DIVINATION AND SELF-THERAPY: ARCHETYPE AND STEREOTYPE
IN THE FANTASIES OF FRITZ LEIBER

by

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Title of Thesis/Project/Extended Essay

"DIVINATION AND SELF-THERAPY: ARCHETYPE AND STEREOTYPE IN THE FANTASIES OF FRITZ LEIBER"

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Although Fritz Leiber is influential in modern fantasy, his 50 year career is largely unassessed. His work is hard to judge, because it varies greatly in length, mood and style, and assumes that readers know both science fiction and orthodox literature. Its diversity reflects the fact that he uses the process of transmuting his beliefs and experiences into fiction as a means of self-discovery. The critical problem is to understand how the process occurs.

The main sources on Leiber are his son’s articles and his own autobiographies, columns and criticisms. Cross-referencing these sources with changes in his fiction, it is clear that the transmutation centers on a view of women as emblems of the unconscious. Leiber first realizes the symbolic possibilities of fantasy through his analysis of H. P. Lovecraft’s stories, but he only discovers his own symbolism during a crisis of confidence in the late 1940’s as he revises earlier works. Reading Robert Graves’ *Seven Days in New Crete*, which has a similar symbolism, he is encouraged to explore his own, and his work in the 1950’s is mostly an exploration of the stereotypes that his symbolism implies. Personal problems in the early 1960’s cause him to change direction, and to concentrate on his symbolism as a literary technique. Using Carl Jung’s concept of the Anima (a man’s female aspect) and the Shadow (the repressed personality), he probes his self-doubts and searches for their origins in his mother and wife. After his wife dies in 1969, he adds the Self (the ideal personality) to these archetypes as he recovers from grief and enriches his Jungianism with allusions to Joseph Campbell, Thomas De Quincey and Henrik Ibsen.

This pattern of development accounts for about 70% of Leiber’s fiction, and almost all his work of the last fifteen years. Parts of the pattern have been observed, but it has never been shown in its entirety. The pieces of the
pattern are scattered, and not always easily accessible; the places where the pieces may be found include the articles, letters and memories of Leiber, his son, and his friends. Only after these first and secondhand sources are compared and sifted does a picture emerge of how Leiber has developed during his five decades as a professional writer.
"Only second-and-third rate writers consider sf, supernatural horror, sword-and-sorcery, etc. as genres--word games to be played in idle moments at half-speed creativity and care."

Fritz Leiber to Paul Walker (12)
My thanks to those who have helped with my research, including:

Marc Bailly of Phenix; Robert Barger; Robert Bloch; Elinor and F. M. Busby; Catherine Fischer of Fantasy Review; M. J. Engh; Jeff Frane; James Gunn; S. T. Joshi; Justin Leiber; Annette Mockek of The Spaced Out Library; Stuart David Schiff of Whispers; Dora and Doug Shirk; Margo Skinner; Michael Thompson, and Tom Whitmore.

Most of all, I would like to thank Mason Harris, Patricia L. Williams, and Fritz Leiber himself.
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Introduction

There are stable perching places a-plenty in the modern world, extending into the foreseeable future, too, for scientists, engineers, widely skilled mechanics, advertisers, salesmen, and entrepeneurs. At the opposite extreme, there are fewer and fewer places for poets, lovers and women.

Fritz Leiber,
"Utopia for Poets and Witches" (194)

Although Fritz Reuter Leiber is no longer "critically, virtually ignored," as Judith Merril complained in 1969 (46), study of his fiction is still in its early stages. Thoughtful criticism of Leiber usually focuses on a single work, while surveys of his career tend to dilute insight with admiration and plot-summary. Almost always, categories are imposed on his work, not found there. Some critical problems have been pointed to, and Justin Leiber, his son, has suggested approaches, but otherwise his career has been neither assessed nor made accessible to readers unfamiliar with fiction. In these respects, study of Leiber lags far behind that of Ursula K. Le Guin, or, lately, of Philip K. Dick.

The state of Leiber criticism seems inconsistent with his reputation. For over half of his five decade career, Leiber has been a major figure in modern American fantasy. Harlan Ellison, writing in "A Few Too Few Words" that "I have no hesitation in ranking him with Poe and Kafka and Borges," speaks for many fantasists with an interest in style when he insists that "none of us

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1 The two major surveys are Jeff Frane's Fritz Leiber: A Reader's Guide and Tom Staicar's Fritz Leiber. Frane fulfills the modest purpose stated in the title, giving an idea of Leiber's diversity and themes, but little analysis. Staicar is more ambitious, but his book is flawed by minor factual errors and his preoccupation with the outdated idea that the value of science fiction rests with its ability to predict the future. Both books have good primary and secondary bibliographies.

Entries in encyclopedias of biography are descriptive by nature, but those by Malcolm J. Edwards, Norman L. Hills and Brian Stableford contain brief analyses.
working in the genre of the fantastic today are free of the lessons taught by Leiber" (122). "Writer's writer" is how many science fiction writers describe Leiber, and they praise him even when they find fault. When Ursula K. Le Guin, for instance, deplores shifts from archaic to colloquial dialogue in the comic scenes of the Fafhrd and Gray Mouser stories, one of her reasons is that the shift is unnecessary, because Leiber "could maintain any tone with eloquence and grace" (81-82).

By any standard, Leiber is prominent in science fiction. That his awards include six Hugos, voted on by members of Worldcon, the annual World Science Fiction convention, suggests that he is a popular writer. That they include four Nebulas, voted on members of the Science Fiction Writers of America, suggests that he is a skilled one. Whether it is true that Leiber has won more awards than any other science fiction writer must be decided by someone with the patience to count, but the claim is plausible enough that it is often repeated. Because he is personally admired in science fiction circles, some of the praise given his work should be discounted, yet, even so, he has earned such a high position that definitive criticism of his work is overdue.  

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2Leiber's awards are: the Bram Stoker Award (1988); The British Fantasy Award for The Second Book of Fritz Leiber (Short Stories, 1976) and "The Button Molder" (Short Fiction, 1979); The Grand Master of Fantasy Award (1975); the Hugo Award for The Big Time (Best Novel or Novelette, 1958), The Wanderer (Best Novel, 1965), "Gonna Roll the Bones" (Best Novelette, 1968), "Ship of Shadows" (Best Novella, 1970), "Ill Met in Lankhmar" ("Best Novella, 1971), and "Catch That Zeppelin!" (Best Short Story, 1976), as well as six other nominations; the Mrs. Ann Radcliffe Award for Conjure Wife (1954); the Nebula Award for "Gonna Roll the Bones" (Best Novelette, 1968), "Ill Met in Lankhmar" (Best Novella, 1970), "Catch That Zeppelin!" (Best Short Story, 1976) and Lifetime Achievement (1981), as well as six other nominations; and the World Fantasy Association Award for "Belsen Express" (Best Short Fiction, 1976), Lifetime Achievement (1976) and Our Lady of Darkness (Best Novel, 1978). Leiber has also been Guest of Honor at Worldcon in 1951 and 1979, and had issues of three magazines devoted to him: Fantastic (November 1959), Fantasy and Science Fiction (July 1969), and Whispers (October 1978). Two issues of the Belgian French-language magazine Phenix also honored Leiber in 1987.
The problem is that his accomplishments are difficult to handle critically. Dividing the history of science fiction into the Golden Age, whose standards were set by John W. Campbell, Jr., the editor of Astounding and Unknown; the early literary age of the 1950s, fostered by Anthony Boucher at Fantasy and Science Fiction and Horace L. Gold at Galaxy; the Sixties' New Wave and the present publishing boom, Norman Spinrad writes in an afterward to Destiny Times Three that "although perhaps never generally considered the single most important science fiction writer in any of these periods, Leiber has been regarded as one of the most significant writers in all of them" (150-51). His style has evolved throughout each period, often ahead of everyone else's. He is credited, among other things, with transforming the supernatural tale from a reworking of the Gothic into a reflection of cultural anxieties (Hartwell 629), and, in his 1958 novel The Big Time, with anticipating the tone and stylistic experiments of the New Wave (Aldiss 311). Writing in every subdivision of fantasy, Leiber has experimented continually with lengths, moods and styles. As late as 1979, Malcolm J. Edwards could characterize him in The Science Fiction Encyclopedia as "the only sf and fantasy writer of his generation still developing and producing his best work" (349), and Leiber's latest collection, The Knight and Knave of Swords, shows that the description is still accurate. Published shortly before Leiber's seventy-ninth birthday, the collection shows Leiber evolving a new terseness and simplicity as his failing eyesight forces him to write only a few lines per page and to dictate revisions.

2(...)continued)

Whether the statement that Leiber has won more awards than any other science fiction writer applies to numbers or types is unknown.
Leiber's refusal to stand still is the main reason for critical difficulties with him. Some science fiction writers, such as Robert Heinlein, take pride in a commercial approach to writing. Their interest in style is limited mainly to clarity, and, although their careers have been as long as Leiber's, they have not developed so much as indulged idiosyncrasies. Others, like Avram Davidson, are noted for the nurture of a single style. Still others are identified with certain themes, such as Ray Bradbury, who is known for his mythologizing of childhood and American traditions. In contrast to all these types of writers, Leiber is identified with no single era, style or subject. In general, he is more at home with horror than science fiction, more with short stories than novels, and more with moods and psychological studies than action, yet there are few traditions, lengths or styles that he has not used effectively. Leiber is not as easily classified as most science fiction writers, and it is hard to see any continuity that allows his work to be discussed as a whole.

