rapidly enveloping the "essential part of Sherbrooke Street." "Forty years ago, or even twenty," he explains, "Sherbrooke Street was impressive in quite a different way . . . " (p. 144). In those days, it evoked a sense of old-world grace, with its "classically dignified enclave of great houses and tall old shade trees, gravelled carriage drives and wrought-iron gates" (p. 144).

The narrator perceives the passing of this genteel lifestyle through his brief encounters with Christopher

Holt--one of Sherbrooke Street's upper crust--who confides in him the details of his marital breakdown. After carelessly leaving his wife, Holt resettles in a luxury apartment; it is a handsome building, according to the narrator, but not "part of the essential Sherbrooke." The embodiment of Holt's spiritless existence, it represents "a retrograde step in urban life-style . . . [for] [w]hat it resembled more than anything . . . was a cell" (p. 151). With descriptives like "concrete slabs," "muddy taupe," "pen," "asphyxiation," and "stuffy," the narrator connects this tomb-like habitat to the wasteland at the eastern reach of Montreal. When Holt states that he has returned to his wife, and is "[t]aking a fresh grip on things, you know, fresh start" (p. 153), the narrator formulates his definition of the contemporary "Sherbrooke Street man." His previous limbo forgotten, Holt is as "untouched" as the monolith he inhabits.

The paralysis of the human spirit seen in "A Green Child" and "Starting Again on Sherbrooke Street" crystallizes into a bleak image of cold war in "Predictions of Ice." Just as Frost gives his version of an ice-age apocalypse in "Fire and Ice,"[19] in this story, as the title suggests, so does Hood's narrator imagine that the shroud of ice covering Montreal's river prefigures the death of the global community.

A dockworkers' strike, the sabotaging of grain shipments to Russia, and the race to ship the wheat "before the

final ice comes" provide the backdrop for the narrator's dockyard excusion. There, the discovery of a beaten Russian sailor challenges his conception of the harbour as the agent of a transglobal community ("It's no accident that the big river has a saint's name," he maintains, "there's something godlike about the rivers" [p. 156]). Reality surfaces when his friend from the flour factory tells him about incidents of "out-and-out sabotage" by local proponents of "political opposition, union opposition, commercial discontent" (p. 165). "You'd think that shipping grain and flour to people would be as popular as could be, in this country," his friend wonders, "but we've had hundreds, literally hundreds of flour sacks slashed open during loading" (p. 165). "How do you figure that?", he asks. "Feeding the hungry, I seem to remember reading something about that somewhere" (p. 165), the narrator replies. This thought alludes to the incident when Jesus resurrected desert places with loaves and fish. Here, however, the absent spirit of humanity transforms the global village into a paralytic wasteland, as intimated by the river's shroud of ice. This is the narrator's dim forecast: "It was extremely cold and the ice seemed to thicken visibly as I stared at it. I watched the Russian freighter out of sight, then turned to go. This cold would not break overnight; the year was over" (p. 166).

Predictions of ice are justified in "The River Behind Things," where two excursions to the frozen Rivière des

Prairies culminate in a final vision of the human condition characterized by desolation and death. In these excursions the structure of the narrator's entire journey around the mountain is recapitulated. That is, the first outing engenders a voyage toward redemption, while the second traces the Purgatorial Way.

The first expedition, on "an afternoon of great splendour," unfolds as an initiation-ritual with the narrator introducing his son to the mysteries of the Spirit. (That this is a journey toward salvation is foreshadowed when the narrator states that his intention is to take his son away from the other children at home, sick with a contagious flu. This is because sickness or death was traditionally brought into the world as a result of the Fall.) A riverside picnic combines elements of Eucharist with baptism, for the narrator states, "I took off his shoes and socks . . . and let him wade out a few feet" (p. 172). The suggestion of the sacramental is reinforced when he lifts his son "onto a big rock" to dry the boy's feet, and then, deciding against this, lets him walk barefoot. That bare feet are associated with the initiate,[20] and the rock is a symbol of the church,[21] alerts us that the narrator introduces his son into the way of the Spirit. Spotting an abandoned dance hall, they play an old jukebox to which the narrator "whirled round and round" "in a solo dance," "actuated by an obscure impulse" (p. 173). This impulse is connected to another illustration of The Way since his

tracing of the circle creates an image of the infinite and immortal.[22] (Note that the Apocryphal Acts of St. John mentions a round dance in which the twelve Apostles circle around Jesus as the centre, who "would have it called a mystery."[23]) The suggestion of initiation is reinforced when the narrator leads his son through these steps ("I took great long strides with his cool bare feet pressed against mine" [p. 174]), and with this, into the nature of cyclical time or continuity. As we have observed, the first dance to time seen in the hockey arena concludes with a fall into divison and chaos. In contrast, this dance in unison ends with a timeless covenant of love: "The last quarter fell into the coin box and there was silence. Then, 'I love you, Dad.' 'And I love you'" (p. 174).

The second, solitary excursion takes the collection full circle to Christmas Day. As opposed to the previous light-hearted music, the narrator begins this trip with the noise of his son's war-toy ringing in his ears. (The infernal nature of this journey is foreshadowed by this association of the Christmas present with a world characterized by violence and chaos.) When he arrives at the park it is desolate and shrouded in a spectral "misty pall," and he states, he "couldn't recreate the feeling of our earlier visit" (p. 175). Their "paths undiscoverable," this time he adopts initiate status, noticing a "few black footprints . . . here and there in the wet snow covering the park" (p. 175). These footprints, emblematic of "the form im-

pressed on the universe by the presence or passage of a deity . . . as a guide to the follower or devotee,"[24] lead the narrator to the river behind things. There, a "solitary black figure," wrapped in a ghostly swirl of greying mist, silently suggests the universal path of humanity:

> He held a long black pole with which he jabbed repeatedly at the ice. . . . A breeze stirred . . . wrapping swirls of vapor around the lonely black figure; all at once the scene composed itself into meaning. Everything in my range of vision was softened or obscured by mist except those agitated thin black limbs. I raised my eyes to the source of the river, several miles westwards where the lake contracts. Shore, water, air were all enveloped and changed, the city nonexistent. Far off northwest, the high hills rose ghostly from the melting ice and snow. (p. 175; emphasis added)

The narrator's final view is in sharp opposition to the "richly mixed perspective" of "Looking Down From Above" that joins earth and heaven, mortal and immortal. Here, looking up from below, the mountain itself becomes a spectral shadow, leaving only this desolate figure (a Dance of Death figure, according to Hood[25]), fishing for sustenance against the season's freeze. That the collection's final image combines fishing, a frozen lake, and a ghostly, almost imperceptible mountain suggests that the pilgrim's way around the mountain is governed by time, decay, and desolation. And while the Purgatorial Way is briefly softened by a glimpse into the eternal, it, too, disappears with a sense of "fallings from us, vanishings."[26]

CHAPTER THREE

ART AND LOVE, SCRIPTURE AND SACRAMENT IN THE FRUIT MAN, THE MEAT MAN & THE MANAGER

As noted in Chapter Two, Around the Mountain is arranged according to the presence and absence of a synthetic mode of vision that joins locale and universe, timely and timeless, daily and divine. This chapter examines how The Fruit Man, the Meat Man & the Manager shifts the emphasis from a perceptual form of communion to the communion that is associated with communication, and on a broader level, with community. Guided by its epigraph, this collection proposes that "Human art and love are models of immortality." In an interview with J. R. (Tim) Struthers, Hood points to the unifying principles of this collection. Commenting upon the epigraph, he states that " . . . the three . . . highest forms of human activity are religious practice ending in worship, the height of human art, and human love."[1] By this, Hood suggests that art and love--forms of communication that unify the human body--allow us to discover the totality associated with communion within the

fabric of society. This collection's thesis, therefore, is that these linking agents that establish a chain of brotherhood fulfill the same function as communion with the Eternal. In terms of "human art," the collection shows how narratives synthesize diverse times, places, and perspectives into a coherent design. By creating an understanding of a universal community, these narratives become models of the all-encompassing Logos and its scripture. In terms of "human love," participation in community is the daily sacrament that makes this unity apparent on an immediate level. Subsequently, protagonists who transmit the value of brotherhood, or widen its contexts, assume the proportions of apostles or "saints." Conversely, those who abuse communication to generate discord are the collection's false apostles or "sinners." Similarly, protagonists whose daily actions seal a bond of common humanity are portrayed as "Hosts." These are the collection's "meat-men," the name itself underscoring the sacramental value of the fraternity they offer. Accordingly, the "solitaries" who refuse their offer of fraternity are failed communicants. The collection's central question, therefore, is whether characters strengthen the bonds of community through art and love--scripture and sacrament. With these synthetic media, the timeless unity associated with sacred communion is experienced in the course of daily existence.

While the epigraph defines the first three stories as a "deliberately-related triptych,"[2] this chapter will dem-

onstrate that the entire collection is triadically arranged. Devoted to fifteen probationers for communion, five triads are sequenced according to the fulfillment, neglect, and corruption of human art and love by models of "saints," "solitaries," and "sinners."

The twelve stories following the opening triptych are divided into two sets of triads. The second and third triads begin as "saints" establish the secular counterparts of communion. This is seen as Brother André of "Brother André, Père Lamarche and My Grandmother, Eugenie Blagdon," and Menahem Luboshutz of "The Holy Man" inspire their community that the continuum of humanity that comes with man's devotion to others parallels the immortality sought through devotion to his Host. In addition, the narrators of these stories create a "gospel"--literally "good news"[3]--that shares the redemptive actions they have witnessed with a universal narrative community. In the central stories, "The Good Tenor Man" and "One Owner Low Mileage," "solitaries" refuse communion with their profane Hosts. Just as Hannon severs his friendship with the neighbourhood delicatessen-owner, so does Mrs. Kingsland neglect her husband. Both triads conclude as "sinners" portray and perpetuate social collapse. In "Places I've Never Been," a terrorist's propaganda causes violence and oppression. At the conclusion of his Passion--a canoe trip to the wilderness --this false apostle discovers that he "can walk on water"

only with the support of the community he has destroyed. In "Harley Talking," Harley only talks about human downfall, having neither the compassion, nor the will to alleviate it. Like the terrorist, he sustains a fallen world characterized by chaos and ruin. In addition, the "experimental"[4] nature of these stories serves to technically demonstrate the consequences of abusing communication. Just as the terrorist and Harley destroy social cohesion, so is their discourse fragmented and discontinuous.

As noted, the second and third triads begin with the fulfillment of art and love--aesthetic and social communion. On one hand, the "saints," Brother André and the "holy man," Menahem Luboshutz, advise their followers that by enforcing a spirit of common humanity, they may discover the unity associated with communion within themselves. On the other hand, the narrators of these stories establish the aesthetic counterpart of communion. By connecting diverse places, times, and perspectives, they demonstrate that the imagination may discover the wholeness of the universe, and with this, of its Creator. In contrast, the final triads open as "sinners" provoke social and spiritual collapse by corrupting authentic communication. In "The Dog Explosion," introducing the fourth triad, Tom and Connie Fuess are two "con artists," whose satire on humanitarian causes provokes a "communications breakdown." Just as this couple distorts the secular word, the Archbishop of

"Cura Pastoralis," opening the fifth triad, deflates the sacred. Failing to convince a young priest of the value of his calling, he disfigures both their spirits.

As in the central stories of the second and third triads, moral apathy prevails in "Paradise Retained?" and "The Fruit Man, the Meat Man & the Manager." In "Paradise Retained?", Lassiter, who epitomizes "the psychology of a solitary," envisages Terre des Hommes--a model of global unity--as a "dying Leviathan." Rather than participate in community, thus reviving this "World of Men," he inhabits an emotional and spiritual vacuum. In "The Fruit Man, the Meat Man & the Manager," three grocery partners--a profane Trinity[5]--become the "solitaries" when they are forced out of commission by their lack of faithful customers. By refusing communion with their profane Hosts, these clients, like Lassiter, ignore the presence of human, and indirectly, Divine Grace.

Whereas the second and third triads conclude with the corruption of authentic communication, the final stories of these triads are divided in their outcome. In "The Singapore Hotel," concluding the fourth triad, Lew Cutter is the "sinner" who corrupts commercial transactions--another form of dialogue. Exploiting the accounts entrusted to him, he creates a system of false credit. The twenty-seven safety boxes in his charge, alluding to the combined number of books in the Old and New Testaments, underscore the sacra-

mental value of trustworthy commerce he defiles. In the final story, "Whos Paying for this Call" [sic], the poet who plagiarizes his way to fame, by contrast, "pays" for the abuse of his medium. Forced to accept the collect "call" of a dying devotee who requests some healing words, this "sinner" learns the price of his deception.

As throughout The Fruit Man, the Meat Man & the Manager, the final emphasis is upon the sacramental value of communication. "krishna and christ probably same word [sic]" (p. 207), the collection concludes. While the poet has corrupted the word, its function, he discovers, is to transmit the universal value of faith, love, and truth. These, the collection proposes, are the synthesizing elements of community--and communion. Thus, fifteen stories --the introductory triptych plus twelve more--present the opposing paths of "saints," "solitaries," and "sinners." These models and anti-models of "human art and love" illuminate the way toward a community governed by authentic and life-enhancing forms of commmunication--the daily sacraments and their scripture that seal salvation.

It is not gratuitous that Hood titles this collection after three grocery partners who, in their perseverance to remain united despite failing loyalty, become the profane counterpart of the Trinity. The collection's message, therefore, is that just as God manifests Himself to men through the Incarnation of His Word, so do they, by repro-

ducing His spirit of unity, affirm that there is a "permanent hold of God in man's very being."[6]

The opening stories, a "deliberately-related triptych," as the epigraph states, explore three visions of "heaven": the first in tranquil Williamstown; the second in devotion to art, love, and worldly success; and the third in romantic love. Introducing the hypothesis of the collection, these stories attempt to determine how Paradise can be realized on earth with others--whether, in fact, "human art and love" are "models of immortality."

"Getting to Williamstown" examines the circumstances surrounding Henry Fessenden's dying vision of pastoral Williamstown. That the idyllic Williamstown has become the hallucination of a dying man suggests that his idea of earthly perfection, like Paradise, has been lost. This story's central question, therefore, is whether this, perforce, is the "terminal" condition of Fessenden's life that has prevented him from "getting to Williamstown."

In stream-of-consciousness flashback, Fessenden's imagination transports him from his present hospital room back to 1934, then forward through the fifteen years of travelling through Williamstown. These fifteen years measure Fessenden's spiritual "progress" that allows him, through a series of profane sacraments, to connect daily with Divine. (In Christian symbology, fifteen is the number associated with progress as it is the combined number

of cardinal and derived virtues. Jacob's ladder, joining earth and heaven, man and God, therefore, has fifteen rungs.[7]) During these pilgrimages, Fessenden assumes the role of spiritual "Father"; he teaches his children "what the highway signs meant, a cross" (p. 10; emphasis added). Together with the proprietor of the general store--his profane "Host" who "believes he knows him"--Fessenden initiates his children into the mystery of the Spirit. As the grocery owner prepares their picnics--biblical suppers prepared for the redeemed--Fessenden directs his children to a gas pump that fills with "clean brilliant red fluid." The red liquid (the sacramental wine) and the meat from the proprietor (a facsimile wafer) are the complementary emblems of their Eucharist. (In Chapter One, we noted how the natural Eucharist in "Flying a Red Kite" similarly engenders a daily bond with the sacred.)

Capitulating to his family's materialism, Fessenden gives up his dream of moving to Williamstown, and remains in fashionable Town of Mount Royal. But just as Fessenden forsakes his "Father" in Williamstown, so is he deserted by his children upon the death of his wife. Their hospital visits return Fessenden to the present: his son bullies him to finance his business; his daughter quarrels over her share of his will. Only approaching death is Fessenden's generosity returned. In his final hallucination, he imagines that the orderlies surrounding his bed form a death-

cortege. With their assistance, he is finally "getting to Williamstown": "Being carried along the top of the hill . . . as these six bear me kindly up the aisle" (p. 21).

"Many a green isle needs must be / in the deep wide sea of misery," states the epigraph. Echoing the final word of the story, it is an ironic rebuke upon Fessenden's apathy that makes the funeral "aisle" his only recourse to his Edenic "island of green." Kent Thompson comments that Fessenden "has given up his Paradise for the sake of his family--surely a very Christian thing to do, for he has forsaken his heaven for the love of others."[8] While Thompson argues that Fessenden's love of family and his vision of heaven are incompatible, the collection proposes that the unity engendered by human love transforms this world into an earthly Paradise. It is Fesssenden's failure to convince his family this is so, therefore, that loses him his heaven on earth. Hood disclaims Thompson's "Paradise Lost" interpretation when he states, "I think of the heavenly city as existing now, and of the earthly and the heavenly cities as really interpenetrative all the time."[9] Although Fessenden sees this model of immortality in peaceful Williamstown, his failure to communicate his vision renders it a dying dream.

In "The Tolstoy Pitch," a novel, or "human art" stands between Frank Pastore, a writer-turned-ascetic, and his redemption, or "immortality." As throughout the collection,

this story emphasizes that communion with the Eternal is prefigured by unions consummated with others. The story's central concern, therefore, is whether Pastore, a "closed-mouth writer," like Fessenden, will choose the solitary's course of silence. In doing so, he would abandon his community and the secular communion that seals salvation.

As does "Getting to Williamstown," "The Tolstoy Pitch" focuses upon a moral dilemma. On one hand, Frank may accept his agent's proposal to "come on with the Tolstoy pitch." This term refers to the advertising strategy whereby Frank, using his prestigious reputation, would promote a movie before its release by styling its script into a novel. On the other hand, he may reject the deal and retain his artistic pride. His pride, however, would only aggravate his peculiar predicament. As Frank explains, he feels himself approaching the "invisible" lifestyle of the pseudo-saint:

> The trouble is patent, obvious, what we have is the classical first stage of the religious life, the gradual detachment from sense. I love my friends, I love my wife, I love God, but things are beginning to melt on me and run off the table. What am I going to do if they go altogether? Who ever heard of a writer in this fix? (pp. 30-31)

The writer-turned-ascetic in question is, of course, Tolstoy; moreover, the consequences of Frank's withdrawal are found in the deterioration of Tolstoy's writing and his

marriage.[10] Frank, however, fears this outcome. "A writer cares about the world and the flesh, by definition. He must. What happens when that goes?", he protests (p. 30). "A Serious Call to a Devout and Holy Life. No, no spare me that, for Christ's sake" (p. 30). His words ring truer than he realizes, for only by devoting himself to the world--his wife, his friends, and his novel--will Frank be acting for "Christ's sake." In Trusting the Tale Hood proposes that, in the manner of a "Tolstoy Pitch," the transmission of The Word depends upon selling a valuable reputation:

> The two guarantees of actuality are the Divine signature, and Holy Scripture issuing in public worship by means of a sacramental system, not a system of symbols but of sacraments: the Real Presence. You have to get the word to the outlets to put the goods across. Selling is strange . . . human. It is more than human; it is divine.[11]

Although Frank's decision to write the novel (it sounds oddly like a parable to him) will seemingly return him to the world, its title suggests otherwise. That "How Much Land Does a Man Require" is, in fact, a Tolstoy parable,[12] and moreover, one written in his ascetic period, alerts us that Frank may revert to seclusion. Nonetheless, Frank chooses to write secular tales for a secular audience. Tolstoy, by contrast, denounced worldly concerns, particularly his literary and marital life. These, he be-

lieved, were the pitfalls of the prechurch Christianity he espoused. Hood, however, contends that worship finds its profane model in "human art and love." As we have been noting, these, Hood believes, are the media that join man to others, just as sacred communion joins him to his Host. Thus, only by abandoning the Tolstoy life and its world-rejection for the "Tolstoy pitch" that promotes the word amongst men can Frank find his authentic mode of devotion. With this, then, he may become a true apostle--a "shepherd of souls" as his surname suggests.[13]

In "A Solitary Ewe," the abuse of communication as a tool for deception transforms one man's idea of romantic love into a vision of chaos and hate. The plot unfolds the betrayal of Peter, a false apostle as his name suggests. Manipulating the language barrier, he lures away Janine--a Francophone like himself--from his Anglophone friend, Charles.

The story opens as Peter and Charles, "old valued friends," both media-men for the C.B.C., lunch together at their regular restaurant, Le Normand. As they share a bottle of wine and "break bread," their unconsecrated mass is presided over by a liturgy of double-talk and prejudicial stereotypes. When discussion turns to Charles's romantic interest, Janine, a co-worker at the C.B.C., Peter's interest is aroused. Under the pretense of offering some advice on courtship, he requests a description of the girl.

Charles complies with a stereotype--another form of misrepresentation. The lunch is finalized with Peter's recommendation that a skating date is "an excellent move," and we soon discover for whom.