In "Fritz Leiber and Eyes," the best effort to define an approach so far, Justin Leiber takes this diversity for granted. "Fritz simply likes to write a lot of different kinds of things," he explains, "and if half of them are ahead of their time or behind their time or so far out in left field that the people who have the right background to read it can be counted on your fingers--well, tough" (12). For all its flippancy, the comment singles out the underlying assumption in all of Fritz Leiber's work. Leiber serves notice many times that he expects his readers to be aware, not just of science fiction or of orthodox literature, but of both. His ironic choice of epigraphs for The Wanderer, for instance, is a melodramatic excerpt from E. E. "Doc" Smith's space opera Second Stage Lensman, followed by lines from William Blake's "Tyger." Admiring Robert Heinlein, yet impatient with his conservatism, Leiber
pays homage to his juvenile fiction in "Our Saucer Vacation," while satirizing his insistence that humans are "the most lawless animal in the whole universe" (161) by having an alien apply the phrase to his own species. In "Poor Superman," the target is L. Ron Hubbard and Scientology. In neither case does Leiber explain that he is writing satire or pastiche—readers are simply expected to recall the originals. He is slightly more explicit when alluding to orthodox literature; still, once "A Rite of Spring" describes the night as "Gothic," readers are expected to recognize the Romantic language and despair of the protagonist's prayer (314-315), just as the title of "The Button Molder" is meant to alert readers to the fact that the story shares the concerns of the last act of Henrik Ibsen's Peer Gynt. Rather than working from a single tradition, Leiber tells Charles Platt, "I've got more satisfaction, really, out of mixing categories" (134). Even writing in the much despised sword and sorcery genre, best known today from Conan movies and Heavy Metal videos, Leiber shows the discipline and diverse influences that characterize the rest of his work. His Fafhrd and Gray Mouser stories are inevitably pointed to as exceptions to the generally low quality of sword and sorcery, and, since he has written them since the mid-1930s and often uses Fafhrd as a heroic version of himself, they are actually one of the best guides to his development. The usual distinctions between commercial categories, or between popular and literary fiction, are simply irrelevant to Leiber.\(^3\)

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\(^3\)Leiber's position within the sword and sorcery field is an ambiguous one. On the one hand, he is widely credited with coining the subgenre's name (although he has doubts on the subject, referring in "Fafhrd and Me" to "'sword and sorcery,' a description Lin Carter says I invented" (114). Among sword and sorcery readers, he is so popular, as Justin Leiber notes in "Artisan Héroïque," that in Deities and Demigods, a sourcebook for the Dungeons and Dragons role-playing game, only Classical Greece is given more space among the real and invented mythologies than Leiber's world of Nehwon.

(continued...)
Essentially, Leiber expects readers who share his diverse reading tastes. Such a demand does not seem unreasonable in orthodox literature. To study Sufism in order to understand the novels of Doris Lessing is part of a critic's routine. However, few critics expect such a demand in work packaged as science fiction. Yet unless critics meet the demand, they will miss half of Leiber's allusions and experiments, finding little more than casual enjoyment. At worst, they will find his most distinctive stories oblique to the point of being boring. Leiber's relation with his fiction is a direct one, and it sometimes limits the number of qualified readers or critics.

Justin Leiber is not the first to mention the personal quality of his father's work. It is one of the few truisms of Leiber criticism. In the first substantial article on Leiber, Judith Merril observes that his fiction resembles his conversation and his letters, concluding that "the man and his work are not separable" (45), and the insight has been repeated many times. Leiber himself, who uses his non-fiction to clarify his thoughts on subjects that obsess him, has written autobiographical fragments for almost thirty years. His reviews for *Fantastic* became increasingly personal through the Seventies, and his "On Fantasy" column for *Fantasy Review* and "Moon, Stars and Stuff"
column for *Locus* in the last decade have mixed reviews with opinion and anecdote. Three times, he has written autobiographies: anecdotally in "Fafhrd and Me" (also known as "Introduction to Fafhrd and the Gray Mouser"), and more seriously in "Not Much Disorder and Not So Early Sex" (the title is both a tribute to Thomas Mann and a self-mockery), and "My Life and Writings," an eight-part article for *Fantasy Review*. Each autobiography focuses on his career, since, as he explains to Darrell Schweitzer, Leiber believes that "it's part of my whole adjustment to life, to be a writer and look at experience from the point of view of hunting story material" (38).

These autobiographies share shortcomings: Leiber is reticent about the people nearest him, and his psychological analysis rarely goes beyond hints. Because Justin Leiber is close to his father, he is partly able to compensate for these flaws. For those interested in the relation between artists and their fiction, his cataloging of the fictional analogues of his family members is particularly noteworthy. Yet Justin Leiber's main contribution is his suggestion that the personal elements in his father's work point the way to a critical approach. His father's career, he maintains, can be summarized as an ongoing effort to deal with personal beliefs and problems by giving them fictional shape.

Justin Leiber does not imply that his father is a confessional writer. Outlining heavily and considering himself lucky to write five hundred words per day (Garrett, *An Hour With Fritz Leiber*), Fritz Leiber shows neither the compulsiveness nor the lack of control that the term suggests. His description of how he wrote "Four Ghosts in Hamlet" explains how he usually mixes fiction and reality. Based upon his experiences in his parents' Shakespearean theatre company, the story is nonetheless far from straight autobiography:
I changed the names, of course, and shaped and fitted the incidents together differently, drawing on the events of several seasons and inventing a couple out of whole cloth, and then finally setting the whole thing in England. But under all this costuming, there were real people and things. ("Not Much Disorder," 284)

The use of "costuming" here is consistent with Leiber's other descriptions of fiction-writing. In "The Stage in My Stories," he implies that he approaches writing much as a director might approach a stage production, while in the August 1981 Locus, he describes writing as "dressing and undressing and endlessly manipulating the ghost dolls that are a tale's dramatis personae" (11). Such theatrical metaphors reflect the fact that Leiber's concern is not simply to express personal material, but to present it effectively as fiction.

Partly, Leiber's concern with presentation is due to his start in the pulps. His son believes that, as a young man, Leiber was "cripplingly shy," with a determination to impose neither himself nor his beliefs on anyone ("Fritz Leiber and Eyes," 18). To such a young man, the newsstand magazines offered the ideal market, because they mostly aimed at the basic level of entertainment, where the story matters more than the writer. At the start of his career, there was no room for personal revelation, and what started as necessity likely continued out of habit. More importantly, his concern with presentation is a sign that his goal is psychological rather than journalistic accuracy. In the search for suitable forms and styles, Leiber finds the means to clarify ideas and problems, much as Robert Graves did in his laborious revisions and his invention of a private mythology. He can create wish-fulfillments, as he does in "The Oldest Soldier," in which a pacifist like himself has a chance to be brave, or exorcise and exaggerate guilt, as he does in "The Ghost Light," in which a widower partially modelled on Leiber centers his grief upon the fear that he strangled his wife while drunk, or confirm a new direction in his life by writing about
it, as he does when he fictionalizes the end of his mourning for his wife in *Our Lady of Darkness*. In each case, the search for a dramatic presentation distances Leiber from the issues involved so that he can think about them, and makes the act of writing a means of therapy and self-discovery. This is the relation between artists and their work that Leiber assumes in "Not Much Disorder" when he speculates that Marilyn Monroe might have found the will to live had she ever played a strong-minded actress like Jean Harlow (302)---for Leiber, the strategies of therapy are the devices of art. His approach does link his life and work, and the more personal his work is, the more stylistically complex it is apt to be. Regardless, only the literal-minded can expect a perfect match between Leiber and his fiction. His son's suggestion is that he has evolved by learning how to manipulate personal experience into fiction. Manipulation is at the core of the relation between Leiber and his fiction—even in his work of the last fifteen years, in which the distinction between Leiber and his protagonists often disappears.

Justin Leiber does not go into detail, but I suggest that his father's main development has been in the ability to manipulate symbols. Anyone who reads more than half a dozen of Leiber's stories soon notices his fondness for symbologies. Leiber acknowledges this interest indirectly in the introduction to *The Ghost Light* when he observes that many fantasies center on an object, citing (among others) Jacob's "The Monkey's Paw," Poe's "The Cask of Amontillado" and Tolkien's *The Lord of the Rings*. In the June 1981 "On Fantasy" column, he summarizes his favorite symbol systems:

Jung's archetypes, the tarots of the Major Arcana (and those Knights between the Knave and Queen), the signs of the zodiac and planets---they all stir the imagination and drop down into the unconscious, and with the passing years I've grown fonder of all of them, and more inclined to listen to their suggestions and play with them. (5)
Eight months later, in the same column, he adds chesspieces to the list.

What is not specified in this list is Leiber’s chief symbol: his embodiments of his values and fears in women. In "Not Much Disorder," he calls these embodiments "my notorious Anima" (267), and searches for their origin in his childhood. Born on December 24, 1910, Leiber spent his infancy on tour with his parents in Robert Mantell’s Shakespearean Repertory Company, where "the importance, perhaps even the necessity, of fantasy in living and thinking is not denied" (281). By the time he was four, he had memorized Macbeth and the role of Hamlet, and Shakespeare’s inventive diction and dramatic structure would later influence his fiction.

He was equally impressed by the easygoing liberalism in Bohemian theatrical circles, but when he started school, he was submerged in conventional life while being raised by relatives. Eager to please, he concentrated on winning good grades, and toyed with becoming a scientist. Only while attending the University of Chicago did he reaffirm the values of his infancy, drifting from the physical sciences into psychology and finally graduating as a philosophy major, and discovering Sigmund Freud, Bertrand Russell and Oswald Spengler while reading on his own. Declaring himself a pacifist and a believer in free love, he became what he describes in "Fafhrd and Me" as an "introverted" radical—a philosophical rather than a political one (93). At university, too, he met for the first time people who

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5Leiber’s debt to Shakespeare is suggested by the fact that his first collection, Night’s Black Agents, takes its title from Act III, Scene 2 of Macbeth: "Good things of day begin to droop and drowse/ And night’s black agents to their praise do rouse." Possibly, the many descriptions of nightfall in Macbeth help to explain Leiber’s fondness for "black," "dark" and "night" in titles.

Another sign of Shakespeare’s influence is that when Leiber decided in the late Fifties that his style had been weakened after he had written too many non-fiction articles, he corrected matters by reading Shakespeare or the King James Bible every morning, returning to the Renaissance poetry and metrical prose that was his earliest influence.
shared his temperament and tastes. One of these was Harry Otto Fischer. Reading the way that others chain-smoke, Fischer wanted to write, and in the complex literary games that emerged from their correspondence, Fischer transmitted the ambition to Leiber. During this correspondence, Fischer invented Fafhrd and the Gray Mouser. Heroic versions of the correspondents (Justin Leiber notes that his family called his father "Fafhrd," while Fischer’s obituary in the March 1986 Locus lists a grandson named Greyson), the characters quickly became Leiber’s as he surpassed his earliest teacher and began to sell stories in 1938.

Leiber’s autobiographies hint that his early emotional life centered upon women. Fritz Leiber, Sr., is described in "Not Much Disorder" as a "tireless competitor" (280), who took up chess and writing when his son did, and whose all-round competency made him feel inadequate. There is even a rivalry, if a friendly one, implicit in his correspondence with Fischer. In "My Life and Writings, Pt. 1," Leiber writes that he tried to "vie" with Fischer in imaginative and literary invention, and in the December 1980 "On Fantasy"

6Although little known today, Fritz Leiber, Sr., was one of the pioneers of modern Shakespearean drama in the United States, helping to develop the natural delivery and minimal stage sets that are standard today. When Jonquil Leiber contacted Lovecraft in 1936, he remembered Fritz Leiber, Sr. from performances over two decades earlier:

I saw him many times in Mr. Robert Mantell’s company—in parts like Horatio, Iago, Mercurito, Bassiano, Edmund and Faulconbridge—and delighted in his happy blending of classical traditionalism with the more refined and modified technique of the present. (Selected Letters, v. 5, 340)

He also played Caesar to Theda Bara’s Cleopatra and Solomon to Betty Blythe’s The Queen of Sheba, using his money from these silent films to organize the Fritz Leiber Repertory Company (later the Chicago Civic). He used his company’s last tour in 1935 to ease a move to Los Angeles, where he became a character actor in films. By his death in 1949, he had appeared in over fifty movies, including A Tale of Two Cities and Monsieur Verdoux.

Leiber portrays his father under his family nickname of "Guv" in "Four Ghosts in Hamlet." The fact that Fafhrd’s father Nalgon is dead in "The Snow Women" may suggest Leiber’s remoteness from his own father.
column, he briefly speculates that Fischer served as "a bit of a father-figure" (5). By contrast, Leiber regarded his mother as both a protector and a stifler of his individuality. In "Not Much Disorder," Virginia Bronson Leiber is described as almost frightening in her devotion. She is the kind of mother who jealously oversees her only child's diet and health, not hesitating to break a train window to get him air. Later, she urged him to play tennis in the hopes that he would meet girls, although when he married Jonquil Stephens in 1936, she had his new wife investigated by a detective. The impression in his autobiographies is that Leiber desired his mother's attention while dreading its intensity. This impression is confirmed by Justin Leiber's "Artisian Héroïque," which sees caricatures of her in "The Snow Women" in Fafhrd's witch-mother Mor and his lover Mara. Both characters epitomize the matriarchal woman, whom, in Jungian thought, must be overthrown if men are to mature or civilization to develop.  

Attending school, Leiber saw less of his mother, and transferred his fascination with her towards the female sex in general. Two aunts and an uncle raised him while he went to school in Chicago, yet he mentions his uncle chiefly in passing, and writes several times that he was raised by his aunts. One aunt, Dora Essenpreiss, seemed to him a source of obscure and practical information, and he talked to her for hours while she did housework. Marie Leiber, his other aunt, he recalls as someone to attend movies with, whose gossip about actors and the rich helped him to understand how fantasy could compensate for a conventional life. Both created a home where he was cossetted and allowed to be passive, so that for a time in preadolescence, he was overweight, worrying on at least

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7 See Jung's Symbols of Transformation and Neumann's The Origin and History of Consciousness and The Great Mother.
one occasion that he might be developing breasts. He rarely mixed with girls of his age, but he remembers watching them "playing jacks and hopscotch and being much impressed with their abstruse knowledge and recondite skills. They could jump and dance about, while I moved more sluggishly" ("Not Much Disorder," 267). This awe of females as remote figures was heightened by his romantic worship of film actresses.

Leiber's rediscovery of the values of his infancy coincided with his discovery of sex and his decision to write. Reading such advocates of free love as H. G. Wells, Leiber did not have to develop his outlook very far before he associated women with liberal values, especially since his attempts to follow sexual conventions, as described in "Not Much Disorder and Not So Early Sex," were a series of embarrassing misadventures. It was easier for Leiber as an adolescent and young man to worship women at a distance rather than risk getting to know them. Such romanticism was all the easier as he started to write. Aside from Fischer's letters, Leiber's main incentive to write was to write love poetry to show women—"or at least 'entrancement poetry,'" he qualifies in the first part of "My Life and Writings" (10). A frequent recipient of these poems was Helen Dueck, whose first name is often given to an Anima-figure in Leiber's fiction. Leiber did not, apparently, write poetry to Jonquil Stephens, perhaps because they married after just a few months of dating, but it seems an indication of his ongoing fixation that his wife shared his literary ambitions and much of his mother's singleminded devotion and pragmatism. She was the one who proposed, and, in their early married life, created a home and social life while he concentrated on writing. She also did her best to find jobs for him and to put him in touch with other writers, including H. P. Lovecraft and Thomas Mann. By the time that Leiber started to publish, he had connected sex,
writing, the liberalism of his infancy and his domestic and social life with women. Often, he puts these matters under the general category of "mystery," but, considering how he associates them with magic and darkness, a better name might be "the irrational" or "the unconscious."

A few months before H. P. Lovecraft died in March 1937, Leiber corresponded with him. Lovecraft advised Leiber on work habits, and gave him a rationale for considering fantasy as serious literature. Leiber analyzed Lovecraft's fiction, and, when he became a regular in the pulps in the early 1940s, modelled his stories upon Lovecraft's. His analysis of Lovecraft's style was summarized in 1944 in the seminal essay "A Literary Copernicus." Among the points he makes is that Lovecraft's malign aliens symbolize his existential despair. As Leiber searched for his own symbolism, this insight led him to an awareness of his own attitude to women. In the same year that "A Literary Copernicus" appears, Leiber removes the female characters from the outline of Destiny Times Three, and triggers a crisis in his life and work. Able to do little original work, over the next five years he revised "Adept's Gambit" and Conjure Wife, the major works from his career's first decade. Going over "Adept's Gambit," he noticed that his major female character represented the values that her ultra-rational brother repressed. Seeing the same attitude towards women in the original version of Conjure Wife, he is partially able to convert the novel from a standard pulp adventure to a psychological study of his male protagonist. As he revises, he also prepares a new novel, The Sinful Ones, in which he expands his insight by having each of his protagonist's choices represented by a woman. His symbolism is handy for self-expression, yet Leiber also realizes that the equating of women and the irrational is a stereotype that represses the liberal values that he upholds. His ambivalence about his new artistic strategy
produces "The Girl With the Hungry Eyes," his last major work in the pulp tradition. Because Leiber sees his efforts to understand and expand his craft as derived from Lovecraft's example and encouragement, this stage (1936-1949), can be labelled Leiber's Lovecraftian period.

Throughout the Fifties, Leiber's misgivings about stereotypes dominates his work. In 1949, he finds Robert Graves connecting women and the irrational in Seven Days In New Crete, Grave's only venture into science fiction and a novelistic treatment of the mythology codified in The White Goddess. Immediately, the book becomes one of Leiber's favorites. Confirmed in his technique, he perfects it in "Coming Attraction" and the much later, "America the Beautiful." At the same time, he expresses his discomfort about stereotypes by inverting Graves' mythology and showing its masculine bias in such stories as "The Ship Sails At Midnight" and "The Moon Is Green." These inversions are accompanied by direct critiques of the female stereotype in works like The Green Millennium and "The Mechanical Bride," and satires of the male self-image that produces it in "Poor Superman" and "The Night He Cried." After a three year hiatus due to alcoholism, in 1958 Leiber concludes his critique in The Big Time with a confrontation of male and female social roles. Male values win, but Leiber expresses his preference for female ones, and hopes for a future synthesis of the sex roles. The same year, in "A Deskful of Girls," he makes the more feminist conclusion that women must reject their predefined roles. After 1958, Graves' influence is seen mainly in allusions and themes, but the period in which Leiber attacks stereotypes (1949-1958) can accurately be called his Gravesian period. Leiber emerges from it with a terser, more literary style, and a preoccupation with technique.
Middle-aged, alcoholic and partially estranged from his wife, Leiber shifts to more personal topics in the late 1950s. Convinced by the psychoanalytic essays of Carl Gustav Jung of the validity of recording subjective experience, Leiber starts to make his protagonists self-portraits, and to view other characters through his protagonists' projections. When his protagonists' projections are inaccurate, as in *The Silver Eggheads*, *A Specter Is Haunting Texas* and "Gold, Black and Silver," they are assumed to be polluted by stereotypes. With this assumption, Leiber resolving his ambivalence and starts to explore his symbolism, borrowing Jung's term for the male concept of women and referring openly to the Anima. Yet he depicts the Anima in its full complexity only once in this period: in the capricious feline alien Tigerishka in *The Wanderer*. Because of his problem-ridden life, he generally limits his picture of the Anima by identifying it with the Shadow, or repressed personality, associating it with his fears and regrets in "When the Change Winds Blow," "Midnight in the Mirror World," "Richmond, Late September, 1849" and the later "Horrible Imaginings." At the same time, he traces the origins of his symbolism in his mother and wife in "Gonna Roll the Bones" and the Fafhrd and Mouser stories collected in *Swords and Deviltry*. After his wife dies in 1969, the Anima-Shadow fuses with her memory, as Leiber expresses his guilt over her death in "Waif," "The Ghost Light" and "Black Has Its Charms." Its origin traced to his mother and its form to his wife, the Anima-Shadow appears in Leiber's work as late as the mid-1980s. However, the period in which it develops and dominates his work is roughly between 1958 and 1974. These years can be called Leiber's early Jungian period.

By the mid-Seventies, Jungian thought is so much a part of Leiber's work that it even intrudes when he uses other symbologies. As he recovers from his wife's
death, he enters what might be called his late Jungian period. The stories of this period are structured on Jungian thought, discuss Jungian theory in detail, and often allude to works whose symbolism resembles Jung's. Borrowing Joseph Campbell's concept of the mythic Hero as a metaphor for the developing individual, in many stories he separates the Anima and the Shadow. The Shadow is evoked to resolve lifelong worries, mingling with his father and Lovecraft's Cthulhu in "The Terror From the Depths" and with the apathy and self-absorption of both himself and his country in "Belsen Express," "Catch That Zeppelin!" and "Black Glass." The Anima also conforms to Campbell's ideas, becoming a guide to the Self, or ideal personality, in "A Rite of Spring" and the Fafhrd and Mouser stories in Swords and Ice Magic and The Knight and Knave of Swords. When Leiber alludes to Thomas De Quincey's Suspiria de Profundis in Our Lady of Darkness, the Anima and the Shadow merge once again, but are joined by the Self, so that the encounter with the Shadow becomes a necessary stage in development; in a fictionalization of his own recovery from grief, his protagonist is driven from the reclusive, scholarly life into which he had lapsed after his wife's death and commits himself to the lover who saves him from the Anima-Shadow's manifestation. Similarly, in "The Button Molder," derived from Henrik Ibsen's Peer Gynt, an encounter with a female ghost not only cures the Leiber-like narrator's writing block, but also gives him the courage to defy old age. With these developments, Leiber reaches the height of his craft and critical acclaim.