"A curious Romeo-and-Juliet relationship" develops on the skating rink. Sensing that he and Janine are an unlikely combination, Charles notes that they are not "exactly the classic pairs position" (p. 49). Here, however, double-talk is the benign vocabulary of romance. The sexual innuendo behind Janine's statement that it is her first time skating reminds Charles of "the Queneau novel and [he] relished his surge of mirth" (p. 49). Queneau's distinction for humourous "language games"[14] is contrasted to its malignant use by Peter--suspiciously spotted skating "at a sickening pace . . . going like hell" (p. 50). (Hood's use of the French novelist Queneau is of particular interest. Queneau's aim "is to make communication easier, more natural, more real,"[15] and, in his own words, "to bring the French language near to the language of men."[16] This highlights the collection's emphasis upon authentic communication as the agent of communion--secular and sacred.) Peter invites the pair to the Gourmet Restaurant which he maps out: "Just up the hill. This park is just on the border you know. This is French, that's Jewish, and there's an Orthodox temple on the corner" (p. 52). An expert on cultural barriers, he manipulates them toward onerous ends, as

discussion of his bilingual network program reveals. In this project, Peter reverses the work of his namesake, St. Peter, for rather than make the word accessible, he insists there will be no translations. Neither are there translations amongst this triangle as Peter draws Janine to him through their common language, excluding Charles in the process. Peter's manoeuvre succeeds as Janine offers to join the project after quitting her job, significantly as a translator in International Service.

The story comes full circle as Charles finds Janine and Peter, "heads together" (like Janus, the two-headed god of discord, after whom their project is named) at Le Normand. The restaurant is now revealed as the appropriately-named setting for a closed society from which Charles, the Anglophone, is excommunicated. "Lies," he thinks, " . . . lies all around us. . . . I'll fight . . . this time I'll fight, this time I want my rights, I'll fight, I'll fight" (p. 54). Thus, "inter-familial relations" finally "reach the point of violence," with Charles determined to defend his rights to love. On one hand, by fighting the communication barrier that has stolen Janine from him, he may regain his "ewe"--his "most precious possession."[17] On the other, by retaliating with the same treachery, he may become a "solitary ewe"--a lost member of the Christian flock like the media-manipulators, Peter and Janine. The title, then, reflects the dual nature of language--used to sever or unite.

The central panel of this triptych, describing Pastore's rededication to, and synthesis of, human art, love, and worship, stands in relief against the solitary courses of Fessenden and Charles: the former by choice, the latter through coercion. Each story concerns a choice and a sacrifice. Fessenden gives up his vision of heaven to be a good father; Pastore abandons the Tolstoy life for the Tolstoy pitch; and Charles may substitute his pursuit for love with revenge. Each panel presents a fraudulent role that confounds the transmission of the virtuous and authentic. Fessenden is not the good father he believes he is, since his material generosity leaves his children morally bankrupt. Pastore does not sell out the true and good, but rather buys in to its conveyance within the world of men. And Charles learns that he is surrounded by cultural discord which, through his own stereotyping, he has helped to propagate. Thus, "human art and love" are sequentially neglected, fulfilled, and corrupted. Fessenden fails to transmit his vision that human love--the counterpart of Divine love--may transform this world into an earthly Paradise. Charles condemns language as the agent of deceit in a vision of hell. Pastore, by contrast, commits himself to the writing of a novel, and in so doing, may discover the spirit of communion that lies within the community of man.

In "Brother André, Père Lamarche and My Grandmother, Eugenie Blagdon," opening the second triad, Brother André

and the narrator of this account show how "human art and love" are indeed "models of immortality." In this story, sacrament--actions confirming brotherhood--and scripture--narratives that widen the contexts of community over space and time--transform the totality conferred by communion into a property of daily life.

Blending documentary and imagination, the narrator re-creates the visit of Brother André (an authentic historical figure whose sainthood is now confirmed) to the French Canadian community of Toronto in 1910. He has seen Brother André only once, and at that, in 1937, the last year of the religious leader's life. "1845-1937," the narrator explains, "[Brother André's birth and death dates] exactly circumscribe a simpler age than our own, when kinds of belief and devotion were possible that are no longer possible" (p. 57). This expression of discontinuity, coupled with a loss of faith, implicitly points to a Fall into time, and with this, away from original unity. This, however, is revealed as an ironic stance as the narrator's commitment to getting "the impression down accurately for the record" (p. 58) compels him to connect polarities of space, time, and perspective. In doing so, he composes a "secular scripture" which, as Northrop Frye explains, delivers "a single integrated vision of the world, parallel to the Christian and biblical vision."[18]

Relying on family folklore, the narrator describes how his grandmother, Eugenie Blagdon, speaking for her com-

munity (as he does now), solicited the aid of Brother André to "rescue their sister," Rejeanne Moore, from her lapse of faith. Complying with her request, the thaumaturge entered Rejeanne's house, where she has secluded herself, heard her confession, and returned the penitent to her community. This, the narrator informs us, is an extended "family" where "everybody . . . knew everybody else and minded their affairs" (p. 65).

In terms of "human love," therefore, a community's regard for its members results in the restoration of Mrs. Moore to her home in God, and in men. This action exemplifies the collection's thesis in that a community's affirmation of unity allows it to experience the totality associated with communion within itself. In terms of "human art," Mrs. Moore's passage from isolation to community, doubt to faith, is paralleled by the narrative action. By returning back to a "simpler age," the narrator confirms the possibility of fusing past into present, and in extension, community into continuum. In this manner, the narrator's resurrection of community mythology "for the record" results in an act of aesthetic communion as he joins himself, the reader, and the saint in a timeless article of faith. By rehearsing cultural forms, the narrator fulfills "the story-teller's function, which," as Hood explains, "is that of giving assurance to his readers or hearers of the persistence of the inner values of their culture."[19]

Just as the narrator's account illustrates the power of art to unify experience, so does Hood's blend of fact and imagination reflect his belief that this synthesis is founded upon a Trinitarian concept of unity. While critics respond to this story's historical appeal (they assign the narrator's recording impulse to Hood's "documentary zeal"[20]), Hood suggests a more profound level of meaning when he states that he is writing "documentary fantasy." As Hood explains, he blends "fact and fiction" "to give an exact account, in the most precise and credible detail available, of something that is purely imaginary."[21] And, he adds, his material is "'[i]maginary' in the sense of 'envisioned' or 'made into art.'"[22] For Hood, then, documentary is not an end in itself; rather, it permits an aesthetic of worship that discerns the divine in the daily, the History of God in the documents of mankind. Thus, when the narrator creates an image of a man who is surrounded by "some numinous envelope greater than life" (p. 71), he does not depend exclusively upon verifiable facts. Instead, he combines documentary and fantasy--"the facts, and the facts transformed by the image-making power"[23]--to deliver the noumenal within the natural. This is possible, Hood believes, because " . . . [t]he inner truth of the incarnation implies that we are now able to contemplate pure being <u>within</u> the world, <u>inside</u> ourselves."[24]

On a final level, the account participates in a textual community. Similarities in plot suggest that this story

is in reaction to the nihilistic tenor of E. M. Forster's A Passage to India.[25] In that novel, Mrs. Moore's passage from community, to isolation, and finally, to death, reflects Forster's Eastern-influenced belief that material being is by nature irrational and insignificant.[26] In contrast, Hood maintains that we can converse with this world, and in doing so, with its Creator. Challenging Eastern metaphysics which, he believes, "dispense with this world," he argues that " . . . the universe does make sense, and is intelligible because profound divine intelligibility pervades it and a profound divine love pervades it."[27] To dramatize his position, Hood inverts the "passage" in A Passage to India in the following manner. In Forster's novel, Mrs. Moore enters the Marabar caves, whose empty echoes, she decides, represent the hollowness of her life and the Christian ethos that maintained it. With this, she withdraws from society, and soon after, dies. In "Brother," conversely, Mrs. Moore emerges from seclusion when she hears her community, together with their spiritual director, affirming their coherent purpose and design.

As opposed to Mrs. Moore's reunion with secular and sacred societies, in "The Good Tenor Man," Hannon is the solitary who rejects communion with his profane and sacred hosts. "[A] man of immoderate attachment to habit and routine," he wishes to preserve himself from the "pain and inconvenience" a change in lifestyle entails. His penance,

therefore, is by rote: "He had become attached to his Saturday afternoon recital, his customary faults . . . and he didn't care to struggle with them or rethink them, or try something new in the line of petty vice. At a certain stage of life a new vice is as unthinkable as a new virtue --too damn much trouble" (p. 72).

The consequences of Hannon's moral apathy are revealed through his relationship with Saul Rasher, owner of the neighbourhood delicatessen. When Rasher's wife dies, Hannon, whose "sanity depends on a delicate balance of the processes of change, and their retardation" (p. 73), ends their friendship. Rather than seal the immortality of his spirit through communion with his "Host," he watches for "signs" of resurrection. Although he knows that "summer is nigh" when the mountain's warning beacon is obscured by thickening foliage, he ignores their apocalyptic message. The allusion is to Luke xxi.29-36 that instructs the following. "Behold the fig tree, and all the trees; when they now shoot forth, ye see and know of yourselves that summer is now nigh at hand. . . . So likewise ye, when ye see these things come to pass, know ye that the kingdom of God is nigh at hand. . . . Watch ye therefore, and pray always, that ye may be accounted worthy to escape all these things that shall come to pass, and to stand before the Son of Man." The criteria for salvation that Hannon defers are related in subsequent "parables of readiness." For exam-

ple: "Who then is a faithful servant, whom his lord hath made him ruler over his household, to give them meat in due season? . . . Blessed is that servant whom his lord shall find him so doing" (Matthew xxiv.45-46; 30).

This invocation that moral action in this life earns redemption in the next resonates throughout "The Good Tenor Man," and alerts us to the title's double meaning. The "tenor" Hannon wishes to maintain, in the sense of "holding on an uninterrupted course,"[28] denies moral growth, just as it does physical decline. Rasher, by contrast, is a good tenor man. Like the faithful servant of the parable who "offers meat in due season," this "meat man" is committed to the mutable and fleshly--the "tenor" of mortal existence. (The association of the name "Rasher" with measurement--it is from the German "rashen," meaning "to cut"--underscores his awareness of death.[29]) At the same time, Rasher's "offering of meat" carries overtones of the sacramental. Thus, as the parable suggests, in Rasher's devotion to others and measureless generosity, he embodies the timeless way of the Spirit. Through his music--he plays tenor saxophone--he conveys his model of immortality. This "good tenor man" orchestrates the mutable chord upon the permanent resonation of the immortal Spirit. It is this harmonic of temporal and timeless, profane and sacred, that pursues Hannon, who, hearing only the former, will not synthesize the two. Thus, "[m]usic from two saxophones pursues him, one louder than the next" (p. 87).

The progression of this triad is from Mrs. Moore's acceptance of community and communion to Hannon's rejection of his profane and sacred hosts. It concludes with "Places I've Never Been" as a terrorist's propaganda causes social collapse. Throughout the collection, "human art and love" are shown to be the linking agents of community that allow it to experience the unity associated with communion within itself. On one hand, human love is the "sacrament" that strengthens the bonds of community; on the other, human art is the "scripture" that widens the contexts of humanity across space and time. In both respects, the act of connecting the human network into a coherent design is the means of discovering the unity of its Creator. In contrast, "Places I've Never Been" portrays the social and aesthetic discontinuity that occurs when these synthetic media are disrupted.

Concerning the propaganda and violence generated by a Québécois terrorist, this story is a study in psychological and narrative collapse. This is manifested respectively in the unstable shifts from third to first person, and in the three disjointed episodes related in fragmented stream-of-consciousness. This discontinuity is more than what critics attribute to an experiment in style.[30] Its purpose is to technically demonstrate how the narrator's use of propaganda ("Solidarité révolutionnaire, students and workers, Black action, Impérialisme anglophone" [p. 99]) to destroy

social cohesion, deprives him, perhaps retributively, of narrative cohesion.

To escape moral responsibility for the chaos he has provoked, the narrator disappears physically--he leaves for the wilderness on a canoe trip--and narratively. He dissociates himself from his actions through anonymity, third-person narration, and the title itself: "Places I've Never Been" (emphasis added). But just as he suffers the consequences of his moral neglect in the harshness of his self-exile--a parody of the Passion--so does he exile himself from the narrative power to coherently structure his experience. While his pride has urged him to be, with Biblical undertones, "the first one to throw a rock" (p. 99), he discovers at the story's conclusion that his strength lies in the society he has destroyed. (The allusion is to John viii.7, in which Jesus delivers his lesson on pride and punishment, saying, "He that is without sin amongst you, let him cast a stone. . . . ") "You're useless alone," the terrorist decides, "I can walk on water all right . . . if it's frozen" (p. 101). This acknowledgment comes too late for this false apostle. He has abused The Word to generate violence, knows it, and fears he will be left stranded after the lake's freeze (" . . . who'll come and get me after the freeze?", he wonders [p. 101]). His thoughts allude to the incident when Jesus, after multiplying the loaves and fish, left his apostles to row across the Sea of Galilee.

He saw them there in the early morning (like the narrator who embarks predawn) rowing in distress, and went to their assistance walking on water. Whether the narrator is, or will become, worthy of similar salvation is ambiguous. "[F]ollow follow fall away follow way," ends the account (p. 101). This suggests that his promotion of a violent, fallen world, ever "falling away" from Grace ("follow follow fall"), may be exchanged for the "following" of the true "way" of mercy, peace, and truth. Personal and social cohesion is provisory, however, to authentication of the absent signature--his name--and the false signature--the title.

(John Orange, in categorizing Hood's stories of "the obviously experimental kind," cites as his examples "'Harley Talking,' 'Whos Paying for this Call' [sic], 'Places I've Never Been,' and perhaps 'Three Halves of a House.'"[31] The "experimental style" that Orange observes serves a thematic purpose. In all of these stories, this form is the device used by Hood to parody literary modes ["Three Halves of a House"] and forms of speech [the three first-person narratives from this collection]). As we have been noting, the unifying principle of The Fruit Man, the Meat Man & the Manager is that "human art and love"--synthetic media that establish a continuity to experience--are counterparts of sacred communion. Accordingly, the "experimental" or, rather, discontinous, style that Orange notes

in the stories of this collection is Hood's technique to reproduce the fall from unity that occurs when communication is abused to generate chaos and discord. Thus, in "Harley Talking," Harley's malignant discourse on a cycle of downfall is manifested in the circular pattern of his speech. Similarly, the narrator of "Places I've Never Been," whose propaganda destroys social cohesion, is deprived of coherent expression. In "Whos Paying for this Call," a poet who plagiarizes his way to fame is parodied as his unpunctuated prose--similarly subverting the felicity of the written word--defies comprehension. As noted in Chapter One, Flying a Red Kite, Hood's first major publication, is his introduction to the revisionary reading of Romanticism that informs his oeuvre. As such, the opening section of that collection is Hood's "Old Testament." It illustrates how Wordsworthian "spots of time" Romanticism tends to erase the manifest in an excursion out of time. Conversely, the second section of Flying a Red Kite is Hood's "New Testament." It grounds traditional Romanticism upon the Trinitarian conviction that a meaningful unity may be discerned within experience by cataloguing the observable. Subsequently, the "experimental," or rather, otherworldly, style and content of "Three Halves of a House"--also seen in "Fallings from Us, Vanishings" and "O Happy Melodist!"--parodies this Romantic tendency to dissolve physical reality in an excursion out of time.)

The third triad repeats the progression of the second as "human art and love"--scripture and sacrament--are sequentially fulfilled, neglected, and corrupted by "saints," "solitaries," and "sinners." The confirmation of brotherhood in "Brother André" is repeated in "The Holy Man" as a neighbourhood humanitarian transforms his community into a place of worship--of man for others and for their Creator. As in "Brother André," too, communion finds its aesthetic counterpart as the narrator of "The Holy Man" similarly connects diverse factors of experience into a coherent framework. Hannon's "tenor" of emotional apathy, culminating in the rejection of his profane "Host," finds its counterpart in "One Owner Low Mileage" as Mary Kingsland refuses to consummate the sacramental union between husband and wife. The terrorist's slogans of discord, promoting a cycle of moral, narrative, and social collapse, are matched in "Harley Talking" as Harley's documentary of vice perpetuates an "addiction" to ruin.

"The Holy Man" opens the third triad by affirming the synthesizing power of art and love to recreate in the community the spirit of communion associated with the Kingdom of God. In terms of "human love," or social communion, a parable-teller unites the Jewish community of Montreal through his message of fraternity. Unlike the terrorist of "Places I've Never Been," the "holy man," Menahem Luboshutz, is a genuine "apostle" who spreads the word of

brotherhood. On one occasion, he repeats the message of the most famous parable-teller:

> I say to you this: we are all brothers and sisters. None dares break the bond that unites us. The man who leaves his friends to make his way in a world of strangers will sicken, will disappoint his wife, will perhaps die alone. Preserve your bonds, love them. Feed your brother and he will clothe you and love you. (p. 115)

In terms of "human art," or aesthetic communion, the story is structured as a parable on a parable. Paralleling the holy man's invocation to solidarity, the narrator shows how he is able to connect poles of experience into a coherent network by identifying the common values that unite us. Whereas the narrator of "Brother André" doubts the validity of his account (he suspects that its affirmation of faith is incompatible with contemporary values), this narrator calls his own perspective into question. "As I'm not a Jew, how can I tell this story . . . " (p. 102), he begins. This, however, is revealed as an ironic stance when he proceeds to cross barriers of language, culture, and religion. The result is an account testifying that humanity speaks a universal language--or should. Like "Brother André," then, this story develops upon a technique of deflation. That is, the narrator's initial premise that he cannot relate his tale--cannot identify an "intelligible and meaningful unity"[32] underlying experience--is self-con-

sciously subverted through the chain of connections that evolves through the story.

The narrator's levelling of language as the medium of brotherhood is to be contrasted to the terrorist's propaganda and subsequent fall from unity--aesthetic, psychological, and spiritual--in "Places I've Never Been." In that story, the narrator's disruption of social cohesion is paralleled by his loss of narrative cohesion. In contrast, this narrator's integration of community ("Maybe I'm sticking my nose in where I don't belong . . . and yet I feel like I belong" [p. 102]) and religion ("I guess the penitential intention is the main thing . . . " [p. 104]) allows him to coherently structure his experience. In the same respect, the terrorist's aggravation of the French/English language conflict is manifested in his loss of an authentic voice. Conversely, this narrator's dialogue between cultures, languages, and religions earns him aesthetic credibility. We believe that he can "tell his story" when we note his frequent use of Yiddish words and the way he mixes standard English with the idiosyncratic syntax and inflection of the Jewish community.

In this story, as in "Brother André," the integration of community leads to its location within a universal continuum. The first page of "The Holy Man" (p. 102), reprinted here in full, is a deliberate and ordered representation of how the connection of opposites within the locale

promotes the fusion of universal polarities. In the first paragraph, the narrator's synthetic activity takes the form of a mental excursion; in the second, he corroborates his vision of unity with physical fact on a bicycle ride through his neigbourhood. Seen in religious terms, by joining diverse parts of his community, the narrator discovers a prelapsarian sense of unity within this world.

"As I'm not a Jew, how can I tell this story, current on Esplanade and Jeanne Mance and even as far west as De Vimy?" (p. 102). On one hand, the narrator doubts that the narrative imagination can transcend private experience; on the other, he identifies the parameters of the Jewish community and connects its parts. This is followed with the narrator's assertion of his own position in the neighbourhood. "Maybe I'm sticking my nose in where I don't belong; everybody else along the street is very orthodox, and yet I feel like I belong" (p. 102). The key word here is "orthodox." This is because the narrator's ability to make connections depends upon his identification of the shared formal, or "orthodox," patterns that structure his community. Travelling upward, an expanding perspective joins synagogue, to Catholic school, to church. "There's an orthodox synagogue heavily attended, on the corner three houses up, and then going up the hill there's Saint Raphael's parish school playground . . . and on the brow of the hill the parish church" (p. 102). With these associations, the nar-

rator inverts his initial stance as he will summarily join parts of the community into an integral unit. "So we have the synagogue and the parish church joined by a children's playground, which is innocent and good in these days of aggiornamento" (p. 102). That the connections he makes are mediated by the "children's playground," "which is innocent and good in these days of aggiornamento" (p. 102), alerts us to the sacramental value of his narrative action. Like sacred communion, his synthetic activity is "innocent and good" because it recovers an idyllic sense of original unity. Thus, as we participate in the narrator's act of aesthetic communion, we understand that his initial stance is ironic. For him, this is not aggiornamento--an age fallen from a traditional or stable world view. Rather, by linking the community's religious institutions, he discovers its shared "orthodox" structures--a common spirit of communion.