These four periods do overlap. Rather than distinct stages, they are best thought of as a series of waves, in which each new wave overtakes and gains height from the previous one; there is no question of one influence completely replacing another. Still, within their limits, these periods suggest how the symbolism of the Female has shaped Fritz Leiber's career. I do not claim that
the influences of Lovecraft, Graves or Jung explain all of Leiber's three hundred pieces of fiction. As many as one-sixth—mostly uncollected—are formulaic, dated or slight. These I will hardly deal with at all. The influences of these writers matter, not because they are all-encompassing, but because they show the continuity in Leiber's career. Taken together, they shape perhaps two-thirds of all Leiber's work, three-quarters of his most acclaimed work, and virtually all his fiction since 1975. Leiber himself considers these influences important enough to write about at length. He discusses Lovecraft in "A Literary Copernicus" and "Terror, Mystery, Wonder," Graves in "Utopia for Poets and Witches," and Jung in "The Anima Archetype in Science Fantasy" and indirectly in "Monsters and Monster Lovers." In each of these essays, Leiber seems to write in order to clarify his understanding of his craft as much as to discuss the writers who are his topics; the essays are virtually the whole of Leiber's criticism. Added to the hints in his autobiographies and the timing of his developments, these essays have helped me to put together the first detailed analysis of Leiber's career. Because the analysis is based upon Leiber's own comments, it should also give some idea of how Leiber himself views his career.
Chapter One:

Lovecraftian Period (1936–1949)

If he could have lived, I think his stories would have... brought in more of his personal life, very indirectly. Doing that is the sort of thing that gives most authors a certain solidity to their work, the fact that they do find ways of writing about their inmost lives and problems.

Fritz Leiber on Lovecraft (Garrett: An Hour With Fritz Leiber)

In the Foreword to The Book of Fritz Leiber, Leiber calls H. P. Lovecraft "the chiefest influence on my literary development after Shakespeare" (9). If the comment seems puzzling, considering how little Leiber and Lovecraft have in common as writers, the explanation is that the influence is less direct than Leiber makes it sound. Lovecraft gave Leiber confidence and practical advice when he badly needed both, and a structural model that helped him to sell his earliest stories to the pulps. Most importantly, by studying Lovecraft, Leiber learned about the symbolic possibilities in fantasy. When Leiber faced a personal crisis in the mid-1940s, he resolved the crisis and discovered his own symbolism largely because of his earlier study of Lovecraft.

Leiber discovered Lovecraft when he read "The Color Out of Space" in 1927. The story depressed and frightened him, and he almost stopped reading Amazing Stories, in which it appeared. A few years later, when a university friend loaned him a tearsheet collection of Lovecraft, he reacted much differently. He had become a fascinated, if skeptical, reader of Charles Fort, and, as he writes in "Terror, Mystery, Wonder," he approached the stories "warily at first, then with increasing abandon as I realized how they meshed with my own life" (xxii). Not only did the stories avoid religion and moralizing, but they often concerned lonely intellectuals probing the unknown. He read voraciously for two days, impressed the most by "The Moon Bog"—a judgement so unsound, he implies
in "Lovecraft in My Life," that it shows how excited he was. He shared his enthusiasm with Harry Otto Fischer, and read Lovecraft to his wife in the first weeks of their marriage.

By the time he was married, Leiber had several half-finished novels. They included a lost world novel set in Yucatan, a Fafhrd and Mouser novel that borrowed the setting of I, Claudius, and The Tale of the Grain Ships, which he reworked in the Sixties into the opening of The Swords of Lankhmar. He never completed these projects, and his submissions to Weird Tales were consistently rejected. Hoping to help her husband's career, Jonquil Leiber wrote to Lovecraft through a magazine's letter column. Lovecraft replied on November 2, 1936, and an epistolary friendship began. Leiber sent Lovecraft the poetic sequence Demons of the Upper Air, "Adept's Gambit" and artwork. Lovecraft responded with criticism, encouragement and a verse in honor of Murphet and Grayface, the Leibers' kittens. By Lovecraft's death on March 15, 1937, he regarded Leiber as one of his "star correspondents" (Selected Letters, v. 5, 432), and Leiber had found the mentor that he needed.

Unlike many of Lovecraft's correspondents, Leiber never imitates his baroque diction or the adjective-swollen sentences of Lovecraft's worst prose. Finding Lovecraftian pastiche disrespectful (and mindful, perhaps, of his friend Robert Bloch's struggle to avoid being typecast as a Lovecraft imitator), Leiber avoided imitating his mentor until 1966, when he gave a lighthearted update on Lovecraft's characters in "To Arkham and the Stars." A comparison of Lovecraft's unpublished letter of December 19, 1936 and the 1969 text of Demons of the Upper Air suggests that Leiber accepted Lovecraft's authority on poetry.

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8 In his letter, Lovecraft makes two specific criticisms. He suggests a change in a line in the fifth section, so that "allies" is stressed on the second syllable. He proposes: "Ho! Wild, misruled allies upon the earth," and (continued...)
However, in "Adept's Gambit," he accepts only Lovecraft's corrections of diction and historical detail. In his letter, Lovecraft advises Leiber to explain the antagonist's motives more clearly, but Leiber eventually chooses indirection over clarity, and edits several passages mentioned by Lovecraft. At best, Lovecraft's influence on Leiber's prose is slight. Raised on the Elizabethan dramatists, Leiber seems to have little regard for Lovecraft as a stylist. "I'm a better writer than Lovecraft," he states bluntly in his interview with Paul Walker (11).

In his biography of Lovecraft, L. Sprague De Camp presents Lovecraft as a dilettante, but Leiber's description of the practical advice that Lovecraft gave him tells another story. Most horror writers, Lovecraft explains in a letter on November 9, 1936, wish simply to entertain, and are careless in their work habits. Not Lovecraft; he wished to depict "a profound sense of dread" (Selected Letters, v. 5, 349), the mixed awe and fear caused by a meeting with the unknown which heightens and reveals thoughts and emotions. To depict dread accurately, Lovecraft insists, requires absolute consistency of structure and mood, and as much attention to detail "as if one were preparing a hoax" (Selected Letters, v. 5, 342). Leiber took this advice to heart, and, forty years later in "Terror, Mystery, Wonder," he gives the same theory of supernatural fiction. He rejects only Lovecraft's belief that characterization and local color are inconsistent with the depiction of dread, feeling that the belief handicapped Lovecraft's development. Corresponding with Lovecraft left Leiber with a philosophy of fantasy and "injunctions to be skeptical, research [8 (...continued) Leiber's published version is identical, except that he substitutes "unruled." In the sixth section, Lovecraft suggests eliminating the half rhyme of "town" and "round," and proposes the lines, "Beyond, a factory city's found/ With costly suburbs snuggled round," which Leiber prints without correction.
and choose words carefully, pay attention to organization and grammar, and polish the finished product" ("Lovecraft in My Life").

Given the emphasis on structure in Lovecraft's letters, it is natural that Leiber should have analyzed Lovecraft's stories carefully. Leiber's first sale, "The Automatic Pistol" in 1938, is structurally indebted to Lovecraft, and so are many of his stories in the next decade. Of those that are not, almost all are deliberate attempts to move beyond Lovecraft's philosophy, usually by adding character or local color. One way or the other, Lovecraft's influence rules the first decade of Leiber's career. Leiber has always been a slow writer, which means that, except in moments of stress, he develops slowly. By pulp standards, Leiber was extremely slow, taking three months working at top speed to write ninety thousand words, and in the Forties he could not live by writing. When Justin Leiber was born on July 10, 1938, the need for money became even more pressing, and Leiber could only afford to write fiction part-time. He wrote self-help books in Chicago, became a speech instructor at Occidental College in Los Angeles, took a war-job as a parts inspector at Douglas Aircraft in Santa Monica when he decided against registering as a conscientious objector, then in 1944 finally settled as an associate editor at Science Digest in Chicago. In addition, Leiber seems to have done his best to be hard-headedly commercial, which means that his experiments with pulp conventions in the early 1940s are cautious ones. He could sell his Lovecraft-

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9To clarify a disputed point, "The Automatic Pistol" is Leiber's first accepted story, "Two Sought Adventure" (now "The Jewels in the Forest") is his first published story. Leiber chooses not to count a handful of Biblical and science fantasies he wrote for the Episcopalian magazine The Churchman or the play programs he wrote for his parents' company in the two years after he graduated, although he reprints the program for King Lear in The Book of Fritz Leiber.
influenced material, and the market gave him little encouragement to try something more original.

The best indication of Lovecraft's structural influence is "A Literary Copernicus." Published in 1944 in the amateur magazine The Acolyte, the article is a classic study of Lovecraft. At the same time, it is a guide to Leiber's own early techniques. When Leiber notes that Lovecraft writes as a non-Christian, he is also defining himself. In Conjure Wife, magic is affected mostly by cultural changes. Even when souls are discussed, religion is irrelevant, although the evil Mrs. Carr does comment that she has "something more to fear in death than most persons" (Unknown Worlds, April 1943, 77). Leiber does not often write what he labels "orchestrated" prose (57)--that is, he usually does not create a mood by repeating phrases and incidents while gradually adding details--but the quirks that he identifies with orchestration are commonplace in his early sales. Many of his stories from the Forties feature a protagonist eager to describe an uncanny experience, while "Diary in the Snow," like Lovecraft's "The Call of Cthulhu," uses imaginary documents. A climax that coincides with the last line appears in "The Automatic Pistol" and "Diary in the Snow," and, of other early stories, only "The Sunken Land" has a denouement of over two hundred words. Leiber seems especially prone to "confirmation" (56), or making the climax less of a surprise than a long-dreaded moment. In Conjure Wife, for instance, the suspense in the first half is not over whether Norman Saylor is hexed (he clearly is), but over how long he can deny the mounting evidence. Most of Leiber's best-crafted works use confirmation, including "Smoke Ghost," "The Hound," and "The Bleak Shore."