In the second paragraph, a journey of imagination becomes a neighbourhood bicycle ride. The narrator now widens the contexts of community to achieve a "miraculous prospect" of universal coherence. Furthermore, his expanding perspective is paralleled by his prose that drops most divisions of punctuation to form a single, comprehensive description. "Coming home nights on my bicycle I'm coasting all the way downhill from work, and as I pass Saint Raphael's heading down from De Vimy the road seems to fall

out from under me and I can see a miraculous prospect below and away, of the city lights in the north end, the back river--Rivière des Prairies--and then the open country clear out to the hinterland, to the Arctic Circle" (p. 102). The community is now encompassed by an envisaged universe. This sense of wholeness depends, however, upon the ongoing mediation between locale and universe, community and continuum. Thus, while the narrator begins his process of association with a mental excursion, he grounds his perception of universal cohesion upon physical reality as he continues down the mountain and homewards: "I often whoop with joy and pure physical delight, shooting down the hill past the playground . . . down to the synagogue on our corner . . . to our duplex backyard, where I lodge my bike in the garage" (p. 102). With this, a tragic vision of alienation--he cannot tell his story, he is not a Jew; he cannot structure his experience, he is exiled from the shared, "orthodox" patterns he observes--is replaced with his identification of a common spirit of communion.

Stated otherwise, the narrator's act of aesthetic communion--a dialogue between languages, cultures, and religions--is a comic convention according to Northrop Frye's definition of comedy. As Frye explains: "The theme of the comic is the integration of society," and "[t]he tendency of comedy is to include as many people as possible in its final society."[33] And that final society is attained, Frye

notes, through "a movement from one kind of society to another."[34] By replacing Frye's "comic" and "comedy" with "communion," the unifying principles of this collection which we have been noting are highlighted.[35] Finally, the narrator's initial doubt toward his narrative competency on the grounds of religious differences is self-consciously contradicted by the narrative structure of this opening page. Just as he harmonically aligns parts of the community, so is the structure of his prose symmetrical, with both paragraphs composed of four sentences each.

While we observed that the act of aesthetic communion is the method through which the narrator composes his text, the next question would be the condition upon which his synthetic activity may identify the universe as coherent. That "The Holy Man" examines a Catholic's debate as to how to approach his story about a Jewish parable-teller--the connection with the archetype is undeniable--alerts us to a level of "theological communion." In this sense, Hood explores the relationship between the Jewish book of experience--the Old Testament--and his "story"--the New Testament. From this perspective, the opening sentence of "The Holy Man" would read as follows. "How would I tell this story that seeks to affirm the cohesion of the community, and in extension, of the universe, from a Catholic, as opposed to Jewish, perspective?" In "The Absolute Infant," Hood discusses how the evolution of Western thought culmi-

nates with the Trinitarian conviction that the unity of this world can be directly apprehended. Defining the issue, Hood states that "[s]ince the history of human intelligence began, men have been trying to show that the universe is radically multiple and at the same time essentially one."[36] In terms of Jewish and Greek thought, he believes that " . . . the lived direct perception of God's will was given first to the Jews, and the supreme metaphysical insight into the nature of being and becoming first perceived by the Greeks. . . . "[37] He maintains, however, that " . . . their perfect union . . . was first stated in the Christian mystery of the incarnation."[36] In the same way, the narrator has borne out a Jewish holy man's parables on human solidarity by locating this Spirit of unity within the very structure of his existence. Thus, as we have seen in "Brother André," the narrator's facts are both documented and envisaged, signed and signate. And this is possible, Hood writes, because " . . . the spirit is totally in the flesh," "within the world, inside ourselves."[39]

In the central story of this triad, "One Owner, Low Mileage," Mary Kingsland is the solitary who suffers the sickness that befalls those who "break the bond that unites us," as the "holy man" warns. "[S]ick on and off for most of her married life with various unidentifiable complaints . . . that might derive from certain concealed emotional needs" (p. 119), Mrs. Kingsland keeps these "needs" con-

cealed from her husband. Like Hannon (of the previous central story), she recoils from change, preferring her death-in-life to physical and emotional regeneration. This is seen when she will not learn to drive the car given to her by her husband, David. An extension of his masculinity, the car seems to her like a "great wild horse"; its "enormous length and bulk" leaves her "dazzled," "overwhelmed," and "slightly ill." Entering the car only after her husband's death, Mary manipulates the gear shift into the neutral position. This is, she realizes, a reflection of her own emotional and sexual neutrality: "'N' for nothing, she thought" (p. 132). This understanding, however, comes too late. Rather than join with David (etymologically her "beloved"[40]) to create the "Kingsland" (an allusion to the passionate King David) on earth, she has chosen to remain the immaculate Mary.

As opposed to Mary Kingsland's "vow of silence," in the final story of this triad, "Harley Talking," Harley is the "sinner" who, like the terrorist of "Places I've Never Been" (concluding the previous triad), maintains a running commentary on ruin. "[E]very Friday in Moishe's steak house," he presides over a dubious Sabbath meal, repeating a liturgy of sin: the downfalls of others, his source for malicious table-gossip. He discusses his friends' gambling, an "insidious affliction." "She went . . . looking for somebody to cure Windy of gambling," he explains, "fi-

nally Gordon took it on. They figured out that Gordon should always be at his side, like in Alcoholics Anonymous, where if you get tempted you call somebody" (p. 137). But this "call" only contaminates: "Gordon starts betting and first thing you know he's hooked, now he's nearly as bad as Windy, can't quit. It's insidious" (p. 137). While Harley identifies the contagion of fall, he will not attempt to heal his friend himself. Moreover, in his own "addiction" to his "talking"--his smug discourses on downfall--Harley embodies the cycle of corruption he speaks of. In the same way that the terrorist's propagation of social chaos is manifested in his fragmented account, so is Harley's testament to a circle of vice reflected in the nonprogressive structure of this narrative. This is seen most notably in the doubling of first and last sentences. Just as "--sitting in Moishe's Steak House after the game--" (p. 133) begins the story, so does "--<u>every</u> Friday night in Moishe's Steak House after the game--" (p. 142; emphasis added) end it.

The second and third triads begin by demonstrating that human art and love--synthetic media that unite the human body--allow us to experience the totality associated with communion within ourselves. In contrast, the fourth and fifth triads open as "sinners" corrupt authentic communication, and with this, the possibility of social and sacred communion. In "The Dog Explosion," introducing the

fourth triad, Tom and Connie Fuess are two "con artists" whose satire on humanitarian causes promotes a "communications breakdown." Just as this couple's perversion of the media disrupts social unity, in the ironically entitled "Cura Pastoralis," opening the fifth triad, an Archbishop's deflation of the sacred word prevents holy communion. Neglecting to inspire a fallen priest that he may redeem his calling, the Archbishop condemns them both to a fallen world.

While critics have commented upon the comic-satire appeal of "The Dog Explosion,"[41] a story concerning a lampoon on the population explosion, Hood intends a more profound level of meaning. For one thing, Hood believes that satire is a "malevolent"[42] form that depends upon the inversion of traditional values. This is why he states:

> I am not a satirist, and I am not an ironist. I very much do not like irony.[43] I . . . regard irony as a very disagreeable technique. I think irony is too close to an in-joke. I don't like the saying of one thing and meaning another.[44]

It would be incorrect, therefore, to maintain that Hood creates a satire for its literal value--particularly one on humanitarian causes. Rather, Hood's purpose is to undo the satirist, and he does so by having the satirist unknowingly condemn himself through the diabolical connotations of his "in-joke."

The key to this story is in one phrase from Tom Fuess's editorial on the "dog explosion" and its prognosis of "inhuman" affairs for the millenium. " . . . the dog explosion," Tom predicts, "will amount to nothing less than Armageddon" (p. 144). Some definitions will clarify how Tom, in his "heretical" propagandizing that inverts humanitarian causes, creates the cataclysm he describes.

> 1) 'Armageddon': the name of the place where kings of the lower world are to be gathered together by the Beast, the Dragon and the false prophet (Antichrist) to make the final war on Christ. 2) 'Antichrist': In a general sense all enemies of Christ, especially heretics (as in 2 Jn:7) and persecutors of the faithful. . . . the diabolical being opposed to the true Messiah.[45]

Throughout the story, Hood creates equivalents for the persons and events mentioned in the above quotation. On one level, Tom's provocative title--"the dog explosion"--is an implicit reference to the final assembly gathered by the Beast in the lower world--a prophecy of that which is bestial in man. Thus, the millenial forecast of this "false prophet" is alarmingly accurate. Marking the end of Christ's thousand-year reign, it is at this time that Satan is again loosed on the world.[46] (Note that those who have shared Christ's resurrection, lasting the millenium, are declared the blessed and holy, and number 144,000 [see Revelation vii.4]. This is, perhaps, why Tom's mention of Armageddon is on page 144 of the collection.) Implicit

parallels are drawn between Tom's "mischief" and that of his Satanic model. This is seen in his perversion of the truth and his bet on the breakdown of human character ("I'm willing to bet you the Montreal Star would have a full-page story on it [the "dog explosion"] . . . " [p. 145]). (That Tom invents his story of downfall "in front of the fire" is also evocative of the infernal.) A "persecutor of the faithful," he gulls a professor, "a kindly man unwilling to think ill of anybody" (p. 146), into believing his forecast of downfall. (Whereas Tom's satire robs language of meaning, this professor, significantly, is named Joyce.) Finally, while the Messiah--also a story-teller--promises "to redeem mankind from the bondage of sin,"[47] Tom gives us his Word that we are to expect ruin. But just as the terrorist and Harley are self-condemned to a fallen world created through their propaganda, Tom and his wife are the victims of theirs. As a broadcast televises their story, now self-propagating at an alarming pace, they are confronted with their complete corruption of the media. Unwilling to undo their fraud, but anticipating its consequences, they "huddle close together as if for mutual protection, giving themselves up to apprehension and dismay" (p. 152).

While Tom and Connie Fuess purposefully destroy the agent of social cohesion, in "Paradise Retained?", Lassiter is the "solitary" who, as his name suggests, weakens a bond of humanity through emotional and spiritual lassitude. A

perpetual voyeur at Terre des Hommes, he suffers "loneliness amidst hordes." His only form of human contact is an automatic ritual of food and drink he performs with a German cook and a Caribbean waitress. In their dispirited behaviour, they are an unholy trinity--"a trio in a folktale condemned to repeat the same action eternally" (p. 156). The suspension of human commerce between Lassiter and the booth vendors makes Terre des Hommes a spiritual and emotional wasteland--a parody of the Biblical tabernacles that provided sustenance and community in the desert. This atmosphere shifts downtown when Lassiter refuses to greet his familiar:

> The German cook was plainly happy and preoccupied with his cooking, and Lassiter chose not to greet him. But as he slunk past the window their eyes accidentally met and a look of puzzlement spread over the cook's face, then dawning recognition. He slapped the pizza on the floury baking pan and jerked his head in invitation. Lassiter hurried off; he never saw the Caribbean maid anywhere. (p. 161)

With the rejection of this "holy wafer," Lassiter refuses the secular counterpart of sacred communion. Rather than participate in the sacrament of fraternity in this "World of Men," thus fulfilling its "promise of bliss," he, like Hannon, awaits a Second Coming:

> He thought of all the myths of Camelot, the Blessed Isles, the Great Good Place, and dismissed them with an effort. Let it lie, he decided, for God's sake, let it lie. He saw that

> it [Terre des Hommes] was dead. In a century the blast of some ineffable horn might rouse it. (p. 161)

Contrary to Lassiter's belief, this model of a universal community is not dead. It is, however, deadened by the fixed vocabularies of myth and eschatology. Their dispensations of ritual and hereafter are the "lies" denying that a self-determined morality may create a world both great and good. Hood, however, wants apocalypse now. And this, the collection proposes, is accomplished by putting an end to the failed and false word. These characterize Hannon's automatic confessions, Mrs. Kingsland's vow of silence, the terrorist's dogma of hate, Harley's documentary on downfall, and Tom and Connie Fuess's perversion of a humanitarian ethos. Moreover, the collection demonstrates that "human art and love"--forms of authentic communication and the counterpart of sacred communion--certify that Paradise is neither lost, nor to come, but rather "retained" within the fabric of a united community.

As noted, Lassiter's self-imposed solitude is his tacit denial that Terre des Hommes embodies the spirit of unity that earns this "World of Men" its "promise of bliss." In this triad's final story, "The Singapore Hotel," the bank manager, Lew Cutter, is the "sinner" who purposefully "cuts off" commercial unions from their authentic value. As in "Paradise Retained?", biblical motifs reinforce the sacramental value of human commerce as seen in the opening

paragraph (p. 162). The bank where Cutter works resembles a "cathedral": this is a "temple" where authentic transaction is sanctified. Its " . . . windows ran right up three storys"--an allusion to the Trinity--"and their glass was a . . . very light grey"--an allusion to the Holy Spirit depicted in the form of the dove. That these windows "really should have been stained glass" suggests that this "temple" will be defiled, and the scenes on the glass portray how. They should "depict[ing] Biblical scenes: Christ welcoming the money-changers to the Temple, the Samaritan paying off the landlord." As this passage reveals, the story concerns the mercenary ascent of Lew Cutter--the "money-changer" who "changes" genuine human commerce to false--and subsequent downfall of his counterpart, Dougal Baird. By contrast, this actuary is a "Samaritan" who guards the "actual," or authentic value of transactions.

A secular preacher, Baird teaches his students the meaning of "symbolic banking." His lesson is that the bank represents the protection of genuine value in the same way that a temple is a repository for faith. In extension, just as the spirit is entrusted to the care of God, so is money put into the banker's charge with the faith that its value will be kept intact. Thus, Baird instructs his pupils that money "is the symbolic expression of public confidence in the economy of the issuing body" (p. 165). This being the case, just as the temple stands so long as its

sacraments testify to the Real Presence, so does the bank remain solvent as long as its set of sacraments--the economic unit--represent real value. This is Baird's warning when he states that " . . . the value of the currency will be accepted as long as the circulating traders have confidence in it as an expression of real prices" (p. 165). Cutter, ignoring Baird's sermon on "real value" ("I don't understand about real prices," he protests [p. 165]), creates a "flawed" system of plastic credit: a commercial Temptation that distorts true value.

Cutter's wish for ascendancy is fulfilled. The actuary commits suicide in the appropriately named Singapore Hotel (emphasis added), unable as he is to accept that his ideals have been corrupted. "How could such a person get himself in that position," Cutter wonders as he gloats, "full of passionate hatred, bitterness, vengefulness" (p. 172). In his moral bankruptcy, this false apostle fails to realize that his distortion of true value placed his teacher there.

The cycle of fall that follows the corruption of communication in "The Dog Explosion," the opening story of the fourth triad, is reexamined in the opening story of the final triad. Ironically entitled "Cura Pastoralis" ("cure of the pastor"), it concerns the consequences of an Archbishop's failure to properly advise a young priest. Just as the priest accused of child-molesting predicts a cycle of

downfall (he knows he will "do it again and again" [p. 187]), the Archbishop capitulates to the "magnitude of his defeat . . . growing day by day" (p. 187). While the priest complains that his "religious life . . . wasn't alive" (p. 180), it is the Archbishop's faiure to revitalize The Word that condemns them both to a fallen world.

In the central story of this triad, "The Fruit Man, the Meat Man & the Manager," it is a grocery trio's message of brotherhood that is silenced. The "solitaries" of this triad, they are forced out of commission by their lack of faithful clients. Just as the absence of human commerce provokes Lassiter's vision of a dying community in "Paradise Retained?" (the previous central story), so does it here. "They'll miss us," the manager thinks, " . . . this part of the street will be dead for retailing. . . . We drew for them; they drew for us" (p. 196). Like the grocery owner of "Getting to Williamstown" and Saul Rasher of "The Good Tenor Man," Znaimer and his fellow "Hosts" are abandoned by those failing to preserve the bonds of community.

While secular, and ultimately, sacred unions are severed, the collection demonstrates that the true word and kind gesture--"human art and love"--are the daily sacraments that restore them. Frank Pastore commits himself to his novel, and with this, to his audience. The charity of Brother André and his followers restores Mrs. Moore to her

community of believers. Menahem Luboshutz, mostly through telling parables, transforms his community into a place of worship--of man for others and, indirectly, their Divine Host. Finally, Jack Genovese, the fruit man of the title story, gives two pears to Sarah Cummings' sons, free of charge. This gesture is charitable in itself, as well as the initiation of these sons of men into the Way of the Son of God (pears symbolize Christ's love for mankind[48]). Morris Znaimer, the manager of the grocery trio, sends postcards to faithful customers. With this counterpart of Logoi, Znaimer consecrates their loyalty both in his own "name" and in his Creator's. His message is that Grace, as the Archbishop fails to realize, manifests itself to those who reproduce His spirit of unity within the fabric of daily life.

The collection concludes with a progression from the fallen priest in "Cura Pastoralis," to the abandoned "Trinity" in the title story, to, finally, the cult-poet or "false priest" of "Whos Paying for this Call" [sic]. Whereas the Archbishop fails to disseminate The Word, this poet, a cult-messiah who plagiarizes his way to fame, abuses it. As noted, the Archbishop's moral neglect is thrown back to him by the priest he has misadvised. Similarly, the poet, who has "come on like god," "pays" for his posturing when he is forced to accept the call of a dying devotee, desperate for some healing words. "krishna and

christ probably same word [sic]" (p. 207), the poet concludes at the story's end. While he has acted as a false apostle, has exploited and corrupted the verbal links for community, their purpose, he discovers, is to transmit the universal value of faith, virtue, and truth. These, the collection proposes, are the synthesizing principles behind all communities, secular and sacred.

In this chapter, we have examined five triptychs in which "human art and love" are fulfilled, neglected, and corrupted by "saints," "solitaries," and "sinners." "Personal communion," Hood writes, "is the very model for knowing."[49] Through art and love--scripture and sacrament that unify the human assembly--we affirm that the Spirit of unity does, in fact, reside "within the world, inside ourselves."[50] In The Fruit Man, the Meat Man & the Manager, Hood gives us his word.

CHAPTER FOUR

FROM DARK TO LIGHT:

THE PILGRIM'S PERSPECTIVE IN DARK GLASSES

"Human art and love are models of immortality," states the epigraph to The Fruit Man, the Meat Man & the Manager. As noted in Chapter Three, this collection is arranged according to the rejection or enactment of "human art and love," authentic and life-enhancing models of secular communication, and the counterpart of sacred communion. Whereas Fruit Man demonstrates that a "rightness of action" prevents a fall into social and sacral alienation, this chapter examines how Dark Glasses establishes its concomitant "rightness of sight." Like Fruit Man, Dark Glasses is similarly structured in relation to its epigraph, here St. Paul's instruction to the Corinthians that, "For now we see through a glass darkly; but then face to face" (I Corinthians xiii.12). In this collection, characters join company with the Corinthians as they fail or fulfill St. Paul's invocation to confrontations with the self, others, and ultimately, the Divine Host. Without this heightened perception, through which we know ourselves and each other, "even

as [we] are known" completely by our Creator, enlightenment is obscured by "partial" knowledge. This is St. Paul's warning in the continuation of the epigraph: " . . . but then I know in part, but then shall I know even as I am known." The collection's central question, therefore, is whether characters remove their "dark glasses" of incomplete knowledge to achieve enlightenment. Until this is achieved, they remain concealed from themselves, from others, and, ultimately, from their Creator.

In 1976, Barry Cameron stated that "[t]he epigraph is . . . an implicit statement about the over-all structure ... . of the stories."[1] In the same year, David Latham, commenting upon Dark Glasses, acknowledged "Hood's predilection for arranging his 'pieces according to complex numerologies.'"[2] No critic, however, has examined how the epigraph's invocation to confrontations with the self, society, and its Creator, provides the collection's structural cohesion. This chapter will demonstrate that just as The Fruit Man, the Meat Man & the Manager is structured upon five triads, sequenced according to models of moral, amoral, and immoral conduct, so are the twelve stories of Dark Glasses triadically arranged. Devoted to twelve "disciples" for moral vision, four triads are structured according to their visions that are sequentially failed, falsified, and fulfilled. Accordingly, each triad opens with a condition of perceptual confusion. (This is seen in "Go-

ing Out as a Ghost," "A Near Miss," "The Chess Match," and "The Hole.") This is followed with the rejection of moral insight (as seen in "Socks," "Incendiaries," "Worst Thing Ever," and "Dark Glasses"). The triads conclude with epiphanies into the true nature and potential of man in his quest for personal and collective salvation. (This is seen in "Boots," "Thanksgiving: Between Junetown and Caintown," "The Pitcher," and "An Allegory of Man's Fate.")

Each triad, moving from moral dimness, to darkness, to enlightenment, illustrates the various "dark glasses," or false frames for vision and conduct that obscure secular and sacral redemption. The first triad describes an oppressive sociopolitical system. The second triad concerns the interpersonal roles that obscure authentic confrontation with the self and with others. The third triad examines the parameters of corporeal existence that disguise the immortal spirit. The fourth triad concludes the collection by exploring the shadowy frames of metaphysics and social theory that obscure material reality. "If things are to be built of glass, let it be dark glass which confers an illusory solidity" (p. 125), states the narrator of "Dark Glasses." This, of course, inverts St. Paul's invocation to social and sacral enlightenment. Each story explores whether vision penetrates the "illusory solidity" of these inauthentic frames for being that obscure face-to-face confrontations, and the personal, social, and ultimately, sacral illumination they engender.

The condition of moral confusion that introduces the four triads is a product of the "partial knowledge" St. Paul disclaims. This incomplete awareness is characterized by the failure of characters to synthesize real and ideal, body and spirit, man and Maker: the prerequisite for visionary enlightenment according to Hood. Accordingly, the nameless narrator of "Going Out as a Ghost" sacrifices divine justice to its imperfect social counterpart. The second triad opens with "A Near Miss," in which Marnie exchanges physical reality for idealized still life. In "The Chess Match," opening the third triad, Page Calverly matches only his corporeal frame against death, unable as he is to envisage the immortal spirit within. The metaphysician of "The Hole," introducing the final triad, is similarly blind to the reality that body and spirit, concrete and abstract, compose the "whole" of experience. Whereas Calverly subordinates the spiritual to the physical, Laidlaw sacrifices sensible reality to his world of ideal forms.

The first story, "Going Out as a Ghost," examines the dark glasses of legal justice that obscure the code of Divine justice. It begins as the nameless protagonist receives a telephone call from a ghost from his past, Philly White. An old high-school classmate, he is now imprisoned for fraud. The air of deception is emphasized by the story's Hallowe'en setting. As the time when fallen and redeemed spirits meet in chaos,[3] it suggests a fallen world

that disguises the Holy Spirit of truth, justice, and mercy. While Philly's resemblance to these fallen spirits is immediately established (he is a "congenital liar who never, even by accident, said the plain truth" [p. 19]), the story revolves upon the protagonist's moral dilemma. If he rejects Philly's call for help, his plan to "go out as a ghost" ("the lowest deep of impoverished fantasy," as he admits [p. 7]) will confirm his inability to envisage and enact the resurrection of fallen humanity. If, however, the protagonist accepts Philly's "call," he will, in effect, become the embodiment of the Holy Ghost, by extending its same spirit of mercy.[4]

Philly asks the protagonist to visit him at the detention centre. An urban purgatorio, it is described as "a deceptive building" (p. 11), "the embodiment of a lie" (p. 11). (The "lie" in question is clarified by Philly's mistranslation of this place as a "prevention centre," for here transgressors are merely "detained," rather than "prevented" from further downfall.) "[A] shiny polished dark monolith" (p. 13), it is "[s]ome sort of object of perverse worship" (p. 13) for "sinners" and prosecutors alike. Here guilt goes unmitigated by the spirit of forgiveness and salvation, for "many," we are told with Biblical undertones, "died on Parthenais Street without receiving either condemnation or justification" (p. 19). The protagonist, however, shares Philly's fallen world. His house is "shut

tight and stuffy" like a coffin (p. 9); moreover, his friend tells him it "is always a little haunted" (p. 10), and we suspect by the same fallen spirits that plague Philly. As if to confirm this, the protagonist sees the gorilla mask hanging in his son's darkened room; he is "troubled by the human cast of the bestial shape" (p. 8) that suggests social and moral degeneration. That it is masking tape he retrieves for his son suggests that while Philly "masks" the spirit of truth, the protagonist is guilty of concealing its spirit of mercy. Accordingly, "[h]e felt himself being drawn into the position of co-conspirator and even accomplice. He had enough free-floating fear of having done something criminal in his imagination without this" (p. 17). This "free-floating" guilt may signify a subliminal sense of the Original Sin that defiled the Incarnation of truth, justice, and mercy. The protagonist, however, is given the opportunity to exonerate himself by offering that same indiscriminate compassion to Philly. For if Philly inverts the spirit of the Fili Deus by embodying fallen humanity, then the narrator is called upon to resurrect him. (Barry Cameron supports this when he argues that the story "pivots around the notion of Veni Creator Spiritus--'Send forth thy spirit and they shall be created, and thou shalt renew the face of the earth.'" The Veni Creator Spiritus is the liturgy that celebrates the manifestation of the Pentecostal Spirit. Cameron maintains,

therefore, that the protagonist may redeem Philly's life just as the Holy Spirit redeems the lives of the Christians in Acts 2.5)

Philly reminds the protagonist of his responsibility to humanity. "We are all responsible for one another" (p. 18), he claims, adding that he is "only trying to make contact" (p. 21) so that he can "get straightened out and start again" (p. 11). As Lawrence Mathews suggests, Philly's calls for mercy, even the "clamorous" sound of the telephone's ring, evoke a sense of De profundis clamavi.[6] There is, he explains, "a faint but discernible suggestion of man's attempt to reach the Divine Being,"[7] or one who embodies His Spirit of compassion, it may be added. The protagonist, however, rejects this confrontation with the corrupt ("I don't have any responsibility for you," he maintains [p. 18]): he will not meet Philly "face to face." Although he is troubled by "legal definitions" of criminality that are "always abstract, inexact" ("Nobody knows what is truly criminal, who are culpable" [p. 19], he thinks to himself), his response, nonetheless, is that he has no "Get out of Jail free cards" (p. 18). While the protagonist is pragmatically justified in severing himself from Philly's criminal nature, in absolute terms he has denied Philly, and ultimately, himself the spirit of Divine mercy. His moral perplexity, however ("I did right, he told himself, I did right (wrong), I did right, right

(wrong), I did right" [p. 21]), suggests that he recognizes the moral inadequacy of the criminal code, and moreover, of those who depend exclusively upon it. Thus, his original intention to "go out as a ghost" is revealed in its full significance. Rather than resurrect the morally and spiritually "dead," he has adopted the disguise of the legal code whose dark glasses shield the Divine code of justice that offers absolution to all penitents. As his action indicates, he is unable to take these dark glasses off.

In every triad, situations of moral dimness are followed with the outright rejection of moral enlightenment. Domenico Lercaro of the following story, "Socks," perpetuates social injustice. In his nearsightedness, he exploits his wife just as he is exploited by the social structure he neither understands, nor attempts to transform. "Incendiaries," the central story of the second triad, concerns the successive "accidents" perpetrated by Tanse and George Marshland. Here, dark glasses take the form of their cold reason that rationalizes their inhumanity. In "Worst Thing Ever," the central story of the third triad, Gordon Bevington condemns his sister's care for a dying man as "the worst thing ever" to have befallen their house. In his moral blindness he refuses to recognize her mercy as the source of her humanity and her salvation. The central story of the final triad, "Dark Glasses," examines the relationship between the nameless narrator and the Levethals,

who are, ostensibly, "champions of social justice." Theirs are the dark glasses of self-righteousness and social rhetoric that mask the reality of human suffering.

In "Socks" and its companion "Boots," two characters attempt to procure this footwear. Domenico Lercaro, the Italian immigrant of "Boots," wants thick socks to warm his feet while he works on a snow-removal truck. His wife, as careless of his comfort as the system that subjects him to tortuous labour, claims his socks for her own. "My wife" of "Boots" needs practical snow-boots but storekeepers only offer her a more fashionable item. In "Going Out as a Ghost," the ghost costume is the emblem of the legal frames for moral conduct that disguise a humanitarian judiciary. In these paired narratives, socks and boots are analogues of the economic and political frames for being that prevent social, and ultimately, moral progress. As Hood explains:

> In the deliberately paired stories "Socks" and "Boots" I have chosen incidents from ordinary life and characters such as may be met with anywhere, and I have attempted to look steadily at these persons in the hope that something of the noumenal will emerge. . . .
>
> These stories are, to begin with, political; they are about the ways in which living in society modifies our desires, a very Wordsworthian theme. . . . We can buy only what's offered, and our range of choice is surprisingly limited.[8]

The "noumenal" element of the stories Hood mentions in the above quotation is revealed in their parable quality. Their examination of whether the protagonists extend their

"range of choice," and indirectly, of existence, by procuring their desired items, significantly footwear, suggests that they are models of a "pilgrim's progress."

As noted, the nameless protagonist of "Going Out as a Ghost" sacrifices Philly's, and ultimately his own, redemption, unable as he is to envisage a merciful code of justice beneath its imperfect social counterpart. In "Socks," Domenico Lercaro sacrifices his quest for self-discovery to another falsified model for being--the economic Leviathan. Embarking upon a quest to extend his range of existence, Domenico finds himself the voluntary victim of economic tyranny. Leaving his native Calabria, "too much of nothing" (p. 22) with "an everlasting feeling of being on the extreme edge of the world," he arrives in Montreal. He imagines that its "speed" and "straight lines" will replace the "disorganization of his own history" (p. 23) and "the blankness of what had happened to him so far" (p. 23). Confronted with the limited work options available, Domenico, however, experiences a revelation: social definition deprives, rather than encourages, individual expression. As we are told: "[h]e began to see that an organized life might be a falsified life--construction work or gardening seemed to be the work options open. This seemed very limiting as he had never done either" (p. 23).

In summer, Domenico finds work on a garbage truck, and as the city is transformed into a "fermenting" inferno, he

is "afflicted" by a rash that sears and blisters his feet. In winter he works on a snow-removal machine as freeze and snow bring "progress" to a halt. His quest for personal freedom is exchanged for servitude fo Leviathan, for " . . . he was now the servant of an immensely strong and active machine whose piercing cry was the sound of a divine beast" (p. 23).

Full membership in this fallen world is evidenced in Domenico's marriage, where husband and wife similarly exploit each other. This is seen most notably in their rivalry over a thick, warm pair of socks. Aware that "darning his socks was servitude for her" (p. 28), Domenico insists, nonetheless, that his wife fulfill this service--as menial as the work he is compelled to perform. In turn, his wife is as careless of her husband as the system for which he works; she wants warm socks too and refuses to accommodate. As we are told: "She did not seem to understand how important his feet were. She wanted to discuss her own feet which were always cold in bed" (p. 25). Returning home late one evening, he discovers his wife in bed, his thick, newly darned socks warming her feet. "He shook all over his body and raised his arms above his head, his mouth opened in a strained circle, a silent howl. He took a quick involuntary step toward the sleeping woman. His heart burned with resentment" (p. 28). In his irrational and violent conduct, Domenico inverts the action of his

namesake. For while St. Domenic embraced St. Peter with the "kiss of peace," or Pax[9] (the traditional sign of Christian fellowship[10]), Domenico approaches his wife with rage. And while this kiss of peace sealed their united quest to spread the faith--St. Francis by teaching the love of God, St. Dominic through rational argument[11]--Domenico's rage is without reason. In his dim-sightedness, Domenico fails to perceive that the same dark glasses of social oppression that would withhold his humanity not only corrupt his quest for economic freedom, but also the sacramental union between a husband and wife. While St. Dominic holds the keys to the kingdom of heaven through his saving power of reason,[12] Domenico, unable to perceive that he has exchanged salvation for servitude, is left with his vision of hell.

Each triad concludes with epiphanies as characters come "face to face" with the inauthentic structures that have been the cause of oppression in the preceding two stories. "My wife" of "Boots" liberates herself from the tyranny of moral, or immoral, fashion. The nameless narrator of "Thanksgiving: Between Junetown and Caintown" transcends sexual politics. Hod Gantenbein of "The Pitcher" is Everyman who realizes that the mortal frame is enlarged and regenerated by determination. Finally, in "An Allegory of Man's Fate," Bronson repeats Gantenbein's example in terms of the domestic unit. Proving his motto that "[t]here is

no difficulty that cannot be overcome," he shows his family that trial--the "fate" of mankind--leads to salvation with faith and perseverance.

The companion story of "Socks," "Boots" reexamines how economic imperatives are the dark glasses that restrict the range of choice, of existence, in terms of the dictates of fashion. In "Sober Colouring: The Ontology of Super-Realism," Hood comments:

> 'My wife' in "Boots" feels trivialized by fashion; most women in middle-class circumstances do, I think. To wear high heels and a girdle is to enslave yourself--to adopt the badges of a humiliating subservience. This story tries to make its readers sense the galling frustration felt by intelligent women when faced with the clothes that fashion display. . . .
>
> The two stories ["Socks" and "Boots"] contain larger implications than their subjects would suggest.[13]

While the protagonist of "Going Out as a Ghost" and Domenico of "Socks" capitulate to oppressive social imperatives (legal and economic models for being, respectively), "my wife" of "Boots" is determined to confront them "face to face." She envisages the withholding of practical boots for women as a "conspiracy" against personal, and ultimately, moral freedom of choice. Moreover, she is determined to overthrow this conspiracy as she pursues her desired commodity. Thus, while "Socks" is an inverted "pilgrim's progress" that offers the descent portion of the quest story (climaxing when Domenico sees himself swallowed by the

snow-removal machine, a "mechanical beast[s]"14), "Boots" offers its complementary ascent.

When "my wife's" husband cannot understand why she attributes "the cause of a personal problem to some invisible group of evil planners" (p. 29), she advises him that "[t]here's a principle involved" (p. 34). "Fashion makes morals," she explains, "a human being who is fool enough to wear a girdle and bra can only behave in certain ways--submissive, dependent, silly, and it's the same way with snowboots" (p. 34). "My wife" not only procures her desired item (she snatches a pair of men's galoshes from an unseeing storekeeper), but also attempts to remove "the prejudice, the taboos" concerning the limitation of commodities, and in this, of freedom of choice. "Now, two years later, we're beginning to see similar boots on many other women," states her husband, "perhaps a sign of a new, moral, fashion" (p. 38). In this triad, it is "my wife" who fulfills St. Paul's directive. By coming "face to face" with her society's limited frames for economic, and indirectly, moral being, and by challenging others to do so in turn, this pilgrim has progressed, with others, moreover, following in her steps.

The first triad in Dark Glasses concerns the legal and economic frames for being that hide man from himself and others. (This is reflected in the characters' chosen costumes that conceal or reveal authentic being--ghost costume

and gorilla mask, socks and boots.) In the second triad, interpersonal roles are the "dark glasses" that similarly obscure enlightenment. Thus, while social definitions of justice obscure moral reality in "Going Out as a Ghost," Marnie of "A Near Miss" (introducing the second triad) is prevented from confronting physical reality by her father's narrow world-view. "Being what I am, Marnie," her father explains, "I limit your views. You mustn't judge the world by the people on your block . . . I don't know that I've done right by you, bringing you up in this atmosphere" (p. 44). Her "wobbling plate," "eternally set down over a crack between the leaves" (p. 36), suggests this domestic repression of her "consumption" of the material world. Subsequently, she "wobbles" between reality and the distorted interpretation of it provided by her father.

Her fear of physical reality ("I never met a man who didn't make me feel threatened with rape," she explains [p. 47]) is reflected in her choice of husband. In his "cautious humanitarianism" and Utopian ideals for social reform, he resembles a "virgin before the event," and Marnie wonders "[d]id I marry him for his beautiful blueprints and his Utopian views or because he isn't a sexual threat" (p. 47). Like her father, he offers her only "blueprints" --still life representations--of reality. (In Paul, Marnie has found her counterpart, for he too cannot "face up to the way things are" [p. 49].) At a family dinner, a cousin

with unknown insight marks the similarity between Paul and an ancestral portrait, and later Marnie notes to herself that indeed, "he looked kind of varnished" (p. 49).

Only once does Marnie get "through to a man, really through" (p. 49). This is "the near miss" whereby she and her father confront each other as he attempts to rectify the distorted picture of reality he has drawn for her. "I'd like to do something for you if I could, to retrieve some of the damage I've done," he explains, " . . . I want you to believe--you must believe--that no proper man will assault or abuse you. Believe this and don't be afraid" (p. 51). But the freedom of vision that would allow her to meet the opposite sex "face to face" without fear of their, or her own, sensuality is quickly forgotten. Conducting her father's funeral arrangements, she adds his likeness to her gallery of ancestors. "Pictures on the wall. Not to be afraid" (p. 52), she thinks to herself. Through the static representation--another "blue-print" of reality--she falsifies the "living movement" of his person she had that one time felt "like an electric shock" (p. 51). "My friends, my gallery, these are not men but pictures. Men you have to touch" (p. 52), she admits at the story's end. Unable to remove her dark glasses that shield her from physical being, she exchanges her father's belated legacy--"the freedom of the kingdom of men"--for still life.

In "Socks," the central story of the first triad, dark glasses take the form of Domenico Lercaro's lack of reason

that prevents him from confronting the injustice perpetrated by his society, and unknowingly, by himself. In "Incendiaries," the central story of the second triad, Tanse and George Marshland wear the dark glasses of a ruthless power of reasoning that defends their abuse of life. Thus, they dismiss the negligence leading to their infant's death as an "accident" ("It's nobody's fault," is their litany for absolution [p. 55]). In fact, their carelessness makes the still-birth a self-fulfilling prophecy, and Tanse "always said to herself that she'd always expected as much" (p. 53). The hospital, St. Dominic's, recalling his saving power of reason, strikes an ironic chord. This is because the Marshlands' "hardihood" for objectivity allows them to distance, rather than confront, their inhumanity. As we are told, "They shared a certain hardihood, Tanse and George, which blurred the lines of what had happened. Looking at the situation objectively they told each other, they had never known the baby and they wouldn't miss her as a person" (p. 56).

Preferring their "blurred" version of the proceedings to the reality of their lack of conscience, they seek out "some new amusement," and adopt a kitten for "fun." Allowing their new pet to cavort upon the ominously polished table, it slides into a lit candlestick. Repeating their previous carelessness, they "watched, in trance-like slow motion" (p. 61). As George wraps the dead kitten in a

blanket, Tanse keeps score of their "incendiaries." "Whose fault was that," she cries, " . . . who's to blame. . . . Oh, whose fault is it this time?" (p. 62). The soundtrack to this second "accident," "In Diesen Heil'gen Hallen" ("In These Holy Halls"), forms an ironic condemnation of the Marshlands' home which does not hallow life, but rather destroys it. As their name reveals, they are stuck within the marsh of their immoral reason. They wear the "dark glasses" not only of their lack of conscience, but moreover, of their ruthless reason that defends it.

The progression of this second triad thus far is from Marnie's failure to consecrate the life force to the Marshlands' abuse of it. It concludes in "Thanksgiving: From Junetown to Caintown" with the narrator's thanksgiving for the cooperation between herself and her husband that rescues them from being lost, both from each other, and ultimately, from their Creator. David Latham comments that this story concerns "the domestic world of sexual politics in which a domineering wife . . . [discovers] that her strengths must be complemented by her husband's."[15] Lawrence Mathews, who sees being lost as a "conventional image of alienation from God," suggests that the narrator's experience is "clearly presented as a secular analogue of salvation."[16] The dark glasses worn in this story, therefore, are the sexual politics that cleave not only social, but also moral, salvation. The narrator, self-described as a

"dreadful mean woman," loves her husband for his "folly"--his "readiness to adventure"--while she, on the other hand, wants "an access road to hard reality" (p. 64). The story unfolds the type of road they follow, and the nature of the reality they find there.

On the Sunday of Thanksgiving weekend, husband and wife embark on a pilgrimage as the narrator leads their way up Blue Mountain, which, "shaped like a tit . . . the breast of a goddess" (p. 63), emphasizes her female supremacy. The tone of pilgrimage is underscored by their emergence out of thick woods at three o'clock (the hour of Christ's crucifixion), their notation of "a squirrel's nest in every third tree" (emphasis added) upon their ascent "3 miles up," and their crossing of a dam "40 feet across" that suggests a state of exile. Arriving at the top of the mountain, the narrator's cynicism prevails despite these signs of Grace: "We were beginning to get a view, and what a view! Worth it? I can't answer that; what can you do with a view?" (p. 67).