But the technique that "A Literary Copernicus" emphasizes is symbolism. Having established in the article's first section that Lovecraft wrote as a
scientific materialist, Leiber maintains in the second that Lovecraft expresses his lack of faith through the pantheon of the Cthulhu Mythos. As Leiber notes, Lovecraft's gods are not true deities, but aliens more powerful than humankind. Like the laws of physics, they are indifferent to humanity, and thus are perceived as hostile. Leiber suggests that Azathoth, Lovecraft's supreme being, sitting blind and imbecilic at the center of creation, represents "the purposeless, mindless, yet all-powerful universe of materialistic belief" (54). He is less certain about Nyarlathotep, but he wonders if the charismatic charlatan scheduled to appear just before the end of the world might be "the mockery of a universe man can never understand nor master," "the blatantly commercial, self-advertising, acquisitive world" that is left when religion is discredited, or "the awful ability to see the universe for what it is," the self-knowledge that leads to cynicism and despair (54-55). The powers that earth can raise against such creatures are so few and so inadequate that Leiber believes that they are included only because they are needed for conflict. Lovecraft's humans must face the Cthulhu Mythos stoically, largely unable to resist or escape. Projections of the prevailing spirit of the Twentieth Century, Lovecraft's aliens tend to destroy even those who worship them.

This analysis was several years in the making. Of the stories written between Leiber's correspondence with Lovecraft and the acceptance of "The Automatic Pistol," only "Erevool" is available. A ponderously philosophical mood piece, it was interesting mainly as juvenilia when it was published as a souvenir of the Sixth World Fantasy Convention in 1980. Its introduction, however, recalls the stories written during the same time:

There was another about a man who shot at his reflection and died of a bullet wound ("William Wilson?")}, another about a man who turned out to be a hermaphrodite (this should have
These descriptions suggest that by 1936 Leiber is concerned with subjects that would reoccur throughout his career, including the relation between symbol and reality, the repressed feminine aspects of men, and the projection of cultural fantasies on to individuals. To judge from Leiber's embarrassed parentheses, he feels that he generally handled these subjects poorly in the 1930s.

Leiber only gains control over these subjects as he articulates the philosophy behind them. As Leiber starts to sell regularly in the early 1940s, the first sign that he is anything more than a competent pulp writer is his expression of the supremacy of the unconscious mind. For Leiber, as for the title character of "The Dreams of Albert Moreland" when he tries to recall his comprehension of the chess-like game he plays each night to decide the fate of the universe, it seems as though the unconscious mind "had many more dimensions of thought than the waking mind, and were able to grasp intuitively complex series of moves that would ordinarily have to be reasoned out step by step" (171). Leiber's favorite topic in the Forties is that, although most people assume that their actions are governed by reason, they are more often controlled by the irrational. The point is overt in the original version of Conjure Wife, in which professors pursue their careers, unaware of their wives' sorcerous assistance. In Gather, Darkness!, as Norman Spinrad observes in his introduction to the Gregg Press edition, a statement of the power of the irrational is hidden beneath a superficially conventional pulp structure. Although an extrapolation from Robert Heinlein's Sixth Column, Gather, Darkness! challenges pulp assumptions by suggesting that Technocrats would lose their altruism once

10 In Edgar Allan Poe's "William Wilson," a man kills himself by murdering his namesake rival.
in power, and that the religious impulse is as strong as rationality. Both suggestions are reinforced by a plot that turns upon character development rather than gadgetry, and an atmosphere which is that of a Gothic with science-fiction trappings.

Leiber's main difficulty in the early Forties is to find a way to consciously develop his convictions about the power of irrationality. *Gather, Darkness!* expresses his convictions partly through satire, including a scene in which Technocratic priests exorcise an automated house. The novel might have contained more satire, except that his editor, John W. Campbell, Jr., cautioned against it. In the second part of "My Life and Writings," Leiber writes that Campbell's advice "improved" the novel (22), which may be more than courtesy; the satire is a bit clumsy, and might be unbearable if it was the entire point of the novel. Certainly, clumsiness is the problem in the uncollected "Thought," in which the idea that the existence of a conscious mind implies an unconscious one is too simple to carry the story, as well as in "Taboo," in which the didactic triumph of the irrational over Technocratic values overwhelms the story.

Finding satire difficult, Leiber concentrates on other techniques. In "Sanity," he mutes his beliefs by irony. Treating normality as nothing more than a statistical average, he comments on aggressive career executives by pointing out that they may be the abnormal ones in the future, adding that manic-depressives and other neurotics may be better administrators. In much the same way, in "Wanted--An Enemy," Leiber inverts his beliefs by making the pacifist protagonist an oratorical boor, whose meddling causes interplanetary war and forces him to label himself a "warmonger" (52). Such irony quickly
becomes one of Leiber's dominant tones, as he settles into a preference for philosophical discussion over didactic conclusions.

While Leiber develops these strategies, he is also cautiously building upon his analysis of Lovecraft. Starting in 1941 with "Smoke Ghost," Leiber tries to test Lovecraft's assertion that local color has no place in horror by using his techniques in stories with a determinedly ordinary background. The rise of cities and industrialism, he explains in "The Hound," is not just a change in daily routine. Leiber's conceit is that "a psychological environment is forming, along with the physical one" (191), producing a new set of supernatural horrors. Modern horrors, the viewpoint character of "Smoke Ghost" tells his secretary, would not be reminders of death and decay. They would reflect more current anxieties:

"Have you ever thought what a ghost of our times would look like, Miss Millick? Just picture it. A smoky composite face with the hungry anxiety of the unemployed, the neurotic restlessness of the person without purpose, the jerky tension of the high-pressured metropolitan worker, the uneasy resentment of the striker, the callous opportunism of the scab, the aggressive whine of the panhandler, the inhibited terror of the bombed civilian, and a thousand other twisted emotional patterns." (110)

Similarly, in "The Hound," Leiber pictures the modern werewolf as a stray dog whose terror lies in its grime and hunger as much as its ferocity. The conceit can be seen as Leiber's first apprehension of the Shadow. Forty years later in Our Lady of Darkness, he is still expounding upon it.

Yet in one respect Leiber's early efforts at symbolism fall short of Lovecraft's example. Leiber expresses a conscious opinion about urban life, while Lovecraft depicts an unconscious reaction to his conscious materialism. Lovecraft gives form to his unconscious, while Leiber, for all that he stresses its importance, barely starts to explore his own. He toys with the idea of
chess as a metaphor in "The Dream of Albert Moreland," and, in "The Bleak Shore," introduces the personification of Death into the Fafhrd and Mouser stories, but he shies from using symbols to map his own unconscious. The Shadow of "Smoke Ghost" is a dislike rather than a deep-rooted fear, while the Anima is barely hinted at in Ivlis, the secret mistress of "The Thieves' House," or in the simple-minded girls who explain the local horrors in "The Jewels in the Forest" or "The Hill and the Hole." Nor is the potential of the situation in Conjure Wife realized in the original magazine version. When Leiber describes the protagonist of "The Hound" as haunted by the memory of a wolf in a war cartoon, but unable to express "the horrors that may lie in the concrete symbolism and personification" (188), he sums up his own position in the early Forties very neatly. He settles for imitating Lovecraft's exploration of the unconscious without doing much exploration himself. Compared to Lovecraft's symbolism, Leiber's conceit seems artificial. He seems to over-intellectualize to avoid the self-reflection that symbolism allows.

This impasse is broken in 1944 as Leiber is forced into an understanding of his unconscious and moves away from the pulp conventions altogether. The closure of Unknown that year left Leiber without a market for fantasy, so he stopped work on The Sinful Ones to make money writing science fiction. The Roots of Yggdrasil, a short novel about alternate worlds, was intended as his "masterpiece" ("My Life and Writings," Pt. 2, 23). He hoped that it could be serialized in four or five parts in Astounding. He sent the outline to John W. Campbell, Jr., who encouraged him but warned that no more than a two part serial would be accepted. Servicemen disliked serials, Campbell explained, because they could never be sure of finding all the parts while they were overseas.
Needing money, Leiber spent a night trimming the outline. Since they seemed unessential to the plot, he removed the female characters to shorten the novel.

Leiber thinks that he should have turned his novel into several novellas that could be reassembled later into a book-length manuscript. While the novella published as "Destiny Times Three" has its admirers, it seems deeply flawed to Leiber, and he has been tempted to rewrite it ever since. Despite his security as an associate editor of Science Digest, he started to drink heavily. From 1944 to 1949, his original work was mostly minor. Much of his time was devoted to a re-evaluation of his craft through revisions of already completed works. All of his writing was labored.

Looking back, Leiber concludes that he was suffering a crisis of confidence in his life and work. In the second part of "My Life and Writings," he suggests that

I was punishing myself for having been a pacifist who hadn't the courage of his convictions and also for having been wrong about Hitler and the war, a coward both for not at least taking a whirl at military service and for surrendering to the war by taking a war job, and finally for having chopped The Roots of Yggdrasil. (23)

Leiber explains that he defended his indecision over the war on the grounds that "it was only writing that mattered" (22). If he went against his ideals by neither deciding what was right nor acting on his decision, he was at least staying true to himself by devoting himself to writing. Since his self-image was bound up with writing, when he violated his artistic sense by omitting the female characters, he destroyed his rationale.

The crisis left Leiber with an understanding of the importance of women in his emotional life. "Women, both real and imaginary," he writes in the second part of "My Life and Writings," explaining his reaction to the simplification of The Roots of Yggdrasil, "were too rare in my life to be treated that way"
Years later, in an afterward to "Destiny Times Three," he concludes that the crisis arose because he had slighted his "vengeful Anima" (251).

Although Leiber does not discuss his crisis at any length, he seems to reach these conclusions largely through his revisions of "Adept’s Gambit" and *Conjure Wife*, both of which center upon overly intellectual men who associate the women around them with the irrational. Both were originally undertaken in the hopes of book contracts from Arkham House, the small press first organized to publish the works of H. P. Lovecraft. Eventually, Arkham House published "Adept's Gambit" as part of *Night's Black Agents*, Leiber's first collection, but *Conjure Wife*, although Arkham contracted for it, was eventually published by Twayne in 1953.

Of the two revisions, "Adept’s Gambit" was finished first. With his mind on symbolism after writing "A Literary Copernicus," Leiber probably returned to it because he recalled that Lovecraft had praised it. The novella seems to have reached final form by January 2, 1946, the date on the foreword to *Night's Black Agents*. *Conjure Wife*, Leiber recalls in a letter on November 4, 1988, was revised in "1946 or 1947"—probably, no earlier than mid-1946, since the revised text mentions fear of the atomic bomb as a given in daily life. At times, Leiber worked on both revisions at once, but it seems accurate to say that what he observed in "Adept’s Gambit" he applied in *Conjure Wife*. Originally completed shortly before he married, "Adept’s Gambit" is full of sexual symbolism which, Leiber writes in "The Profession of Science Fiction," he was not originally conscious of. In two other drafts, he added, then cut, references to Lovecraft’s Cthulhu Mythos, and dealt with inconsistencies in plot and diction mentioned by Lovecraft. Leiber classifies the revision during his crisis as "minor polishing" (32), and, considering the circumstances, it is
probably the revision in which he observes his symbolism. By contrast, the revision of *Conjure Wife* is a major re-write in which most of the additions emphasize the symbolism.