Their "Passion" continues as they become lost on the descent. Here, however, her husband takes over and to her surprise she finds herself "[t]aking directions from him!" (p. 74). The narrator's deference to her husband's "folly," or readiness "to adventure," ultimately rescues her from being lost and afraid. (In his essay on this story, Lawrence Mathews associates being lost with postlapsarian

exile, and being afraid with its concomitant fear of mortality.[17]) Finally, she is led down the mountain to a pig farm in what her husband proclaims to be Junetown. The major image here asserts the ascendancy of his masculine power that has rescued them: "Through the gloom I saw an enormous boar glaring at me balefully. He had the biggest testicles I'd ever seen, swollen sore-looking grey hemispheres, and made threatening noises moving towards us" (p. 74). At the story's conclusion, the narrator's silence places her husband in the literal and figurative driver's seat: "I'll drive," he said, "shall I? Will I drive then? I had nothing to say, I said nothing" (p. 75). This, then, is her wordless acknowledgment that he has acted as her Redeemer who has disproved her belief that "Grace is impossible under pressures of physical laws" (p. 68). In the "stinking square of fenced dirt," the narrator has finally found her "hard reality clothed in endearment." She has discovered that love and understanding lead away from Caintown, recalling the first defiler of human life, to salvation in Junetown with its "unmistakable overtones of Eden after the Fall."[18] Confronted with her own "incapacity" (there are, she maintains, suggesting a fall from Grace, "spaces, lacks in us . . . imposing a special condition upon the possibilities of life" [p. 69]), the narrator has been forced to remove her dark glasses of disbelief, and has come to rely upon her mortal, and immortal, Saviour.

This "face to face" confrontation has led to their signs of Grace, and moreover, to her thanksgiving.

The first two triads examine how social and interpersonal frames for being prevent face-to-face confrontations with moral, spiritual, or physical reality. The third triad explores three visions of the mortal frame that similarly conceal or reveal its indwelling, immortal spirit. Like the protagonists of the previous introductory stories, Page Calverly of "The Chess Match" is the victim of his partial vision. While the narrator of "Going Out as a Ghost" is blind to moral being, and Marnie of "A Near Miss" is blind to physical being, Calverly's "dark glasses" obscure the reality of spiritual being. In the previous story, "Thanksgiving: Between Junetown and Caintown," the narrator's final "view" of redemption leads her to revoke her statement that " . . . we're all dead and buried in the long run" (p. 64). Calverly, in contrast, regards the course of human existence as finite. His analogue for life, therefore, is the chess game in which he sees himself as "playing out the end game . . . from an inferior position, with few pieces left for defence, against an implacable opponent of great skill and greater patience" (pp. 80-81). His desire to "keep his person immaculate as long as he could" (p. 7) reflects his falsely devised strategy for immortality. His definition of "immaculate" pertains not to the spiritual purification that would engender eternal

victory (" . . . the sight of priests frightened and repelled him these days" [p. 77]), but rather to his meticulous housekeeping and toilet. As we are told: "Mr. Calverly prided himself on a peculiar discovery of his own; he had decided that he and a few others like him were the first old people . . . to possess means sufficient to dismiss forever the ravages which old age had always previously worked upon personal appearance" (p. 80). But this "revelation" reflects his partial knowledge that leads him to match his body, as opposed to spirit, against death. "It wasn't, he had worked out with himself, that one's appearance was the beginning and end of life [ironically echoing the words of the Lord: "I am the Alpha and Omega"[19]]. . . . But . . . he demanded respect, to be treated like any other human being, old or young . . . with in short his unimpaired human dignity" (p. 80). The plot unfolds how Calverly's dark glasses that obscure the reality of the spirit ultimately deprive him of his dignity, and of his humanity.

Calverly attends his nephew's funeral, where he holds himself aloof from his family. A solitary, he "had no children of his own, and had never been close to his brother's children and grandchildren" (p. 82). The sorrow of his relatives is, therefore, a strange language to him "so remote was he from the ordinary sequence of human affections" (p. 83). His emotional and spiritual bankruptcy, however, undoes him for

> some foolish movement of sorrow and family feeling led him to take his eyes off the uneven footing and stare a last time behind him at the grave. As he did so, he stumbled . . . and, to his horror and fright, fell full-length on the damp ground. . . . He felt himself lifted up, got his feet under him, straightened and looked with gratitude at his saviour. It was the young man [his grand-nephew] at the funeral home. (pp. 85-86)

By denying the spirit of mercy that would resurrect him from his "shame and discomfort" at his "fallen situation," he is delivered not into the arms of the Saviour he imagines, but rather into those of his opponent. Gazing at his estranged grand-nephew, he "saw and recognized the other chess player. He saw what he'd expected and feared to see for so long, pity in the cool eyes, pity. And behind that, at the back of the remote familiar eyes, contempt" (p. 86). Hood has stated that "[o]ne of the great functions of literature is the purging of pity and fear."[20] Unwilling to realize that only the spirit of mercy and kindness placates death unto eternity, Calverly remains in his literal and metaphoric fallen condition. Plagued by others' "pity" and his "fear," these are his "dark glasses" that conceal the eternal triumph of the spirit first revealed upon Calvary.

While Calverly attempts to preserve the "decency and dignity" of the body if not the spirit, Gordon Bevington of "Worst Thing Ever" denies the dignity of both. He respects neither the ninety-year-old man whom his sister marries and

attempts to "save," nor her merciful spirit that attempts to do so. In his moral blindness, he fails to recognize his sister's self-sacrifice as the source of her redemption. (Her carrying of the suffering man is analogous to Mary's carrying of Jesus in his Passion--his sister tears her abdomen in the process, Mary's produces the source of her sorrow as well as salvation.) Instead, he derides her life-affirming action as self-immolating, comparing it to "the custom they have in India, where the widow gets buried alongside of the husband" (p. 94).

Gordon's damp, darkened cellar is suggestive of his moral debasement. The "eight inches of chilly black water" (p. 90; emphasis added) it fills with recalls the windows of the geriatric home that are "eight feet by six" (p. 87; emphasis added). This suggests that he shall come to the same end as the dying man, but undeserving of the mercy that has comforted him. For just as Calverly is unable to envisage his true Saviour, Gordon condemns the actions of an authentic one as the "worst thing ever," and in this, eternally condemns himself.

Whereas Calverly and Bevington wear the dark glasses of cynicism that condemn the mortal frame as finite, Hod Gantenbein of "The Pitcher" envisages and realizes its infinite potential. "Il n'a pas de mystère dans la création humaine. La volonté fait ce miracle. Mais du moins, il n'est pas de vraie création sans sécret," states the epi-

graph (from Camus's La Création Absurde). This is an implicit statement upon the Divine inspiration that, joined with human aspiration, is Gantenbein's "secret" for success. As does the mountain climbing of "Thanksgiving: Between Junetown and Caintown" (concluding the previous triad), Gantenbein's baseball ascent assumes allegorical significance. Hood comments in "Before the Flood": " . . . under every visible contest a Dantean contest might lie concealed. I read pulp stories about baseball players . . . the essence of whose history was the slow rise through the carefully graded and aligned minor leagues . . . from Class D ball . . . to the majors. . . . arrival there would be roughly equivalent to entry into the Earthly Paradise."[21] The plot unfolds the "secret" behind Gantenbein's "fantastic ascent" and how it earns him his "Earthly Paradise."

Gantenbein is a "tired businessman," an Everyman "like you or me." He receives "word" (Logos) one "blue and white April afternoon" (blue, symbolic of Heaven and faith, and white, symbolic of the purified soul,[22] join with April as the time of the resurrection of Christ). This news concerns the death of his Aunt Grace, "full of years and in the certitude of a glorious resurrection" (p. 94). (This suggests the Grace he is soon to experience that resurrects his own spirit.) His aunt has left him with an "immense legacy" that arrives in the form of $200,000.00 from The

Corn and Fleece Bank and Trust. Corn is the traditional Christian emblem of the "revived hero's resurrection,"[23] and fleece is that of all life-sustaining produce, hence progeny and longevity.[24] This foreshadows the Grace Gantenbein is to experience that illustrates the means toward spiritual immortality. In addition, these emblems tie in with the legacy's arrival in the middle of May because this is the season of Pentecost when the descent of the Holy Spirit attested to the immortality of the spirit.

Gantenbein sees his gift from/of Grace as the opportunity to "enact his dearest fantasy," and attempts to quit his job at Monolithic Life. There he is the "director and programmer of a fleet of punch-card machines" (p. 98), whose function to measure time connotes the postlapsarian awareness of time and death. Accordingly, the company will not release him and "[t]here was something about this insistence that inwardly bothered him. . . . What must he do, he wondered to persuade them to release him? . . . Old age and death, he decided, would get a man out of Monolithic, and perhaps abandoned vice but about the last," he recognizes ironically, "they would call it sickness" (pp. 98-99). Despite their cynicism and refusal to release him permanently, he takes a five-year leave (the number five is traditionally associated with postlapsarian consciousness via the five senses[25]). He embarks for a health farm forty miles southwest of Plattsburg (suggesting the forty years

of exile that are emblematic of man's exile from God). Arriving at this "curious establishment," he is initiated into its monastic path of diet, exercise, and abstinence. Endorsing this regimen with undertones of Ecclesiastes, the narrator maintains that "[t]here is a time for everything. Full genitality . . . is not the sole end and purpose of human life" (p. 102).

Unlike Calverly and Bevington, Gantenbein's faith leads toward regeneration, and he "didn't feel like himself anymore" for "Hod meant to give himself this latest of chances, and it made all the difference" (p. 102). And unlike the previous two protagonists who regard life as an "affliction," Gantenbein envisages its salvation. "It's unbelievable what you can do," he maintains, "if you work hard enough" (p. 104). His gift of Grace, together with his faith and perseverance, raises him to minor ball in three years during which he learns how to throw three perfect pitches. These are emblematic of the Holy Spirit behind his "fantastic" ascent. At his test game he goes three innings and bunts perfectly in the third: further signs of "human aspiration" (p. 109) combined with divine inspiration. "Little now remains to be told," concludes the story, "how in the waning days of the season he started and went the route for the win three times. . . . how he started and won in eleven innings in the seventh game, covering himself with glory . . . and how at last, ten days

after the season was over, on his fortieth birthday, he announced his retirement from baseball" (pp. 108-09; emphasis added).

This player, who "goes the route" of the pilgrim, has found his way out of exile, appropriately upon his fortieth year. It is not gratuitous that he pitches eleven innings. For unlike Calverly and Bevington, who are self-condemned to play against time, this "player of the eleventh hour" is redeemed by his faith and perseverance. This, then, is Gantenbein's "secret" for eluding the punch-clock that mocks the body of man, but bows, by the Grace of God, to his immortal spirit.

The concluding triad reexamines the concerns introduced in the previous triad. Calverly's failure to consecrate the totality of existence by reconciling body and spirit is reexplored through the eyes of Laidlaw, the metaphysician of "The Hole." Bevington's callous attitude toward the salvation of the body and spirit is reexamined in terms of social theory in "Dark Glasses." Finally, whereas Gantenbein demonstrates the infinite capacity for regeneration of Everyman through faith and perseverance, Bronson of "An Allegory of Man's Fate," does the same for the miniature social unit--the family.

As noted, "The Pitcher" demonstrates how Gantenbein comes "face to face" with Divine Grace, and in doing so, discovers his "secret" for success. In contrast, Laidlaw

of "The Hole" wears the dark glasses of metaphysics that blind him to this Holy Spirit that infuses all being. Unlike Abraham, for whom the "law" was "laid" concerning the divinely-inspired, coherent Creation, this metaphysician despairs over what he perceives as the absurdity of matter. Thus, he "feels a dreadful shudder of revulsion from his own body, which at these moments he considered a loose and arbitrary, accidental, coming together of bits of stuff that had no reason to coalesce" (p. 113). "The notion," we are told with overtones of Sartre's La Nausée, "made him want to vomit" (p. 113).

Abandoning his quest to come "face to face" with physical reality, he "resigned matter to its own peculiar conditions of inscrutability and ascended to the consideration of immaterial things" (p. 113). Hood, however, disclaims this devaluation of material reality. As he explains, " . . . the transcendentalist must first study the things of this world, and get as far inside them as possible . . . [for] [t]he power of abstraction . . . [is] an intimate penetration into their physical reality."[26]

Laidlaw's dark glasses of abstraction blind him as much to the sacral as to the profane, for "[h]is idea of Deity was wholly impersonal, an Aristotelian Unmoved Mover, the pattern of all things . . . but not personal" (p. 115). This classical conception of Deity defies the con-

verse between man and Creation, man and Creator. Hood comments in "The Absolute Infant":

> Since the history of human intelligence began, men have been trying to show that the universe is radically multiple and at the same time essentially one. . . .
>
> The Aristotelian notion of the unmoved mover . . . needs to be interpreted and given historical and social presence. And this apprehension of God as living and speaking to us . . . the essence of Jewish religious belief, is the perfect completion of Greek intellectual experience. . . .
>
> To the two primal elements of Greek and Jewish intellectual and historical tradition, Christianity adds a third and final element . . . the mystery of the incarnation. . . . Here the necessities of existence are fulfilled and resolved: body and soul, appearance and reality, permanence and change, being and becoming, time and eternity become one.[27]

The story concludes with Laidlaw's "revelation" of Deity. (It occurs, significantly, at 2:30 in the afternoon as students come and go in the "agony" of their examination period. In this, there is an ironic comparison between Laidlaw's metaphysical "agony" that disappears Creation and that of Christ who consecrated it at the hour of his crucifixion.) Laidlaw's conception of Divinity, however, dissolves, rather than resolves, being--most notably his own. As we are told: "He began to imagine he'd arrived at an unconditioned state of pre-existence where he was in his case, that is, in or annexed . . . or held in the Divine Mind, in a state of unmixed creaturehood before locality caught him. . . . He wasn't dead, not what you'd call dead

precisely. But a lot of people came to somebody's funeral" (p. 118). Hood warns against Laidlaw's "infinite regress" (p. 115) that erases the manifest. As he explains: "We have to . . . avoid the great and terrible temptation of Platonist theology."[28] This is because, he continues, it tends to "swallow up creatures, creaturehood, even the beautiful whole of the universe itself, in ideal reality, to immerse material things in a sea of pure being so unlike anything we can understand as to be beyond existence, to be, as far as we are concerned, nothing at all. . . ."[29] Failing to perceive himself, as all matter, as the integral components of signate being, Laidlaw dies into the hole he has pierced into Creation.

Laidlaw's metaphysics are the dark glasses that prevent him from synthesizing body and spirit, material and abstract. In "Dark Glasses," this dualism, engendering the "partial knowledge" St. Paul warns of, is between the conception and implementation of justice. "This story," the narrator informs us, "comes from the quality of light" (p. 119), and like "Going Out as a Ghost," it revolves upon an emblem of disguise. Here, the narrator's clip-on dark glasses that affect this distorted quality of light and vision, similarly hide men from each other, and from their mutual path toward salvation.

The story begins with the narrator's description of the dark glasses he wears to a party to conceal himself

from people he dislikes. Despite his uneasiness that wearing dark glasses is interpreted as a sign of hostility, he confesses to prefer their distorting effect. "Psychiatrists don't say," he adds, "what the content of the situation is when both parties are wearing dark glasses" (p. 119). The plot unfolds such a situation, revealing the harmful consequences for vision he anticipates.

At the party, the narrator meets Herman and Yetta Leventhal, "famous activists in the vanguard of the civil-liberties movement" (pp. 124-25), for the first time since the death of their son Chaim. Before he can greet them, he is engaged by an admiring guest. Hiding behind his dark glasses, the narrator answers his questions about his writing "savagely." "All my stories are sad," he replies, "maybe I can only recognize sad stories. Some people are crippled like that and can only see disfigurement" (pp. 121-22). The narrator's "disfigurement" by his rejection of this charity is soon after mirrored by the Leventhals'. Rebuffing his condolences with the same abrasiveness, the Leventhals conceal the tragic death of their son beneath their dark glasses of social rhetoric. ("'Chaim, Chaim, what is that?' Herman said, making a brushing motion with his left hand. 'The error of the activist is to invoke the strike weapon too readily . . . '" [p. 128].) Their son's name, Chaim, the Hebrew word for "life,"[30] forms an ironic condemnation of their social ideals that obscure the value

of life while ostensibly defending it. The "dark light" that the narrator envisages surrounding the Leventhals, now equated with their moral "darkness,"[31] recalls the "darkness visible" characterizing the vision of Hell in Book 1 of Paradise Lost:

> A dungeon horrible on all sides round,
> As one great furnace flamed, yet from those flames
> No light, but rather darkness visible
> Served only to discover sights of woe
> . . . . . .
>
> Such place Eternal Justice had prepared
> For those rebellious; here their prison ordained
> In utter darkness, and their portion set
> As far removed from God and light of Heaven
> As from the center thrice to the utmost pole.[32]

As Lawrence Mathews suggests, the Leventhals' dark glasses of theoretics exile them from the light of Divine mercy, as signified by their rejection of the narrator's, and indirectly, God's mercy.[33] The narrator, however, who states that he is intimately familiar with "sights of woe" (his "sad stories"), may transform their theorizing upon the necessity for "the sufferer who would redeem the world" into reality.[34] This would be achieved by placing them "face to face" with the reality of their son's death. Instead, the narrator rejects the misguided couple ("No, you won't listen. You don't let me tell you, I can't reach you" [p. 129], Herman tells him, echoing the words of Philly White). Just as the Leventhals hide behind their dark glasses of social theory, so does the narrator, therefore,

hide behind his dark glasses of self-righteousness. Condemning them as the "cripples" he writes about, he sees them as "shrunken, huddled together and feeble"--undeserving of salvation and mercy. The "big fire in a fireplace of walk-in dimensions" (p. 126) that dominates the room, recalling the "great furnace" of Milton's purgatorio, suggests that the narrator and the Leventhals are equally "removed from God and light of Heaven."

Significantly, the narrator states that he met Mr. Leventhal when asked to act as a witness at an obscenity trial. "I'm not claiming to be an expert on the production of obscenity but only in its detection" (p. 122), he explains. The narrator's statement holds, for here three characters are on trial for their obscene "disfigurement" of human life: the Leventhals for their "production" of it, the narrator for his passive "detection." "Like me," the narrator states, "justice moves slowly and wears dark glasses" (p. 124). It is he, however, who wears dark glasses. In his refusal to confront the reality of human suffering "face to face," and insist that others do so, he obscures the spirit of divine mercy, so that it moves slowly, and here, not at all.

The concluding story, "An Allegory of Man's Fate," inverts the previous two stories. Here, the faithful and persevering action, as opposed to abstraction, allows the protagonist to confront the manifestation of Divine Grace

"face to face." The allegorical significance of the story is immediately evident, for Bronson, the story's protagonist, selects as his summer project the building of a boat. This is the family ark that engenders all the hardship of world construction, yielding, ultimately, the fulfillment of world completion. As Barry Cameron suggests, "Hood invites us to read the whole story of Bronson's efforts to build his boat . . . as a type of man's travail through this world . . . [that] ends with a . . . vision of apocalyptic bliss."[35] Hood comments upon the story's allegorical significance when he states, "Think of the vast, vast iconography of building boats and sailing boats and sinking in boats. . . . To me, building a boat never exists in and by itself. It exists with the sinking of The Titanic, and the loss of the battle-cruiser Hood in the action against the Bismarck, and the coming to rest of Noah's ark, and Jesus calming the disciples and holding Peter up on lake Gennesaret."[36]

Whereas Laidlaw and the Leventhals sacrifice the material to the abstract, Bronson sees signs of the sacral in his mundane enterprise. As we are told: "They had certainly managed to take on a heavy charge of mana, Bronson conceded, a load of family spirits and folk narratives that dwelt on and in them. To open them would be very serious business" (p. 136). Fortified by "an enriched married mutual understanding," Bronson and his wife are up to their

trial. "I am enlarging my range, confronting and overcoming obstacles; nothing human is alien to me. . . . There is no difficulty that cannot be overcome" (p. 140), is Bronson's litany for triumph. At one point he suspects that his self-confidence verges upon "the savage, unknowing pride of strength and power called hubris by the Greeks--an attitude that delivers punishment by its very structure" (p. 135). Trial, however, tempers his perspective of self, and world, creation, and "Bronson said later that the deception involved in the proceeding was that you had something looking like a completed boat very early, but it took months--possibly years--to finish it off. He considered this a rude parody of the condition of human existence" (p. 141).

As noted, Laidlaw and the unholy trinity of "Dark Glasses" wear the dark glasses of vague theoretics that obscure the Sacred image as reflected in the secular creation. Bronson, in contrast, regards his profane task as a model of Divine creation. Moreover, he never loses sight of its coherence although we are reminded that "[v]irtually nothing was simple" (p. 142). Despite "disaster" that breaks the almost completed structure, Bronson and his family persevere and "gather[ed] up the fragments in silence" (p. 143). Their world-model, fallen into fragmentation and confusion, is reconstructed the following spring--time of the Holy resurrection, as well as their own. Finally,

these labourers of the eleventh hour (the boat is eleven feet long) are rewarded: "The next summer, reaching and running on his blue lake, Bronson remembered nothing of what had passed" (p. 143). Having consummated their faith by transforming its symbol into reality (the boat is emblematic of the church in which the faithful find salvation from the storms of life[37]), their amnesia of previous incompletion is their blessing, and their bliss.