Lovecraft identifies the inspirations for "Adept's Gambit" in his unpublished letter of December 19, 1936. Observing that the novella is written in a "light, witty and sophisticated manner," Lovecraft is reminded of William Beckford, James Branch Cabell, Lord Dunsany, E. R. Eddison and James Stephens—erudite fantasists noted for using an airy tone and understatement as an ironic contrast to horror. Such a manner fits neither the stylistic nor the moral conventions of the pulps, and Lovecraft accurately predicts that the novella would have to be published in a book. In contact with both Fischer and Leiber, Lovecraft also guesses that the heroes, Fafhrd and the Mouser, are based on the two young men.

Like its stylistic inspirations, "Adept's Gambit" hints at events and motivations more often than it states them. For this reason, Leiber's summary in "The Profession of Science Fiction" of his intent is worth quoting:

> I had a supernatural-terror story plot-device somewhat resembling that of Poe's "The Fall of the House of Usher," which enabled me to say something about my sexual curiosities and inhibitions. A brother and sister are mutually telepathic, but his will is stronger. He is avidly curious about life but dreads direct human contact. So he forces her into a life of prostitution and sexual debauchery which he experiences vicariously through her. The contrast between their life-ways grows until he is living in a tomb while experiencing erotic delights telepathically through her. How to involve the Mouser and Fafhrd in this tale? He wants to have telepathic experiences through them as well. . . .(Incidentally, I don't believe I could have written this analysis of the story then. (31)"

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11 Here, Leiber accepts Lovecraft's interpretation of "The Fall of the House of Usher" in "Supernatural Horror in Literature." Lovecraft writes that Poe's story "displays an abnormally linked trinity of entities at the end of a long and isolated history—a brother, his twin sister, and their incredibly ancient house all sharing a single soul and meeting one common dissolution at the same moment" (399). In "Adept's Gambit," however, the twins only metaphorically (continued...)
In practice, the brother switches bodies, rather than controlling his sister, but the story is otherwise true to the intent. As Leiber suggests in the synopsis in the table of contents for *Swords in the Mist*, the novella is the story of a black magician's chess-like manoeuvres to gain power and knowledge, in which he is willing to sacrifice "living pieces and even himself" (7). His ambitions falter because he neglects his unconscious, or "animal soul" (111).

The adept is Anra Devadoris, the son of a Persian woman and the demonic god her family is dedicated to. Noticing Fafhrd and the Mouser, who have blundered from their world into Tyre during the Third Century B.C. (Leiber explains how in the 1968 transition "The Wrong Branch"), he curses them so that the women they embrace are transformed into sows and snails. The curse both enforces celibacy, fitting them to join his intellectual quest, and lures them into contacting him. The first half of the novella is humorous, if faintly disturbing, as the heroes exchange suspicions and talk with Ningauble, Fafhrd's sorcerous mentor, about how to remove the curse.

As Ningauble sends them on a quest, the mood darkens. Wearing the body of his twin sister Ahura, Anra accompanies the heroes to the tomb where she is imprisoned in his body. The twins switch bodies, and Anra is apparently killed when the Mouser rejects his plans. The heroes journey with Ahura to the mountain stronghold where her brother studied sorcery, listening to her history. At the stronghold, Anra reappears. Finding the vital organs which the adept has

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share a single soul, and, although the brother's castle collapses with his death, the sister survives.

In conversation, Mason Harris has suggested that another source for "Adept's Gambit" is Lovecraft's 1933 story, "The Thing on the Doorstep," in which a man finds that his wife is trying to switch bodies with him for sorcerous reasons of her own. While Lovecraft's story suggests a fear of the hidden power of women, Leiber makes the switching of bodies emblematic of male domination.
removed from his body to make it invulnerable, the Mouser successfully kills him and removes the curse.

A demon's son, Anra concentrates upon the intellect. Pontificating, Ningauble describes him as one of the "'glorious amateurs of high magic, disdaining practical ends, caring only for their insatiable curiosities'" (119). Anra himself boasts that "'I have ventured far into the darkness that encircles minds'" (140). Yet this intellectualism for intellectualism's sake, the Mouser senses, leaves Anra incomplete. Listening to Anra's boasts and evasions, he is suddenly conscious of a monstrous incongruity about him—as if one should glimpse a hint of double-dealing in the curl of Solon's lips, or cowardice in the eyes of Alexander, or imbecility in the face of Aristotle. For although the adept was obviously erudite, confident and powerful, the Mouser could not help thinking of a child morbidly avid for experience, a timid, painfully curious small boy. (139)

As Ahura tells her family's story, the Mouser's intuition is confirmed. Although Ahura observes that Anra is a better scholar than she is, and observes more than she can when using her eyes, his intellect is achieved at the cost to his general development.

The child of a mortal, and female, Ahura is initially flawed in the opposite way, and develops her emotional and social life at the expense of her intellect. Bound to the vicinity of stones taken from his father's temple, Anra cannot leave their mother's villa without fainting. From the first, Ahura is the twin who climbs to watch the street, or to spy upon their mother's orgiastic Mysteries. As they mature, she is the one who ventures into Tyre. For all his eagerness, Anra must coerce her into bringing the scrolls he wants. He waits, terrified, when she brings him a tutor—not because of the tutor's superior knowledge, but because he is about to meet a stranger. When Phyrne, the slave-
girl, flirts with him, Anra rebuffs her, urging his sister to befriend her instead, and "'even to share her bed'" (109). Delighting in experience, Ahura is so careless that, when Anra first compels her, she is helpless and surprised. Her feeling that she and her brother are "'two halves of the same soul,'" is for Anra "'only another tactical advantage'" (172) in his quest for knowledge. Using their closeness to usurp her body altogether, he gains freedom of movement, keeping her alive only because he needs a tenant for his body when he is not using it.

The twins' mental differences are described as the differences between the sexes. Walking about in her body, Ahura observes, Anra "'could not use it easily and bravely as I had. He could not laugh, or love or dare. He must instead hang back, peer, purse his lips, withdraw'" (182). "'Silent Salmacis,'" one of her former acquaintances calls Anra in Ahura's body, referring to the nymph whom Heraphroditus merges with, adding that he has the unhealthy look of "'someone peering through a crack in a brothel wall'" (105). Because he is afraid of people and new experiences, Anra makes an unconvincing woman. He betrays his true sex by being "'the woman who will come when she is ready,'" the last item in Ningauble's quest, for, as the Mouser explains, "'no woman comes when she is ready. She always waits'" (121). On their journey to the tomb, the Mouser becomes convinced that Anra is male, and not even a glimpse of the female body that the adept wears can change his mind. Under prolonged contact, Anra cannot hide his true sex.

One of Lovecraft's criticisms is that Anra's motivations for recruiting Fafhrd and the Mouser is obscure. In the present text, his reason is not stated, but it can be inferred that Anra is vaguely aware of his uneven development. The first time that a prostitute changes to a sow on his lap,
Fafhrd voices suspicions that the Mouser is dabbling in magic again. Just before the argument becomes a brawl, Fafhrd reduces the tension by throwing back his head and laughing. His laughter is likened to "the laughter of the Elder Gods observing their creature man and noting their omissions, miscalculations and mistakes" (106). When the Mouser responds with an equally hearty laugh, Anra watches from Ahura's body with "baffled curiosity--and calculation" (106).

Later, Anra explains that his inability to understand the emotions behind their laughter has unexpectedly blocked his occult studies. Hiding his vital organs, Anra has studied to avoid death. Nor does he gracefully accept his failure. In comparison, he tells Fafhrd and the Mouser, they have some quality "'that makes you see a kind of jest in horror and disillusionment and death'" (140).

When the two descriptions are compared, the laughter seems to indicate a sense of proportion, a balance of intellect and emotion. Unlike Anra, both heroes combine intelligence with zest. Puttering unsystematically with magic, the Mouser is far more a "glorious amateur" than Anra. He tells Ningauble lies, enjoying them all the more because both he and Ningauble know that he lies and appreciate his artistry. Similarly, Fafhrd entraps a philosopher who, like Anra, prides himself that "'his rational soul dominates his animal soul'" (111). If so, Fafhrd, reasons, then the philosopher should be able to drink without becoming drunk. In practice, Fafhrd is the one who holds his alcohol, which suggests that he is the one who truly understands the relation between the conscious and the unconscious. Anra envies the two heroes, but he can never comprehend them. Once they are his apprentices, he proposes, like a scientist dedicated to reductionism, to understand their sense of wholeness by "'unravel-ling'" and destroying it (140).
Ironically, Ahura's imprisonment makes her the twin who develops both sides of her mind. Lying in Anra's body and tomb, she finds that "for the first time in my life, my will, my cold intelligence, had time to grow. Physically fettered, existing almost without sensation, I gained inward power. I began to see what I could never see before—Anra's weaknesses." (181). Observing his pride and cold intellectualism, Ahura gains the balance he lacks, and learns to resist her twin's will. In her brother's battles with the Mouser, Ahura laughs and taunts him with reminders of death. In her laughter, the Mouser observes a "distorted echo of Fafhrd's and his own" (145).

The influence that Anra's search for proportion has upon events is suggested by the site of the last meeting with him. Juxtaposed with Ahura's description of her brother's mind as a house, Anra's castle seems a direct representation of his mind. In a letter of February 13, 1989, Leiber mentions that an omitted passage describing the approach to the castle once made the connection clearer, but there is enough evidence remaining to make it unmistakable. There is a "fog-bound concentration that froze the senses, as though they were inside the mind of a titanic thinker" (179), which is exactly what Anra imagines himself to be. A window that opens upon darkness, with handholds ascending beside it, is reminiscent of both Anra's voyeurism and his boast that he has ventured into places where others see only darkness. One chamber is the analogue of the "'dungeons of his love'" mentioned by Ahura (182); in it, his tutor lies, a chained and tattered ghost, another sacrifice to Anra's search. Through the halls wanders "a little hairless thing that looked as if it had once thought to become a bear cub" (180), which suggests his directionless and stunted animal soul. Like Anra's ambition, the entire castle has a subtle sense of "archi-
tectural inadequacy" (180), as if its foundations and pillars cannot carry its weight. It collapses after he dies, no longer held together by his will.

Anra starts to gain the proportion he seeks only after death, the event he did his best to avoid. As Ahura and the heroes sit drinking, a mouse leaps from the mouth of his corpse. Now visibly maturing, the bear-like creature chases the mouse into a crack. The Mouser recalls a witch’s story that

"If an adept chances to die, his soul is reincarnated as a mouse. If, as a mouse, he managed to kill a rat, his soul passes into a rat. As a rat, he must kill a cat; as a cat, a wolf; as a wolf, a panther; and, as a panther, a man. Then he can recommence his adepty."

Anra will have all the time he needs to understand his animal soul, because, as the Mouser adds, "'trying to kill a rat is enough to satisfy a mouse with mousedom'" (190). As if to support this statement, the mouse is last seen creeping out to taste some spilled wine—the substance that earlier proved to the philosopher the power of the animal soul. Like Kore, whom she reads about in her father’s library, Ahura descends into the underworld of death to win maturity; now Anra descends the evolutionary scale to learn about emotions and his physical connections with the world.

In "Adept’s Gambit," the association of the female and the unconscious is implicit. Limited to the characters of Anra and Ahura Devadoris, it is not extended into social criticism. Nor does consistent allusion or imagery reinforced the association. The myth of Hermaphroditus is mentioned to invoke sexual ambiguity, but the myth is used both to suggest that the twins are two halves of the same mind and that Anra in his sister’s body seems unfeminine. A decade after the first draft, Leiber seems distant from the original impulse, and reluctant to make changes. His revisions to "Adept’s Gambit" in the mid-1940s are far more limited than those he makes to Conjure Wife.
Conjure Wife derives from several sources. The first, Leiber states in "my Life and Writings, Pt. 2," is John W. Campbell's remark in a letter that "the modern woman carries so much in her purse that they might easily include the paraphernalia of witchcraft" (22). Whether Campbell was making one of his efforts to inspire a writer is not clear, but Leiber connected the remark to J. M. Barrie's What Every Woman Knows. This now-forgotten comic play concerns a Scottish Member of Parliament who learns that the brilliance of his speeches is due to his wife's editing. The play, Leiber writes in Conjure Wife, shows that "men never realize how their wives are responsible for their successes. Being that blind, would men be any more apt to realize that their wives used witchcraft for the purpose?" (30). Having recently quit his instructorship at Occidental College when he wrote the original version, Leiber expresses impatience with academic rivalries by showing them as fuelled by ambitious, spell-casting faculty wives. For the magical background, Leiber relies on his knowledge of psychoanalysis and on William Puckett's Folk Beliefs of the Southern Negro and a one-volume abridgement of Sir James Frazer's The Golden Bough.

Updating magic, Conjure Wife continues "Smoke Ghost"'s conceit that the supernatural evolves with society. However, in drawing on his broad general knowledge and by fictionalizing his recent past, Leiber makes the implied social critique more thoroughly and with greater insight than ever before. When Norman Saylor burns his wife's magical charms, he battles more than the spells of the other faculty wives. Believing in rationalism, he fights just as strongly against acknowledging his own unconscious. Forced to believe in magic, then to practice it, he learns the limits of his world-view, and rediscovers his wife Tansy as an individual, rather than someone playing the role of his wife.
In the 1943 magazine version, the potential of this material is not realized. Although some of the novel’s ideas are reinforced by imagery, as when Norman plays "Spot the Primitive," revealing his opinions of his colleagues as he imagines them in a tribal culture, on the whole the magazine version is an adventure story. In his revisions, Leiber omits melodramatic scenes of the faculty wives plotting—including the opening page—and shifts his attention from the adventure to Norman’s development. The revisions add more of Norman’s thoughts, expands upon his relation to Tansy by inserting an argument before they burn her charms, and makes the imagery consistent, metaphorically connecting women, magic, the unconscious and darkness. Leiber forgets his statement that the Saylors married fifteen years ago in 1929 places the story in 1944, and talks about the atomic bomb before it exists, and fails to rid the plot of several unlikely elements, but these are quibbles. Going far beyond general editing, the revised Conjure Wife has a psychological orientation that the magazine version lacks. About ten thousand words longer than the original, the revision has rightly become the standard text.

Conjure Wife’s title suggests the subordinate position of its female characters. By analogy to "midwife," "conjure wife" should mean "a woman skilled in magic." It is more apt to be read as "a married witch." This ambiguity reflects the fact that the novel’s women are seen in terms of their husbands. Working for their husbands’ advancement, never their own, Hulda Gunnison and Evelyn Sawtelle are barely described before their marriages are commented on. Even Mrs. Carr, the arch-witch, is so defined by her marriage that she is only called by her first name as a sign of her defeat in the final pages. It is worth mentioning, too, that the only others who practice or recognize magic are American blacks. Just as women are defined by whom they
marry, so the blacks are recognized by their skin, their mark of inferiority. On the train, for instance, Norman observes that the porter has changed because the face at the door is "coffee-colored instead of ebony" (180).

In effect, the women act as the unconscious minds of their rational husbands. The best subjects for Norman's "Spot the Primitive" game (79), they are first described by their looks, their husbands by their abilities. The metaphors make the sexual distinction plain. Norman moves from a "sun-brightened mood" as he finishes writing an article (2) to a sense that his reality is "something revealed by a lightning flash that would in the next instant blink out, leaving only darkness" (10) as he enters the female world of magic. Later, seeing Evelyn Sawtelle draw a stick man falling beneath a truck, Norman recognizes the image of his irrational fear, but dismisses her doodle as a symbol of "her own sexual imagery horrifying and crushing" her husband (80). His interpretation says as much about Norman as the Sawtelles. The horrors in Norman’s dreams are explicitly female: vampiristic Pre-Raphaelite models with "sullen, savage lips and great masses of hair streaming behind" (80). Perhaps the description of his growing irrationality as a crusted-over swamp, about to burst in "one vast, slimy eruption" (116), even points to a fear of sex itself.

The distinction between the sexes is clearest in the Carrs’ marriage. Described as "the perfect aged couple" (191), they are what all married couples aspire to be. Like her followers, Mrs. Carr is a creature of the unconscious. Just as Evelyn Sawtelle is "dominated by a desire for social prestige" (191), and Hulda Gunnison by "her appetites, many of them incapable of open satisfaction" (192), so Mrs. Carr is motivated by her yearning for youth. She apes the manners of the young so well that, at a distance, Norman mistakes her for a student. Approaching her and recognizing his mistake, he muses that hers is "a
hungry infatuation. . . an almost vampiristic feeding on eager young feelings" (40). Her husband, on the other hand, is an intellectual being, ignorant of her witchcraft. Proud of the right word and delighting in holding forth on the statistics of card-shuffling, Linthicum Carr is the perfect representative of the values upheld by his colleagues. He takes to near-parody the dominant rationalism of Harold Gunnison, the shrew administrator, and Hervey Sawtelle, the victim of his own intellectual vanity. A mathematician, he seems "as innocent and absent-minded as college professors are supposed to be. He gave the impression of residing permanently in a special paradise of transcendental and transfinite numbers and of the hieroglyphs of symbolic logic" (72). The perfect couple are complete opposites, and they take their differences for granted. Linthicum Carr divides the bridge tables by sexes, explaining:

"at times I prefer to play with men. I can get a better idea of what's going on in their mind. Whereas women still baffle me."

"As they should, dear," added Mrs. Carr, bringing a flurry of laughter. (83)

The laughter proves that the other couples believe in the differences between the sexes as strongly as the Carrs do.

Despite his belief that he is not a typical Hempnell professor, Norman believes in the sexual opposition almost as firmly as the rest. For him, as for Freud, the belief in magic is a lapse into childish or prescientific modes of thought. To mature, he believes, is to "control the childish ego" (8), while to accept magic's existence is "to join hands with the forces pushing the world
back to the dark ages, to cancel the term 'science' out of the equation" (150). His recorded talk about signification puts him among the positivists:

"...but if in these times of misunderstanding and strife, we willfully forget that every word or thought must refer to something in the real world, if we allow references to the unreal and non-existent to creep into our minds...". (55)

In such a world-view, there is nothing beyond the interactions described by physical laws. Imagination is an undependable "rubber ruler" (82) in comparison. Norman's faith in scientific determinism is so strong that he shies from the thought that science is the study of averages, and could fail in any individual case. Although he is less hidebound, his similarity to his colleagues is implied by the constant shortening of his name to "Norm." 13

Norman's belief in his own rationality is such that he can barely acknowledge his irrationality. He has countless intuitions that the women know that Tansy has given up magic, yet he ignores them. As he finishes writing an article, he reaches

one of those peaks in the endless cycles of happiness and unhappiness when conscience sleeps at last and everything shows its pleasant side. Such a moment as would mark for a neurotic or adolescent the beginning of a swift tumble into the abysses of gloom, but which Norman had long ago learnt to ride out. (2)

This rationalization suggests that Norman has not matured at all. He simply accepts a manic-depressive cycle as normal, insisting that his moods are neither

12 In "On the 'Uncanny,'" Freud argues that the unheimlich, or uncanny, is perceived "when repressed and infantile complexes have been revived by some impression or when primitive beliefs we have surmounted seem once more to be confirmed" (157).

13 An ancient joke among statisticians, the use of "norm" as a name may also have been suggested by a story about Edgar Rice Burroughs, one of Leiber's favorite writers when he was a boy. When Burroughs submitted Under the Moons of Mars for publication in 1911, he used the pseudonym "Normal Bean" to indicated that a writer of space opera was not insane. Assuming a typo, Argosy changed the byline to "Norman Bean."
juvenile nor a disorder. His sole effort to modify the cycle is to keep his impulses controlled, indulging them only after he has satisfied his rational side by a bout of academic activity. His reluctance to discuss his unconventional theatrical friends, as well as the fact that he has not been "any where near drunk since Christmas" (127), show how carefully he rations his irrationality. Although he lectures that "'the primitive background is still there, dominating the patterns of our lives'" (44), the idea does little to shape his behavior.