"I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life,"[38] Jesus informed his apostles. This chapter has examined the attempts of twelve "disciples" for moral enlightenment, four of whom removed their dark glasses of "partial knowledge" to confront themselves, others, and finally, their Creator. This, the collection proposes, is a realistic ratio for salvation from a pilgrim's perspective.

CHAPTER FIVE

ICONS AND ICONOCLASTS

IN NONE GENUINE WITHOUT THIS SIGNATURE

As noted in Chapter Four, Dark Glasses is structured upon the presence and absence of moral enlightenment. In his latest collection, None Genuine Without This Signature, Hood examines the signatures of our times found in commerce, sports, pop music, and so forth. As the title suggests, twelve stories attempt to determine whether the roles of contemporary society permit genuine expression of the self, and in doing so, of the Real Presence whose signature is impressed upon all being. In this collection, "secular scripture" and "media folklore" merge. Whether the protagonist is a salesman, writer, politician, or promoter, his occupation presupposes the sacrament of ordination, with his "calling" devoted, ideally, to the works and praise of God. As Hood suggests, "[t]he entire book is a study of speech, music, song, the communication of news, messages. . . . "[1] And these he intends "as a parable of the sense in which the Gospel is the Good News."[2] "A recurrent preoccupation of the book," he adds, "is that of

different kinds of speech [and] failure to speak."[3] The central concern of None Genuine, then, is whether its twelve probationary apostles achieve self-expression that is "spontaneous," "illuminated," and "free" (p. 90), and with this, designing the mortal signature after the genuine and divine.

The protagonists are distinguished by their membership in one of two opposing worlds. This dichotomy, explicitly revealed in the seventh story, "The Woodcutter's Third Son," provides the collection's moral framework. Through Bruno Bettelheim's theory, Hood defines his characters' antithetical frames for being as the biblical world of religious revelation and the mythic world of enchantment. The former belongs to the "pilgrim," whose action is the autonomous product of ethical imperatives. The latter belongs to the "fairy prince"; his action, by contrast, is "compulsive" and "engineered," as befits the "aping of a fixed model" (p. 90). "The difficulty," we are told, "is to distinguish the two courses of life in their effect upon the soul" (p. 90), and the mapping of these opposed "signatures" provides this collection's cohesion.

While critics acknowledge the structural cohesion of None Genuine,[4] none have discussed its principles of organization. The collection develops through a progression of fourths, with epiphanies into the genuine concluding every quartet. In the fourth story, "Ghosts at Jarry," Mario and

his fellow baseball fans are the "ghosts" of the deserted Jarry Park. Rejecting the hollowness of the "new dispensation" embodied by Montreal's Olympic stadium--to Mario, it looks like a "hole in the sky"--they resurrect Jarry's communal spirit--and signature. In the eighth story, "Gone Three Days," a social worker seeks and finds salvation in rescuing a retarded boy, who, like Jesus, disappears for three days. While the social worker doubts the value of his profession (he suspects that the boy doesn't "have a chance in hell"), his perseverance leads to the boy's discovery and to the authentication of his own signature. The collection concludes as the songwriter of "Doubles" orchestrates the double aspect of the human signature into a harmonic whole. By synthesizing vice and virtue, profane and sacred, he discovers his genuine mode of worship.

The collection opens with "God has Manifested Himself Unto Us as Canadian Tire," a satire on the profane manifestation of the Real Presence. As John Orange suggests, the story parodies " . . . a culture cluttered with brand names which brand the soul. 'Miracle Mart,' 'My Blue Heaven,' 'pre-Christmas loss leaders' . . . the statue of the Blessed Virgin on the dashboard of the car . . . [are] calculated to expose the way in which we have displaced real religious values. . . . "[5] A. O., the consumer who glories in the beginning and end of all merchandise without thanksgiving (his signature forms an ironic anagram of the Alpha and Omega), embodies this new dispensation.

Hood begins this story on a Wednesday--an allusion to Ash Wednesday--to offset A. O.'s graceless consumption with the penitential spirit that characterizes the Lenten period. Together with his girlfriend, Dreamy (she is as unreal as their insubstantial lifestyle), A. O. inverts the Lenten observance. The couple feasts continuously--meat is the most conspicuous item on their menu--and revels in their garden of material goods, rather than abstain. The temptations of Mammon, however, yield their own consequences. This is seen as taste dies (A. O. "can't taste anything anymore" [p. 5]) and so does sex ("The bedroom has been like a desert" [p. 8]). When a "SOCIAL WORKER for god's sake" advises A. O. that his obsessive consumerism will result in "unfulfilled expectations," A. O. emphatically refuses to "sit around and suffer" (p. 7). Instead, purchasing power is his idea of paradise, as he explains with an advertising quip: "J'attends la révolution mais mais mais / Franchement j'aimerais / Mieux devenir motard acheter" (p. 3). Neither faithful nor penitent, A. O. expects no "revolution"--no Second Coming--for God has already manifested Himself unto him as Canadian Tire: the mandala with a price tag.

In "Breaking Off," a fairy tale that takes the bland clericals of Toronto as its heroes, we follow the icons of a consumer society to Commerce Court. This financial tower, "chaste" and "clean," designed by a "western visiona-

ry," is a strange mixture of the sacred and profane. Emmy Ivey, the "office pet" who has no real moral vocabulary, embodies this new order. With her "golden head" and "aureole of . . . ringlets," she moves about Commerce Court "like some ministering angel of the Old Testament, a type of Passover messenger delivering saving signs" (pp. 15-16). Emmy, however, does not deliver revelation; rather, her hieroglyphic messages obscure meaning, and her environment suffers its conspicuous absence. As we are told, "Information proliferated, knowledge became obscure: wisdom was inconceivable" (p. 14). More accurately, Emmy and her co-worker are "two fatal sisters" who retire to their "small cave of fact," where they are surrounded by "walls . . . of heavy white photocopy paper piled in stacks sometimes seven feet high" (p. 19). As Hood explains, "[t]he texts that Emmy and Olive are printing are a terrifying parody of the Bible . . . [for because of them] wisdom is inconceivable."[6] Note, then, that the seven-foot towers of indecipherable data form an ironic allusion to the seven gifts of the Holy Ghost, the seventh of which, notably, is knowledge.[7]

Just as Emmy is unable to perform intellectually, so is she emotionally inept. Both she and her bumbling suitor, Basil Mossington, have been "clinically de-sexed by current history," and their courtship in Emmy's bedroom (this is another cave "shady and retired") underscores

their insensibility. In the same way that they are baffled by the remnants from a bygone era that fill Emmy's room ("prehistoric sofas," an "ancient Zenith T.V.," antiquated bookcases), so are they perplexed by the now-defunct rites of courtship. The couple's clumsy attempt at romance breaks off when Emmy rejects Basil's present--a broach in the shape of a ruby-ringed feminine hand. While the ruby was traditionally considered an antidote to divert the mind from evil thoughts,[8] in this fairy story Emmy is overtaken by malice. As we are told, "[s]evered hands and other severed members, became permanent properties of Emmy's visions" (p. 29). Emmy's final vision yields not only notions of hatred and revenge, but also of her own dismemberment from the rest of humanity. As Hood suggests, "[t]he title of the story describes a huge chunk of civilization breaking off from all existing culture and drifting out into a meaningless ocean."[9]

"Crosby" concerns the displacement of the Real Presence with a media hero. This is Crosby, who, as Hood states, was "the origin of a moral style for fifty years."[10] For Don Stanley, however, Crosby assumes the proportions of a god, and Hood punctuates the story with religious motifs ("Raphael," the "Trinity-K Club," "Sherry" Church," "Pennies from Heaven") to alert us to this die-hard's misplaced worship. Moreover, Stanley's devotion is characterized by compulsive imitation. "If you start off

by imitating somebody else's act," he maintains with dramatic irony, "you'll always be number two. You have to get your own style, hear? Got to buh, buh, buh, boo in through the middle of people's hearts" (p. 35). Don's affectations, already so stylized in the manner of Crosby, are "improved" until they pervade his vocabulary and mannerisms entirely. Finally, Don's persistent attempt to imitate another's signature renders him the victim of "a strange media martyrdom." (His "smooth cheeks and shiny dome," similar to Crosby's, are his "stigmata.") Although he hopes for a "Second Coming," his expectation of the wrong Messiah, and the signature forged in his name, culminate, upon the death of his idol, in "pure grief."

The first quartet concludes on Midsummer's Day with "Ghosts at Jarry." It is on this day, associated with epiphany,[11] that Mario resurrects the deserted Jarry Park and the communal spirit that once resided there. Mario (meaning "I am the son of Mary"[12]) declaims the hollowness of the new order embodied by the "Big O" (Montreal's new Olympic stadium), which he sees as a "gaping enormous ellipse . . . in the sky" (p. 56). Instead, his Sabbath "services" at Jarry, where he conjures up imaginary games in the company of his fellow "ghosts" (alluding to the Holy Ghost), testify to this community's ineradicable spirit--and signature.

"A Childhood Incident" examines the displacement of religious values as the signature of the contemporary psy-

che. The story unfolds as a cocktail party becomes the setting for a casual confessional. As we are told, "Everybody at the party had, or claimed to have, something long-concealed and shameful which they now proposed to confess, some nasty fear, some blockage of self-creation under which they have laboured for so long and only now were free to unveil, and so escape" (p. 57).

The parody of the confessional centres upon the mistaken assignation of sin and absolution. This is seen most notably when one party guest, Kate Lynn, condemns herself for a "sin" which owes to a childhood accident, rather than moral capability. On one hand, Kate Lynn's admission of sin is evidence of the pardon she desires ("Katharine" means "pure"[13]). On the other, her misapprehension of sin renders her search for absolution dim-sighted, if not blind ("Lynn," in the pathological sense, means "cataract": an eye disease producing partial blindness[14]).

This tenor of insensibility continues to "New Country," an odyssey story, where a middle-aged couple journeys through an allegorical landscape. That Molly and Lester leave the familiar road for unexplored terrain, travelling in a Nova--literally, an exploding star--foreshadows the ominous nature of their quest. Their drive through a landscape of ghosttowns, increasingly sinister and obscured, is complemented by their discussion of the deaths of their siblings and peers. The catastrophes of which they speak

are, metaphorically, the "signs and warnings and suddenly disappearing shoulders" of the road (p. 66). But while Lester is an "expert" reader of "extra-large mirrors" (he painstakingly adjusts them "for maximum visibility to the rear" [p. 65]), his failure to read the road behind and ahead as a metaphor for his own life makes him ominously vulnerable. The couple's blindness finds its counterpart in a blind curve that delivers them into the unanticipated new country of death.

Ignorance shifts to experience in "The Woodcutter's Third Son," where John Flamborough, a teacher of jurisprudence, examines the models for being that shape his awareness. It is through Cecy Howard (a madonna figure, she is a "remote woman" within "hailing distance") that he learns the difference between the religious world of revelation and the machinery of myth and enchantment.

Using Bruno Bettelheim's The Uses of Enchantment as her guide, Cecy explains to Flamborough that "[w]e rule our lives by our inheritance from folklore, by spell, by conjuration" (p. 82). To this she adds that each of us models his life after some character in legend, myth, or fairy tale. Flamborough, who has always lived according to biblical analogies, finds himself confessing that he resembles the woodcutter's third son. Having attributed his unfailing success to providence, he now realizes that he is but "the spoiled favoured child of fortune" (p. 85). This rev-

elation disturbs him because, he believes, the "imitation of Christ is not the aping of a fixed model, but a dizzying exercise in spontaneous perfection" (p. 90). Instead, he discovers that his life is merely a "tale told by an idiot."

Disturbed by the displacement of an autonomous ethos with the world of enchantment, he sees that "[t]he difficulty was to distinguish the two courses of life in their effect upon the soul" (p. 90). To determine his moral status, Flamborough stages a mock Temptation, using the lovely Cecy as his lure to adultery. This trial, however, is deflated when Cecy accuses him of engaging in another form of role-playing to pacify a disturbed conscience. Realizing the truth in this, Flamborough admits that he's been "trying to operate under two contradictory notions of character" (p. 97). As he explains: "I've been role-playing, as they say nowadays, and I've been autonomous at the same time, been myself. And it doesn't seem to work out" (p. 97). He is neither "a fairy prince, nor a pilgrim," and this dichotomy, he maintains, "divides the soul" (p. 97). For Cecy, however, Flamborough's confession is merely the product of his "verbal facility": he pontificates without a deeper scrutiny of self. (Note how her first name, "Cecilia," from "Cecil," means "the dimsighted," and her surname, "Howard," means "chief warden or guardian."[16] This underscores Cecy's role as the warden of the blind:

she is the guardian of Flamborough's shadowy soul.) "Smugness is the homage hypocrisy pays to virtue" (p. 97) is her cryptic admonishment. At the conclusion of the story, Flamborough's signature, feigned and confused, is manifested to him in a wasteland vision. He suspects that had he the courage to "dispel the mists of romance," they "would reveal him to himself naked, shivering in the blast, alone on a withered plain which at its verge began to slope downhill" (p. 97). For John Flamborough, whose name is ironically associated with St. John, author of the Apocalypse,[17] his moral downfall is his final revelation.

The eighth story, "Gone Three Days," concludes this quartet with an epiphany that the Real Presence manifests itself to the genuine of spirit. Flamborough's contrived play for virtue is sharply contrasted to the charity of the nameless social worker. A genuine Passionist, he finds salvation in the rescue of a retarded boy, who, according to Hood, is a "suffering scapegoat who saves us."[18] Like Jesus, the abused boy wanders in the wilderness for three days, disappearing on Wednesday and found on Friday. At first, the social worker takes the boy's mistreatment to represent the futility of world redemption. He suspects that the boy doesn't "have a chance in hell," and we are to understand this on a literal level of meaning. At one point, he doubts the value of his profession--the authenticity of his signature--and thinks of quitting. Finally,

however, his faith and perseverance are their own rewards. Although he finds the child "burning up with fever" (the physical counterpart of the Passion), the death of this Christ figure may be prevented by the ministering of his apostle, who has discovered not only his ward, but also the value of his calling.

With "February Mama," a thinly disguised Adamic allegory, we move from the salvationist who shapes his signature in the image of his Saviour to Rafe Savadge's Fall and damnation. As his name suggests, this reclusive songwriter attempts to salvage peace of mind in his pastoral Caribbean retreat, Peace Haven Inn. The plot unfolds as Paradise is revisited by Lois-Anne, Rafe's wife and agent. The Eve figure of this story, she invades her husband's sanctuary with her own brand of commercial Temptation.

The catalyst for Fall is the song ("February Mama") Rafe has composed to greet his wife and woo her back to the island. "Stay o stay / In beautiful Nevis / Till judgment day" (p. 128), read some of the lines with biblical undertones. When Lois-Anne hears this enchanting melody, she offers her husband the "kingdoms of this earth" for the price of a recording contract (note how her signature--L.A.--spells out the capital of show-biz). "The C.B.C. is the father of lies," Rafe protests, "It's a deeply corrupt institution populated by demons" (p. 121). Rafe's bid for peace, however, is no match for Lois-Anne's Temptation of

profit, and her nine-day visit (an inversion of the novena --the nine successive days of devotional services) results in his communion with the corrupt.

The exploitation of Rafe's music (in Hood's vocabulary, a form of Gospel, or "Good News") coincides with his preview of apocalypse. At the conclusion of the story, it is the music of Eddy Stroud (a play on "shroud") that provides the soundtrack to his infernal scena. In this, he sees himself as leading a band of swaddled figures to the Last Judgment--arrived sooner than anticipated: " . . . under the whistling wind . . . more figures in the huge space now, walking behind him heads bent" (pp. 132-33). (Rafe's vision of a diabolical Second Coming inverts the Pentecostal vision of the Resurrection and Judgment. Compare his revelation of the damned to the Pentecostal experience: "On the day of the Harvest Festival, they [120 disciples] were all meeting together, when suddenly there came from the sky a sound like a violent blast of wind. . . . And they saw tongues like flame separating and setting on the heads of each of them and they were all filled with the Holy Spirit" [Acts ii:1-4; emphasis added].) Unlike his namesake, Raphael, angel of the spirits of men who warned Adam of his imminent danger,[19] Rafe sees all men as condemned by the taint that has ravaged his garden.

The corruption of Rafe's signature finds its counterpart in "The Good Listener," a collage of wasteland

voices. An impostor-Jesus (an alter Christus, as Hood writes[20]), the good listener catalogues tales of natural disaster, illness, and loneliness, weaving the laments garnered from his supplicants' "acquiescent bent head[s]" into an infernal inversion of the Gospel. His voyeurism is thwarted when the "menacing confessor" enters his son's room, only to confront there "some clear wall of unspeakable crystal shielding common humanity from unlawful assault" (p. 144). "How to get through it," he wonders, "how to find and pass the gate, or make a contact, detect the faint scratching of life on the other side" (p. 144). "Life is behind the transparent dark wall. Come out!" (p. 144), he pleads. That communion is denied with this presence suggests the unholy nature of his confessional.

Defeated by silence, the listener leaves the room. The dinner conversation is of no interest to him: its remarks have "been filtered of every profitable meaning. . . . there is nothing here for him anymore" (p. 144). The story concludes as he "fades like a special effect in a film fantasy, and is no longer an agent in the plot" (p. 144). Like the writer, the good listener will continue his violation of signatures elsewhere, selecting and dispensing his material as necessary, "sweeping other people's minds, drinking up their sorrows, emptying them" (p. 144).

The good listener's testament of downfall is followed in the title story with an exposé of the salesman's Gospel

that spreads goods instead of God. In the satire "Canadian Tire," A. O. is unaware of the way he displaces religious emblems with brand names. In contrast, Harry Felker and his curious band of disciples--Ma Hislop, Peaches, and Tim --recognize how profane icons have become the signatures of our times, and make a profit venture out of packaging an image of goodness in a bottle of lotion. "For sure it's pure," is the sales pitch Harry directs toward a public that desires to "[r]ediscover . . . the lost Eden of childhood" (p. 161). The only saving grace is that Harry observes the "chief precepts of the salesman's gospel": he must believe in his products if he is to sell them. His faith, however, must couple with finance--the second code of the salesman's bible.

The story unfolds as a fairy tale, with Harry falling under the enchantment of Peaches in her boudoir. Here, exotic and ecclesiastic merge as Peaches appears as an "image of immersion," arising, attar-anointed, from her bath. Things are not as they appear, however: there is no innocence in the baptisee except in her name itself. As Harry recognizes, "[t]here was nothing of the peach, everything of the vamp, about Peaches" (p. 151). Yet her spell is cast. The unguents are sold despite, and because of, an inauthentic signature. The nuptials are performed with Peaches marrying Tim; and Harry and Ma journey east (of Eden?) as business partners, possessors of wealth, if not

bliss. The soaps and attars intended to purify only mask the nongenuine, for, as Harry observes, his success depends upon the public's delusion. "Everybody's going to figure," he proposes with smug assurance, "that if you live in Sweet Cream you're incapable of deception" (p. 160). The success of the products prove Harry right. While the lotions are "rich as hell," the public's desire to purchase a bit of heaven makes this factor ominously irrelevant.

The conclusion of the story, however, resists a moralistic hand. For one thing, Harry does maintain that "[w]e're a real presence this holiday season. And I've always believed in the real presence" (p. 163). For another, the attars are packaged in vials that remind us of the sacerdotal. And, too, there is the teasing image of a bathtub on the bookjacket of the collection's second printing that begs an association with baptism. With these factors in mind, the story appears to propose that goods and God can be sold at the same time; or, rather, that the successful selling of merchandise prefigures the successful spreading of the Word. This, then, may be the meaning of the story's first line that states "Harry Felker could sell anything--you name it" (p. 145). Perhaps we should follow the epigraph that advises us to title or subtitle the story as we choose. The selection is between "None Genuine Without This Signature"--a suggestion that Harry sells props rather than Presence--or "Peaches in the Bathtub"--an unmistakable

yoking of the sacred to the profane. "Make your own movie," the epigraph directs, and the story provides elements of both sacrament and sin. The signature, finally, is up to us.

The final story, "Doubles," as the title suggests, synthesizes the opposing frames of being--genuine and non-genuine, sacred and profane--that pull at the characters in this collection. In this story, we follow the narrator to an art school in the "magic plain" of the Qu'Appelle Valley (meaning "who calls"). It is this hypnotic setting that reveals the harmony of all signatures to the nameless songwriter, and will ultimately allow him to integrate the antitheses of his experience. "There was a percussionist on the teaching staff . . . who played on a large gong-cymbal for us, one evening, in a sound so varied . . . that he just about had the whole room hypnotized. After this alarming performance, he admitted that the piece had been written for fifteen gongs of different sizes, that he had only been suggesting some of the possibilities of the form. I thought that I wouldn't go to any gong-band concerts at any time because they might touch too deep" (pp. 169-70). This sonic suggestion of the multiplicity of form finds its counterpart in a visual image which touches the narrator still deeper, revealing the paradoxical coexistence of opposites. As he describes:

> There was this extraordinary mixure of night and day. . . . The moonlight contained the sunlight

> like a promise, delivering it through its own softness. Two quite alien modes of light found in the same radiance. . . . When I turned my heel to examine the sunlight, I found the reverse phenomenon given in the late rays which had a moony, easy softness unlike the usual glare of sunset in July. I wonder how it is that the eye can discriminate cohering modes of tone so subtly, one form delivering another through itself, so that we guess the glare in the sheen. There you see, the image does it all. . . . But I mean to deliver it [the narrative] anyhow--fill in the récit--out of simple personal need. (pp. 170-71)

What must the narrator tell, and why is this image synoptic of his story? Through sound, through sight, two complementary revelations offer themselves. The gong concert suggests the inexhaustible diversity of matter; the setting synthesizes the dualism of moon and sun--feminine and masculine principles--as components of a larger whole, with one revealed through the other. For the narrator, these double images signify the multiple variations upon the human frame. Moreover, they represent his own search for union, accompanied by the same alarming doubt experienced at the gong-concert over the irreconcilability of opposites. What he tries to clarify is whether a "soul-mate" exists, and, if so, how the choice avails itself. His doubt yields to the discovery of "a gradually narrowing field of choice" (p. 177) that discloses not a "double," but rather one as spiritually akin as possible. Sameness with difference, "likenesses and unlikenesses" is his revelation:

> Flory was the ghost in Belle's eyes, the one I loved at once, and I can't understand it. . . . I'd been looking for something and it was almost present in Belle and completely given in Flory. I can't tell you what it was. . . . Belle predicted Flory to me and I predicted Fred to her, but there were likenesses and unlikenesses swirling around that couldn't be held in place. (pp. 177-78; 181)

Suns inside moons and vice versa, likewise Flory and Belle, Fred and the narrator, are emanations of each other, distinct by virtue of their unique flashing of spirit.

The search for union in "Doubles" is not only between man and woman alone, but also between the contradictory signatures of the self. Thus, the final story synthesizes the twelve stories of None Genuine, placing within the narrator what is presented as best and worst in all previous characters. As he explains, "love and malice," humility and awe, together with "smugness and complacency," are the double aspects of his personality--and perhaps of experience. It is this self-awareness that allows him to formulate his own signature by evaluating his attributes, then blending them into a harmonic, if not morally perfect, whole.

"Music is the right medium for me. In music, in a song, you can freely mix vice and bliss. Bliss has a better sound" (p. 189), the narrator concludes his récit. As Hood explains, he intended the last line of "Doubles" "to sum up the book."[21] "Bliss is best," the narrator adds, and with this, directs our attention to the opposing frames

for being--genuine and nongenuine--seen throughout the collection. If moral excellence is not imperative, then an excellence of vision is--one that expresses the sacred in the profane, and with this, the covenant between mortal and immortal signatures. Above all, the collection proposes that there must be gladness with the world. For in celebrating the world, we bless its Creator whose signature is manifested upon all things. In blessing, we receive bliss. In <u>None Genuine Without This Signature</u>, this is the authentic equation.

CONCLUSION

This study has examined how Hood structures his short story collections into a coherent body to deliver a harmony expressive of his moral vision. Each of his five collections is designed as a drama of salvation that contrasts attempts and misattempts to confront the self, others, and ultimately, the Divine Host. Hood has said that he thinks of the heavenly city as "existing now," and of the "earthly city and the heavenly city as really interpenetrative all the time."[1] Common to all of his stories is an exploration of where secular and sacred experience converge, how daily life rehearses a universal, holy design.

We are introduced to this idea in Flying a Red Kite, where the red kite, whose string joins earth and heaven, embodies this integration of the daily and the divine. Subsequently, this collection is structured upon the presence and absence of a synthetic mode of perception that joins the secular and sacred, temporal and timeless. The first five stories of Flying a Red Kite were seen to compose Hood's "Old Testament." They demonstrate how Wordsworthian "spots of time" Romanticism tends to erase the

manifest in an excursion out of time. Conversely, the second part of Flying a Red Kite constitutes Hood's "New Testament." It grounds traditional Romanticism upon the Trinitarian belief that a meaningful unity may be discerned within experience through an ongoing dialogue with sensible reality.

In Around the Mountain: Scenes from Montreal Life, this search for heightened perception takes the form of twelve month-by-month excursions through an allegorical landscape. Each of the narrator's treks, leading him up the mountain and back down to the city, correspond to a shift in perception--of himself, his city, and ultimately, of the human mosaic. Whereas the soaring red kite signifies the union between earth and heaven, here the crucifix-topped Mount Royal is the focus for epiphany.

Accordingly, the first six excursions away from the city's conflicting currents and up Mount Royal engender a journey toward salvation. Access to the summit, where heaven and earth symbolically meet, is paired with heightened perception. Through a "strangely mixed perspective," the narrator synthesizes his experience of a world fallen into chaos with his vision of "the next world," timeless and mysterious. In contrast, the six descent stories, marked as they are by a sense of loss, death, and decay, trace the Purgatorial Way. This is frozen into a bleak image in the final story, where a lonely black figure, jab-

bing beneath a frozen pond, suggests that death and desolation are the quotidian for life around the mountain. While intimations of immortality fade when the narrator leaves his paradisal summit, the emphasis is that he has come to perceive himself, and those around the mountain, in terms of a universal, sacred drama.

The Fruit Man, the Meat Man & the Manager proposes that "human art and love" are the linking media that establish the timeless unity associated with communion within the fabric of society. In terms of "human art," the collection shows how narratives synthesize diverse times, places, and perspectives into a coherent design. In doing so, they become the counterparts of the Logos and its scripture which similarly create an awareness of the human continuum. In terms of "human love," participation in community is the daily sacrament that realizes this unity on an immediate level. The central concern of Fruit Man, then, is whether characters strengthen the bonds of community through art and love--scripture and sacrament.

To underscore this concern, Hood arranges these fifteen stories into five triads, each sequenced upon the fulfillment, neglect, and corruption of art and love by models of "saints," "solitaries," and "sinners." For Hood, "personal communion is the very model of knowing."[2] This collection shows how the achievement of social unity reveals the universal dimensions of humanity, and with this, the Holy Spirit that directs it.

Whereas Fruit Man demonstrates that moral action is the counterpart of sacred communion, Dark Glasses establishes its concomitant moral vision. Like Fruit Man, Dark Glasses is triadically arranged in relation to its epigraph, here St. Paul's instruction that "[f]or now we see through a glass darkly, but then face to face." Four triads, moving from moral dimness, to darkness, to enlightenment, examine the false frames for being that obscure confrontations with the self, others, and ultimately, the Divine Host.

With Hood's latest collection, None Genuine Without This Signature, the emphasis shifts from an authenticity of vision to an authenticity of expression. As the title suggests, this collection examines whether the roles of contemporary society permit genuine expression of the self, and with this, of the Real Presence whose signature is impressed upon all being. Seen in these terms, the occupations of the protagonists presuppose the sacrament of ordination, with their "callings" devoted, ideally, to the works and praise of God.

While the signatures of our times suggest that real values have been replaced with an ethos of consumerism, Hood's mixture of "secular scripture" with "media folklore" shows how the sacred may be discerned in the profane. Just as the triads of Dark Glasses move from moral darkness to enlightenment, so do the three quartets of None Genuine

conclude with epiphanies into the authentic. In the fourth story, "Ghosts at Jarry," the baseball park becomes the setting for a "mandalic" experience when Mario and his fellow "ghosts" resurrect the community spirit of the deserted Jarry park. Profane and sacred similarly fuse in the eighth story, "Gone Three Days," where a social worker's rescuing of a retarded boy becomes an analogue for redemption. The collection concludes with "Doubles," as the songwriter orchestrates the contradictory aspects of the human signature. Smugness and humility, vice and virtue, he realizes, are the "doubles" of his personality and, perhaps, of all experience. What is important, however, is that these dichotomies of being are synthesized into a genuine, if not morally perfect, whole.

"As [an] artist," Hood writes, "I can prove nothing, analyze nothing; all I can do is perceive and utter, read the signature and accept it as proof."[3] Each of Hood's short story collections is shaped according to this pilgrim's perspective. And this is one that discerns a divine consonance in the documents of our age, the fusion of mortal and immortal signatures in an ongoing drama of salvation.

NOTES

Introduction

1 The references are too numerous to note; see, for example, Keith Garebian, "The Short Stories: Emblematic Imagination and Allegorical Mode," in Hugh Hood (Boston: Twayne, 1983), pp. 10-13.

2 John Orange, "Lines of Ascent: Hugh Hood's Place in Canadian Fiction," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), p. 113.

3 W. J. Keith, "The Case for Hugh Hood," The Canadian Forum, Oct. 1980, p. 28.

4 Lawrence Mathews, "The Secular and the Sacral: Notes on A New Athens and Three Stories by Hugh Hood," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), p. 211.

5 A. J. M. Smith, ed., The Canadian Century (Toronto: Gage, 1973), p. xviii.

6 Geoff Hancock, "Here and Now: Innovation and Change in the Canadian Short Story," The Canadian Fiction Magazine, No. 27 (May 1977), p. 7.

7 Garebian, pp. 7-8.

8 Robert Fulford, rev. of Flying a Red Kite, by Hugh Hood, The Canadian Reader, 4, No. 5 (March 1963), 2.

9 See J. S. Erskine, rev. of Flying a Red Kite, by Hugh Hood, The Dalhousie Review, 43 (Summer 1963), 264; Michael Hornyansky, "Countries of the Mind II," The Tamarack Review, No. 27 (Spring 1963), pp. 87-89; Lauriat Lane Jr., "Fiction and Fact," Queen's Quarterly, 70 (Autumn 1963), 451; H. R. Percy, rev. of Flying a Red Kite, by Hugh Hood, The Canadian Author and Bookman, 38, No. 3 (Spring 1963), 11; and F. W. Watt, "Letters in Canada: 1962: Fiction," University of Toronto Quarterly, 32 (July 1963), 391-92.

[10] In "Hugh Hood's Misused Talent" (Toronto Star, 11 Oct. 1967, Sec. 3, p. 43, col. 2), Robert Fulford compares what he regards as the documentary journalism of Around the Mountain: Scenes from Montreal Life and The Camera Always Lies, Hood's second novel, published in the same year. His evaluation is that almost all of Hood's nonfiction has a "sharp, clear, truthful ring," while almost all of his long fiction is "dull, flat and spiritless," when it isn't "embarrassingly pretentious."

[11] Dennis Duffy, "Grace: The Novels of Hugh Hood" (Canadian Literature, No. 47 [Winter 1971], p. 43), comments upon the Romantic impulse behind the "quasi-journalistic" pieces of Around the Mountain: Scenes from Montreal Life, and compares their cumulative effect to that of Wordsworth's "Tintern Abbey." Keith Garebian (Hugh Hood, pp. 21; 24) maintains that these sketches are more than "mere photographic documentary realism"; rather, they are an example of the way Hood fuses "documentary talent with his emblematic mode in a perfect harmony of revelations." Garebian states that these stories should be thought of as a "cycle . . . spinning about the emblem of the mountain that gives us increased perception."

[12] See Victoria G. Hale, "Elements of Literary Tradition and Myth in the Novels and Sketches of Hugh Hood: An Examination," M.A. Thesis Sir George Williams 1971. In her chapter on Around the Mountain, Hale writes that this collection is concerned with " . . . the perennial battle between good and evil, and the quest which leads man through an allegorical landscape." An important contribution of this thesis is its discussion of the collection's influence by Milton, Spenser, and Turgenev. Hale compares Around the Mountain to Paradise Lost insofar as " . . . Mount Royal is an ascending and descending Miltonic mountain," where "major and minor quests are depicted." Hale also discusses the similarity between the collection's calendar form and pastoral elements and those of Spenser's The Shephearde's Calendar. Around the Mountain's Romantic impulse is most noted, Hale points out, in the way the narrator's perceptions of these city scenes resemble those of Turgenev's Romantic traveller in A Sportsman's Sketches.

[13] See Peter Gzowski, rev. of Around the Mountain: Scenes from Montreal Life, by Hugh Hood, and The Meeting Point, by Austin Clark, The Canadian Reader, 10, No. 3 (June 1969), n. pag.; Tony Kilgallin, "Hood's Montreal," Canadian Literature, No. 36 (Spring 1968), pp. 94-95; Ian Macdonald, rev. of Around the Mountain: Scenes from Montreal Life and Dark Glasses, by Hugh Hood, Quarry, 26, No. 4 (Autumn 1977), 72-74; and Anthony Robertson, rev. of Around the Mountain: Scenes from Montreal Life and other books, West Coast Review, 6, No. 1 (June 1971), 53.

14 See Kent Thompson, rev. of The Fruit Man, the Meat Man & the Manager, by Hugh Hood, The Fiddlehead, No. 92 (Winter 1972), pp. 116-23.

15 Garebian, p. 24.

16 See Hilda Kirkwood, rev. of The Fruit Man, the Meat Man & the Manager, by Hugh Hood, and Violation of the Virgins and Other Stories, by Hugh Garner, The Canadian Forum, April 1972, p. 53; Diane Lawford, rev. of The Fruit Man, the Meat Man & the Manager and other books, Quarry, 21, No. 1 (Winter 1972), 75-77; and O. H. T. Rudzik, "Letters in Canada 1971: Fiction," University of Toronto Quarterly, 41 (Summer 1972), 317.

17 Hugh Hood, "Sober Colouring: The Ontology of Super-Realism," Canadian Literature, No. 49 (Summer 1971), pp. 28-34; rpt., with pref., as "The Ontology of Super-Realism," in The Governor's Bridge Is Closed (Ottawa: Oberon, 1973), pp. 126-35.

18 See Robert Lecker, "A Spirit of Communion: The Swing in the Garden," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), pp. 187-210. In this essay, Lecker discusses the various forms of communion ("aesthetic, communal, communicative, and spiritual") which provide The Swing in the Garden with its formal structure. Lecker's observations upon how The Swing in the Garden reflects Hood's concern with shaping experience into a coherent unity can be applied, in a general sense, to the rest of his oeuvre.

19 Lecker, p. 188.

20 Lecker, p. 199.

21 See John Mills, "Hugh Hood and the Anagogical Method," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), pp. 94-112.

22 Mills, p. 100.

23 See Mills, pp. 95-101.

24 John Orange, "Lines of Ascent: Hugh Hood's Place in Canadian Fiction," p. 115.

25 Orange, p. 115.

26 Orange, p. 119.

27 William H. New, "14: Fiction," in Literary History of Canada, gen. ed. and introd. Carl F. Clinck, 2nd. ed. (Toronto: Univ. of Toronto Press, 1976), III, p. 264.

28 David Latham, "Optical Allusions," Essays on Canadian Writing, Nos. 7-8 (Fall 1977), p. 107.

29 Latham, p. 107.

30 Barry Cameron, rev. of Dark Glasses, by Hugh Hood, The Fiddlehead, No. 115 (Fall 1977), p. 145.

31 Cameron, p. 146.

32 Cameron, p. 146.

33 Cameron, p. 146.

34 Victor Howard, rev. of Goodbye Summer, by Veronica Ross, and None Genuine Without This Signature, by Hugh Hood, Canadian Literature, No. 92 (Spring 1982), pp. 118-20.

35 I. M. Owen, "The Hood Line: Father, Son, and Holy Ghost," Books in Canada, August-September 1980, p. 10.

36 See W. J. Keith, "The Case for Hugh Hood," The Canadian Forum, October 1980, pp. 27-28.

37 Keith, p. 28.

38 Keith, p. 28.

39 John Orange, rev. of Reservoir Ravine and None Genuine Without This Signature, by Hugh Hood, The Fiddlehead, No. 133 (July 1982), p. 86.

40 Kent Thompson, rev. of The Fruit Man, the Meat Man & the Manager, by Hugh Hood, The Fiddlehead, No. 92 (Winter 1972), p. 116.

41 Thompson, p. 116.

42 Keith, p. 28.

43 Cameron, p. 145.

44 Garebian, p. 10.

45 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), p. 41.

46 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 42.

47 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 43.

48 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 39.

49 Hugh Hood, "Sober Colouring: The Ontology of Super-Realism," in The Governor's Bridge Is Closed (Ottawa: Oberon, 1973), p. 128.

50 Robert Fulford, rev. of Flying a Red Kite, by Hugh Hood, The Canadian Reader, 4, No. 5 (March 1963), 2.

51 This impression was perhaps further aroused by Robert Weaver's comment on the cover of the first edition that in Flying a Red Kite, " . . . you can trace the early career of a new writer."

52 F. W. Watt, "Letters in Canada: 1962: Fiction," University of Toronto Quarterly, 32 (July 1963), p. 391.

53 Hornyansky, p. 89.

54 J. R. (Tim) Struthers, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 28.

55 Garebian, p. 16.

56 John Anthony Harding, "Field of Vision: Hugh Hood and the Tradition of Wordsworth," Canadian Literature, No. 94 (Autumn 1982), pp. 92-93.

57 For a discussion of Hood's interpretation of the Romantic movement, particularly with regard to his own work, see Harding, pp. 85-93.

58 See Hale; Duffy.

59 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 45.

60 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 45.

61 Hugh Hood, "Afterword: What is Going On," in Trusting the Tale (Downsview, Ont.: ECW, 1983), p. 137.

62 Hugh Hood, "Sober Colouring: The Ontology of Super-Realism," in The Governor's Bridge Is Closed, p. 135.

Chapter One

1 Robert Fulford, rev. of Flying a Red Kite, by Hugh Hood, The Canadian Reader, 4, No. 5 (March 1963), 2.

2 J. R. (Tim) Struthers, in his "An Interview with Hugh Hood," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), p. 28.

3 Keith Garebian, Hugh Hood (Boston: Twayne, 1983), pp. 15; 16.

4 In Hugh Hood (p. 20), Garebian writes that Hood's "idea is that 'underlying everything there is some kind of intelligible and meaningful unity' which he rounds off in stories that tend to coalesce in groups or assimilate themselves into larger fictions."

5 Fulford, p. 2.

6 See Anthony John Harding, "Field of Vision: Hugh Hood and the Tradition of Wordsworth," Canadian Literature, No. 94 (Autumn 1982), pp. 85-94.

7 Harding, p. 85.

8 Hugh Hood, "Theories of Imagination in English Thinkers 1650-1790," Diss. Toronto 1955.

9 Harding, p. 85.

10 Hugh Hood, "Sober Colouring: The Ontology of Super-Realism," in The Governor's Bridge Is Closed (Ottawa: Oberon, 1973), p. 130.

11 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, pp. 64-65.

12 Hugh Hood, "The Absolute Infant," in The Governor's Bridge is Closed, p. 141.

13 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 23.

14 Hugh Hood, "Sober Colouring: The Ontology of Super-Realism," p. 132.

15 Hugh Hood, "The Absolute Infant," p. 143.

16 Hugh Hood, "The Ontology of Super-Realism," p. 133.

17 For a fuller discussion of the use of imagery in "Flying a Red Kite," see John Mills, "Hugh Hood and the

Anagogical Method," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), pp. 95-98.

18 Telephone interview with Hugh Hood, 2 Feb. 1983.

19 Hugh Hood, "The Ontology of Super-Realism," p. 132.

20 Harding, p. 92.

21 Hugh Hood, "Afterword: What is Going On," in Trusting the Tale (Downsview, Ont.: ECW, 1983), p. 134.

22 J. C. Cooper, "Grail," in An Illustrated Encyclopaedia of Traditional Symbols (1978; rpt. London: Thames and Hudson, 1982).

23 Walter John de la Mare, "The Children of Stare," ll. 22-25; 33-35, in The Complete Poems of Walter de la Mare (London: Faber, 1969), p. 63.

24 Hugh Hood, "Afterword: What is Going On," in Trusting the Tale, p. 131.

25 See Kildare Dobbs, "Memory Transfigured," Canadian Literature, No. 16 (Spring 1963), p. 73; Fulford, p. 3; and F. W. Watt, "Letters in Canada: 1962: Fiction," rev. of Flying a Red Kite and other books, University of Toronto Quarterly, 32 (July 1963), 393.

26 Hugh Hood, "The Ontology of Super-Realism," p. 133.

27 Hugh Hood, "The Ontology of Super-Realism," p. 134.

28 Harding, p. 87.

29 Roger Shattuck, "This Must Be the Place: From Wordsworth to Proust," in David Thorburn and Geoffrey Hartman, eds., Romanticism: Vistas, Instances, Continuities (Ithaca and London: Cornell Univ. Press, 1973), pp. 185; 196.

30 Hugh Hood, "Before the Flood," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), pp. 16; 17; 18; 20; rpt. in Trusting the Tale, pp. 9-25.

31 Robert Lecker, "A Spirit of Communion: The Swing in the Garden," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), p. 190.

32 See William Wordsworth, "Ode: Intimations of Immortality from Recollections of Early Childhood," in The Poetical Works of William Wordsworth, ed. E. de Selincourt and Helen Darbishire (Oxford: Clarendon, 1970).

[33] It is interesting to note that Hood uses American spelling in "Silver Bugles, Cymbals, Golden Silks," and British spelling in "Recollections of the Works Department." Perhaps this is unintentional, but since these are companion stories it is possible to forward a theory. Hood may use the American spelling in "Silver Bugles" to emphasize the narrator's desire to break away from British tradition, and the British, or Canadian, spelling in "Recollections of the Works Department" to signify the narrator's, and nation's, new-found independence.

[34] Hugh Hood, "Before the Flood," p. 20.

[35] Harding, P. 87.

[36] Northrop Frye, The Secular Scripture: A Study of the Structure of Romance (Cambridge, Mass.: Harvard Univ. Press, 1976), p. 49.

[37] Frye, p. 49.

[38] Frye, p. 49.

[39] Frye, p. 49.

[40] Frye, p. 49.

[41] For a discussion of the association between Midsummer's Day and heightened awareness, particularly with regard to its connection with St. John's Day and the religious revelations it signifies, see Encyclopaedic Dictionary of Religion (Washington, D.C.: Corpus, 1979).

[42] In "An Interview with Hugh Hood," by J. R. (Tim) Struthers (pp. 55; 56; 57), Hood discusses the role of communication in his oeuvre in terms of his desire to establish a Canadian mythology. As he explains: "I think we're all . . . disciples of Harold A. Innis, the author of all those major works on communication and transport in the early and late 40's. . . . Any student of Canadian life, I think, has to be an Innisian because transport and communication, of necessity, play such a great part in Canadian life. . . . Anything which conquers a vast extent of space is going to make a particular appeal in the Canadian imagination." "The whole myth of Scylla and Charybdis," he continues, "is connected with sailing through a narrow strait with perils on either side. In the same way, for Canadians, an epic motif will be concerned with how long it takes to get from Sioux Lookout to Winnipeg." It is possible that Hood had this myth in mind when writing "Three Halves of a House," where the narrowing straits beside Stoverville signify the birth passage of the Canadian identity, a theme begun in "Silver Bugles, Cymbals, Golden Silks."

[43] Alfred J. Kolatch, "Maura," in The Name Dictionary: Modern English and Hebrew Names (Middle Village, N.Y.: Jonathan David, 1967).

[44] In "An Interview with J. R. (Tim) Struthers" (p. 31), Hood comments upon the Wordsworthian significance of water imagery, stating that "All water is connected. All water is part of one universal system."

[45] de la Mare, "The Children of Stare," ll. 7-8, in The Complete Poems of Walter de la Mare, p. 63.

[46] Ellie's vision of the river of life--"And he shewed me a pure river of water of life as clear as crystal" (p. 116)--alludes to Revelation xxii.1: "And he shewed me a pure river of water of life as clear as crystal, proceeding out of the throne of God."

[47] Dennis Duffy, "Space/Time and the Matter of Form," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), p. 131.

[48] J. C. J. Metford, "Ursula," in A Dictionary of Christian Lore and Legend (London: Thames and Hudson, 1983).

[49] J. C. Cooper, "Twilight," in An Illustrated Encyclopaedia of Traditional Symbols (1978; rpt. London: Thames and Hudson, 1982).

[50] Harding, p. 85.

[51] See Lecker, "A Spirit of Communion: The Swing in the Garden," p. 188.

[52] In "Incarnational Art: Typology and Analogy in Hugh Hood's Fiction," The Fiddlehead, No. 133 (July 1982), p. 90, Barry Cameron argues that Hood's oeuvre emphasizes the significance of physical reality insofar as it is the manifestation of divinity. The sacral, he writes, is, for Hood, perceived through the secular, and this is achieved by reading "the world as a divine emblem." As he explains, "The Christian emblematic or 'Incarnational Art' of Hood, like Dante's . . . while it agrees that this world is . . . a type of the next, nevertheless treats the world as substantial shadow, as being actually existent and thus the tangible counterpart of a heavenly paradigm. Emblematic or Incarnational Art, like Aristotle's metaphysics, takes its beginnings here."

[53] Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 36.

54 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 62.

55 Hugh Hood, Trusting the Tale, p. 134.

56 Hugh Hood, "An Interview with Hugh Hood," by Victoria Hale, World Literature Written in English, 11, No. 1 (April 1972), 36.

57 Hugh Hood, Trusting the Tale, p. 137.

Chapter Two

1 Keith Garebian, Hugh Hood (Boston: Twayne, 1983), p. 24.

2 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), p. 45.

3 Victoria G. Hale, "Elements of Literary Tradition and Myth in the Novels and Sketches of Hugh Hood: An Examination," M.A. Thesis Sir George Williams 1971, p. 109.

4 Hale, p. 109.

5 Isabel G. MacCaffrey, Paradise Lost as "Myth" (Cambridge, Mass.: Harvard Univ. Press, 1959), p. 59.

6 Hale, p. 102.

7 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 12.

8 Hale, p. 102.

9 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 47.

10 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 45.

11 Dennis Duffy, "Space/Time and the Matter of Form," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), pp. 5-6.

12 "Jesuit," in Brewer's Dictionary of Phrase and Fable, 7th ed. (1870; rpt. London: Cassell, 1963).

13 Hale, p. 106.

14 This point evolved in conversation with Hood, 28 Feb. 1985.

15 Luke x.35.

16 For a fuller analysis of "Looking Down From Above" see Robert Lecker, On the Line: Readings in the Short Fiction of Clark Blaise, John Metcalfe and Hugh Hood (Downsview, Ont.: ECW, 1982), pp. 99-120.

17 Lecker, On the Line, p. 120.

18 Duffy, p. 135.

19 Robert Frost, "Fire and Ice," in The New Oxford Book of American Verse, ed. Richard Ellmann (New York: Oxford Univ. Press, 1976), p. 401.

20 J. C. Cooper, "Feet," in An Illustrated Encyclopaedia of Traditional Symbols (1978; rpt. London: Thames and Hudson, 1982).

21 See Matthew xvi.18.

22 Cooper, "Circle."

23 Cooper, "Dance."

24 Cooper, "Footprints."

25 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 47.

26 William Wordsworth, "Ode: Intimations of Immortality from Recollections of Early Childhood," l. 144, in The Poetical Works of William Wordsworth, ed. E. de Selincourt and Helen Darbishire (Oxford: Clarendon, 1970), IX, 284.

Chapter Three

1 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), p. 38.

2 Note that the epigraph defines the first three stories as a "deliberately-related triptych" insofar as they "were written at the same time." This, however, does not diminish Hood's emphasis upon arranging his pieces into a coherent design. As Hood has told me, he is preoccupied with the structural cohesion of all his short story collections; some, however, are "arranged," while others are "de-

liberately arranged." Dark Glasses, for example, Hood pointed out, is a "deliberately-arranged" collection. From this I infer that some collections were written with a guiding theme in mind, while others were designed after the fact.

3 J. C. J. Metford, "Gospel," in A Dictionary of Christian Lore and Legend (London: Thames and Hudson, 1983).

4 The following critical reviews include observations of an experimental style in many of the stories in The Fruit Man, the Meat Man & the Manager: Diane Lawford, rev. of The Fruit Man, the Meat Man & the Manager, Quarry, 21, No. 1 (Winter 1972), 76; Eugene McNamara, rev. of The Fruit Man, the Meat Man & the Manager and other books, Queen's Quarterly, No. 79 (Spring 1972), p. 120; William H. New, "Fiction," in Literary History of Canada: Canadian Literature in English, gen. ed. and introd. Carl F. Klinck, 2nd ed. (Toronto: Univ. of Toronto Press, 1976), III, 265; John Orange, "Lines of Ascent: Hugh Hood's Place in Canadian Fiction," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), pp. 126-27; and Donald Stephens, "The Bright New Day," rev. of The Fruit Man, the Meat Man & the Manager and other books, Canadian Literature, No. 54 (Autumn 1972), p. 85.

5 In an interview with J. R. (Tim) Struthers (Essays on Canadian Writing, Nos. 13-14 [Winter-Spring 1978-79], p. 38), Hood comments that the title of this collection is "a Trinitarian one," as is the grocery trio of the title story a model of the Trinity.

6 E. M. Burke, "Grace," in A New Catholic Encyclopaedia, 6:662.

7 Metford, "Fifteen."

8 Kent Thompson, rev. of The Fruit Man, the Meat Man & the Manager, by Hugh Hood, The Fiddlehead, No. 92 (Winter 1972), pp. 120-21.

9 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, pp. 74-75.

10 For this and other references to Tolstoy's life see the following sources: Henri Troyat, Tolstoy (New York: Doubleday, 1967); Leo Tolstoy, Tolstoy's Letters, R. F. Christian, ed., trans. (New York: Charles Scribners & Sons, 1978).

11 Hugh Hood, "Afterword: What is Going On," in Trusting the Tale (Downsview, Ont.: ECW, 1983), p. 132.

12 Leo Tolstoy, "How Much Land Does a Man Require?", in Twenty Three Tales, trans. Louise and Aylmer Maude (London: Oxford Univ. Press, 1971). These stories were written in between 1872 and 1906. No longer writing novels, which Tolstoy believed were against the spirit of primitive (pre-church) Christianity, he selected the folktale as the appropriate genre with which to champion his moralistic view of art.

13 "Pastor," in Webster's Third New Dictionary International, Unabridged (Springfield, Mass.: Merriam-Webster, 1981).

14 Jacques Bens, Queneau (Paris: Gallimard, 1962), p. 52.

15 Maurice Nadeau, The French Novel Since the War (London: Methuen, 1967), pp. 56-57.

16 Henri Peyre, French Novelists of Today (New York: Oxford Univ. Press, 1967), pp. 353-54.

17 "Ewe," in Webster's Third New Dictionary International, Unabridged.

18 Northrop Frye, The Secular Scripture: A Study of the Structure of Romance (Cambridge, Mass.: Harvard Univ. Press, 1976), p. 15.

19 Hugh Hood, "Get Yourself a Reputation, Baby!", in The Governor's Bridge Is Closed (Ottawa: Oberon, 1973), p. 111.

20 The references are too numerous to note; one critic is Keith Garebian (Hugh Hood; Boston: Twayne, 1983, p. 26).

21 Hugh Hood, "An Interview with Hugh Hood," by Robert Fulford, The Tamarack Review, No. 66 (June 1975), p. 77.

22 Hugh Hood, "An Interview with Hugh Hood," by Robert Fulford, p. 77.

23 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 82.

24 Hugh Hood, "The Absolute Infant," in The Governor's Bridge Is Closed (Ottawa: Oberon, 1973), p. 143.

25 E. M. Forster, A Passage to India (London: Arnold, 1967).

[26] In an interview with J. R. (Tim) Struthers (pp. 42-43), Hood criticizes E. M. Forster's A Passage to India as an example of an Eastern-influenced aesthetic that has abandoned "conceptions of unity." As he explains: "It could perfectly be argued that unity is just a Western prejudice . . . I remember that this is something that is present in E. M. Forster's A Passage to India. He [Forster] seems to think that a great deal of Indian art can do without factitious unity. It's content to be simply an anarchical, riotous explosion of forms which seem unrelated to one another and perhaps are. A writer of that kind, or at least a writer who had abandoned conceptions of unity . . . I myself would find profoundly unsatisfying--I suppose because I have this Western idea that underlying everything there is some kind of intelligible and meaningful unity. . . . "

[27] Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, pp. 38-39.

[28] "Tenor," in Webster's Third New Dictionary International, Unabridged.

[29] "Rasher," in Webster's Third New Dictionary International, Unabridged.

[30] For observations of an experimental style in several stories from The Fruit Man, the Meat Man & the Manager, see Lawford, p. 76; McNamara, p. 126; New, p. 265; Orange, pp. 126-27; and Stephens, p. 85.

[31] John Orange, "Lines of Ascent: Hugh Hood's Place in Canadian Fiction," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), pp. 127-28.

[32] Hugh Hood, in an interview with J. R. (Tim) Struthers (p. 43), states that he adheres to the " . . . Western idea that underlying everything there is some kind of intelligible and meaningful unity . . . " and takes this premise as the foundation of his oeuvre.

[33] Northrop Frye, Anatomy of Criticism: Four Essays (Princeton, N.J.: Princeton Univ. Press, 1957), pp. 43; 165.

[34] Northrop Frye, Anatomy, p. 163.

[35] This is a variation upon Robert Lecker's application of Frye's theory of comedy to The Swing in the Garden ("A Spirit of Communion: The Swing in the Garden," Essays on Canadian Writing, Nos. 13-14 [Winter-Spring 1978-79], p. 203).

[36] Hugh Hood, "The Absolute Infant," p. 137.

[37] Hugh Hood, "The Absolute Infant," p. 137.

[38] Hugh Hood, "The Absolute Infant," p. 137.

[39] Hugh Hood, "Sober Colouring: The Ontology of Super-Realism," in The Governor's Bridge Is Closed, p. 132. "The Absolute Infant," p. 143.

[40] Alfred J. Kolatch, "David," in The Name Dictionary: Modern English and Hebrew Names (Middle Village, N.Y.: Jonathan David, 1967).

[41] The following sources discuss "The Dog Explosion" in terms of its comic-satire appeal: Diane Lawford, rev. of The Fruit Man, the Meat Man & the Manager and other books, Quarry, 21, No. 1 (Winter 1972), 76; Kent Thompson, rev. of The Fruit Man, the Meat Man & the Manager, The Fiddlehead, No. 92 (Winter 1972), p. 118; and Anthony Robertson, rev. of The Fruit Man, the Meat Man & the Manager and other books, West Coast Review, 6, No. 4 (April 1972), 18-19.

[42] See Hood's discussion on satire as a subversive form in "An Interview with Hugh Hood," by J. R. (Tim) Struthers, pp. 53-54.

[43] Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, p. 53.

[44] Hugh Hood, "An Interview with Hugh Hood," by Victoria G. Hale, World Literature Written in English, 11, No. 1 (April 1975), 40-41.

[45] Metford, "Armageddon"; "Antichrist."

[46] Metford, "Millenium."

[47] Metford, "Messiah."

[48] Metford, "Pears."

[49] Hugh Hood, Trusting the Tale, p. 137.

[50] Hugh Hood, "The Absolute Infant," p. 143.

Chapter Four

[1] Barry Cameron, rev. of Dark Glasses, by Hugh Hood, The Fiddlehead, No. 115 (Fall 1977), p. 146.

2 David Latham, "Optical Allusions," Essays on Canadian Writing, Nos. 7-8 (Fall 1977), p. 105.

3 J. C. Cooper, "Hallowe'en," in An Illustrated Encyclopaedia of Traditional Symbols (1978; rpt. London: Thames and Hudson, 1983).

4 Note that one of the functions of the Holy Ghost is to act as the comforter of mankind. Defining the "Holy Spirit" in his A Dictionary of Christian Lore and Legend (London: Thames and Hudson, 1983), J. C. J. Metford states that "The Holy Spirit is also called the Holy Paraclete (Greek parakletos, 'comforter,' 'advocate') because Jesus promised his disciples that after his death he would pray [for] his Father to give them 'another Comforter' (Jn 14: 16)."

5 Cameron, p. 146.

6 Lawrence Mathews, "The Secular and the Sacral: Notes on A New Athens and Three Stories by Hugh Hood," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), p. 246.

7 Mathews, p. 246.

8 Hugh Hood, "Sober Colouring: The Ontology of Super-Realism," in The Governor's Bridge Is Closed (Ottawa: Oberon, 1973), p. 134.

9 Metford, "St. Dominic."

10 Metford, "Kiss."

11 Metford, "St. Dominic."

12 Metford, "St. Dominic."

13 Hugh Hood, "Sober Colouring: The Ontology of Super-Realism," pp. 134-35.

14 In "Sober Colouring: The Ontology of Super-Realism" (p. 134), Hood writes that " . . . Domenico sees the enormous, noisy snow-removal machine turn before his eyes into a divine beast or Leviathan. Anyone who has seen these machines at work will recognize, in their noise and in the sharpness of their rotary blades, clear intimations of violence. . . . Modern life is full of these mechanical beasts."

15 Latham, pp. 106-07.

16 Mathews, p. 220.

17 See Mathews, p. 221.

18 Mathews, p. 220.

19 Rev. i.8.

20 Hugh Hood, "An Interview with Hugh Hood," by Pierre Cloutier, Journal of Canadian Fiction, 2, No. 1 (Winter 1973), 50.

21 Hugh Hood, "Before the Flood," Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), p. 19; rpt. in Trusting the Tale (Downsview, Ont.: ECW, 1983), pp. 9-25.

22 Cooper, "Colours."

23 Cooper, "Corn."

24 Cooper, "Fleece."

25 Cooper, "Numbers."

26 Hugh Hood, "The Ontology of Super-Realism," p. 131.

27 Hugh Hood, "The Absolute Infant," in The Governor's Bridge Is Closed, pp. 137; 140; 141.

28 Hugh Hood, "The Absolute Infant," p. 143.

29 Hugh Hood, "The Absolute Infant," p. 143.

30 Ehud Ben-Yehuda, "Chaim," in Ben-Yehuda's Pocket English-Hebrew Hebrew-English Dictionary (New York: Pocket Books, 1961).

31 For a discussion on the association between the "dark light" in the title story and the "darkness visible" in Book 1 of Paradise Lost, see Mathews, p. 218.

32 John Milton, Paradise Lost, I, 61-64; 70-74, in The Norton Anthology of English Literature: Major Authors Edition (1962; rpt. New York: Norton, 1968), pp. 598; 599.

33 Mathews, p. 218.

34 Mathews, p. 219.

35 Cameron, p. 146.

36 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), p. 32.

37 Cooper, "Ship."

38 John viii.12.

Chapter Five

1 Letter received from Hugh Hood, 7 Oct. 1983.

2 Letter received from Hugh Hood, 7 Oct. 1983.

3 Letter received from Hugh Hood.

4 See John Orange, rev. of None Genuine Without This Signature, by Hugh Hood, The Fiddlehead, No. 133 (July 1982), pp. 85-88; W. J. Keith, "The Case for Hugh Hood," The Canadian Forum, October 1980, pp. 27-28; and Keith Garebian, Hugh Hood (Boston: Twayne, 1983), p. 50.

5 John Orange, rev. of None Genuine Without This Signature, by Hugh Hood, The Fiddlehead, No. 133 (July 1982), p. 86.

6 Letter from Hugh Hood.

7 "Holy Ghost," in Brewer's Dictionary of Phrase and Fable, 7th ed. (1870; rpt. London: Cassell, 1963).

8 "Ruby," in Brewer's Dictionary of Phrase and Fable.

9 Letter from Hugh Hood.

10 Letter from Hugh Hood.

11 In an interview with J. R. (Tim) Struthers (Essays on Canadian Writing, Nos. 13-14 [Winter-Spring 1978-79], p. 45), Hood states that "Midsummer's Eve is traditionally a time when enchantments of magical kinds propose themselves in European mythology." As early as his first collection of short stories, Flying a Red Kite, Hood makes use of Midsummer's Day and Eve (see "Recollections of the Works Department") to alert the reader that his character will experience some manner of revelation. Recall, for example, the narrator's June pilgrimage to the top of Mount Royal in "Looking Down From Above" (Around the Mountain). For a discussion on the association between epiphany and Midsummer's Day and Eve, see Encyclopaedic Dictionary of Religion (Washington, D.C.: Corpus, 1979).

12 Letter from Hugh Hood.

13 Alfred J. Kolatch, "Katharine," in The Name Dictionary: Modern English and Hebrew Names (Middle Village, N.Y.: Jonathan David, 1967).

14 Kolatch, "Lynn."

15 Kolatch, "Cecil."

16 Kolatch, "Howard."

17 Letter from Hugh Hood.

18 Letter from Hugh Hood.

19 "Raphael," in Brewer's Dictionary of Phrase and Fable.

20 Letter from Hugh Hood.

21 Letter from Hugh Hood.

Conclusion

1 Hugh Hood, "An Interview with Hugh Hood," by J. R. (Tim) Struthers, Essays on Canadian Writing, Nos. 13-14 (Winter-Spring 1978-79), pp. 74-75.

2 Hugh Hood, "Afterword: What is Going On," in Trusting the Tale (Downsview, Ont.: ECW, 1983), p. 137.

3 Hugh Hood, "Afterword: What is Going On," p. 131.

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