Like other women, Tansy is equated with the unconscious. Her floral name indicates that her model is Jonquil Leiber, but it also seems chosen for its connotations. Since tansy is a herb once used to preserve corpses and to prepare Easter dishes, her name alludes directly to her departure from and return to her body. Grieve's *A Modern Herbal* mentions the herb's association with the Virgin Mary, and there is some sense that Tansy combines the role of mother and virgin for Norman. Her nurturing of Norman is repeatedly emphasized, and Norman believes that she is physically unchanged since their marriage fifteen years ago. Besotted and amorous, he also assigns her the third traditional role, that of seductress, likening her to Lilith and Ishtar (124). She seems to represent the benign side of Norman's unconscious, battling constantly the malign forces of Flora Carr, the only other women in the novel with a floral name. 14

All the same, Tansy comes closer than the other characters to transcending the stereotypes. While the Carrs accept the division of the bridge tables by

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14 Other characters modelled on Jonquil Leiber include Lili in *The Big Time* and Daisy Western in *Our Lady of Darkness*. Since one of the meanings for "carr" in the OED is "a swamp or tarn," Mrs. Carr's role may also be suggested by the description of Norman's unconscious fears as a crusted-over swamp.
sexes, Tansy jokes about the "barbaric arrangement" (83), and, when Norman tries to help her, she reminds him wryly that, according to their guests, "a Hempnell man's place is not in the kitchen" (82). Her nature is indicated by her statement that

"There are two sides to every woman. . . . One is rational, like a man. The other knows. Men are artificially isolated creatures, protected by their rationality and by the devices of their women. Their isolation gives them greater forcefulness in thought and action." (176)

Despite its claim of universality, the statement applies poorly to the other faculty wives. Mrs. Carr denies her rational side so thoroughly that she refuses to admit that she can add columns of numbers faster than her mathematician husband. Nor do the other women appear to keep records of their magical experiments, or research them in anthropology texts, as Tansy does. Tansy's statement is actually a self-characterization.

Intermittently, Norman sees her difference. She is, he muses, "always. . . yes. . . empirical" (29), but the pauses and the slow weighing of the adjective's appropriateness shows how unnatural it seems when applied to a woman. When he discovers that Tansy has overlooked a charm hidden in his watch-chain, his first thought is that she has deceived him, "just like a woman" (31). The possibility that she forgot is an afterthought.

Norman's perception suggests that Tansy's role for him is the one that Ahura plays for Anra in "Adept's Gambit." When she interrupts him as he rummages through her dressing table drawers to amuse himself, she does not seem human at all. She seems "some walking sister-picture of Dorian Gray" (17). Here, Leiber picks the ideal allusion for an externalized unconscious.15 Just as Dorian

15 In Fantasy: The Literature of Subversion, Rosemary Jackson discusses Wilde's novel in similar term (112-114).
Gray's portrait reveals his concealed vices, so the discovery that Tansy is a witch reveals the truth about the Saylors' marriage. His earlier musings that Tansy has drawn a "magical circle, in which he had been able to carry on his real work, the researches and papers" (4), proves literally true. Because Tansy involves herself in the irrationality of magic (not to mention her duties as faculty wife), Norman has been able to become thoroughly dominated by rationality. He senses that, if he touches her, "the paint would peel down in strips" (13), as if, as for Dorian Gray, the destruction of the Other threatens him. Again, the intuition is correct: the temporary destruction of her irrationality does shake his faith in science. Yet, unable to accept the irrational, Norman ignores the intuition. Acting like the sort of professor he claims to despise, he treats Tansy as if she were a student, bullying her into accepting his views on magic. Confronted by the stereotypes, Norman has no doubt which is male. His duty is to browbeat Tansy into rationality.

Tansy's last charms are hardly burned before the problems they suppressed re-emerge. At first, Norman dismisses the problems, but, as the other wives cause accidents and try to kill him, his rationalization that everything that is happening is a coincidence collapses, and he is drawn into an acquaintance with his own unconscious. He returns to his "old sophomoric exasperation" (88), becoming impatient with polite conversation and the conventions of academia, and acknowledging his contempt for other faculty. With "his sanity being smothered between the assaults from forces within and without" (110), these lapses seem due as much to his emerging recognition of his unconscious as to the fact that his fears are being used against him. After Tansy narrowly saves him from an animated stone dragon, he is left repeating Galileo's assertion, eppur si muove--"it still moves." However, while Galileo's words were an affirmation of
science in the face of the church's objections to his cosmology, Norman's recognition of the fact that the statue moved is an affirmation of magic.

Even after he destroys her charms, Tansy continues to guide him through the unconscious. At first, she shelters him from the attacks, immobilizing the stone dragon and transferring his demon to herself in a ritual that is both a seduction and a reminder of their intimacy—which, like other manifestations of the irrational, he has mostly ignored. When the demon is too strong for her, Norman follows her flight out of town, guided by her trail of scrawled notes. Working against time to save her from drowning, he realizes that the components of the spell he is casting are symbols:

in one instant of diabolic, paralyzing intuition, he knew that this was sorcery. No mere putting about with ridiculous medieval implements, no effortless slight of hand, but a straining, back-breaking struggle to keep control of forces summoned, of which the objects he manipulated were only the symbols. . . . The only question was--would he be able to stay in control? (159-60)

Although he anticipates that he will rationalize his experiences away, he also admits that he will do so entirely out of habit. He knows that "inwardly, something had changed, and would never change back" (162). 16

In Norman's world-view, people are classified as either rational or irrational. His self-definition destroyed, his classifications are challenged even more when he finds that his spell has been completed a moment too late, and

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16 Rosemary Jackson suggests that a loss of time sense marks the entry into the world of the unconscious. She cites the opening of Dracula, in which train and coach schedules become more erratic as Jonathan Harker nears the vampire's castle, and how, drained by vampires, Harker loses his awareness of the passing days (117). If Jackson's suggestion is valid, the suspension of time is another indication that Norman has accepted the irrational. As he begins to believe in the spell, the moments seem to lengthen: the last three minutes to midnight are given as many words as the ten minutes before them, and the seventeen minutes before that. Afterwards, Norman slumps back, his time sense so awry that he is aware only that "considerable time passed" (102).
has only partially worked: he has saved Tansy's body, but her soul has been spirited away. In this state, Tansy has the ambiguity of a dream symbol. On the one hand, her single desire—to be reunited with her soul—makes her more like the other women than ever before, a creature composed around an appetite. Never tired, and never making mistakes as it takes dictation, her soulless body is actually better suited to the role of faculty wife than the independent Tansy described in the first chapter. On the other hand, as a "thinking machine" (182) whom Norman talks to develop ideas, she seems as much a caricature of the men as of the women. Norman's illusion that she has had "the top of the skull sawed-off and the brains removed" (164)—presumably leaving only the hindbrain at the top of the spinal column—seems an apprehension that his former rationalism is the opposite of what he thought it was. If the functions of a thinking machine are all that are left when the brain is removed, then rationalism is not the higher mental function that he imagined. Instead, it is a limited perception, with the same lack of flexibility as the instinctive responses of invertebrates and reptiles.

With the example of the soulless Tansy before him, neither rationalism nor irrationalism seems appealing to Norman. He can neither advance into irrationalism nor retreat into his role as rational male. Her automatic gestures force him to poignantly recall "her intonations, her gestures, her mannerisms, her funny fancies—all the little things that go to make a person real and human and loved" (213). Remembering Tansy as a person, rather than as his wife, he is motivated to move beyond his old distinctions. Using Linthicum Carr's knowledge of symbolic logic to discover the substructure of theory in magic and channelling his anger, he uses his conscious and unconscious together to give him the competence he needs to defeat Mrs. Carr's cabal.
This synthesis is suggested when Norman defeats a demon conjured into Tansy's body. Earlier, playing "Spot the Primitive," Norman imagines everyone except himself as a member of a tribal culture. Stalked by the demon through a darkened house, he corrects this omission. He feels himself "rapidly being reduced to its level" (218) as he imagines himself a Neolithic haunted by magic. Since Norman earlier characterized magic as a belief that "belonged to the Stone Age" (17), this imaginative identification marks his final acceptance of his irrational aspects.

After Norman defeats the demon, he can accept unconscious observations. When Tansy is apparently returned to her body, he notices anomalies in her behavior. Where once she saved him from the stone dragon, she clings stereotypically to him, begging him to protect her from the approaching Mrs. Carr. At the crucial moment, he perceives that Mrs. Carr is in Tansy's body, and Tansy in Mrs. Carr's. When Tansy asks later how he knew, he explains:

"It was partly the way you hurried up the path--it didn't sound like Mrs. Carr. And partly something about the way you held yourself. But mainly it was that headshake you gave--that quick, triple headshake. I couldn't fail to recognize it." (250)

All the observations are sound, but they are the kind of unconscious perception that he earlier dismisses as coincidence or imagination.

In plot terms, Norman triumphs over the irrational women. However, Conjure Wife ends with the suggestion that both Sайлors now have an advantage over the rational men as well. On their way home from their victory over the women, the Sайлors meet Linthicum Carr. Carr expresses his pleasure at the lecture he attended, then, assuming that the Sайлors met the women for bridge, adds:

"But I'm sorry that I missed the bridge. Oh well, I don't suppose I'll ever notice the difference."

"And the funny thing," Tansy told Norman after they had walked on, "is that he really won't. (251)
Isolated by their rationality, the men remain ignorant of their women's defeat, or that a war has been waged at all. In defeating the women and in achieving an understanding greater than the men's, the Saylors surpass both sexes. By the novel's end, neither fits the standard sex roles.

Through his experiences, Norman gains respect for the powers of symbolism. His realization goes beyond the knowledge that sex roles are artificial. Such imaginary distinctions, he slowly grasps, are the source of all stereotypes. To the public, college students are "monsters" (61) of perversion and rebellion, and it eagerly accepts Hempnell's self-presentation as an alternative to the "hotbeds of communism and free love" (4) at large universities. Similarly, professors are priests of respectability, whose image is more important than their intellectual work. Scapegoating, another form of imaginary opposition, is also the way that the president solves administration problems. Norman's descent into magic is allows him to understand how symbolism pervades daily life, and he triumphs because his background in anthropology and psychology makes him a quick study when he has to learn to manipulate symbols.

Asked if he believes in magic, Norman ends the book by saying, "'I don't know'" (251). His answer is an example of Leiber softening his conclusions by avoiding definite statements. Leiber's later use of Norman leaves no question of how he develops. In "Rum-Titty-Titty-Tum-TAH-Tee," his background allows him to comprehend and nullify a dangerous symbol, while in "Waif" he explains the Anima. This last appearance seems especially fitting, because Norman's insights into symbols in general and sex roles in particular mirror Leiber's as he wrote Conjure Wife. In the second part of "My Life and Writings," Leiber states that, despite the fact that Mrs. Carr's cabal are one-dimensional projections of Norman's fear of the unconscious, "writing Conjure Wife humanized women for me,
did more to make me a feminist. . . . and I think that this was the case because Jonquil's and my marriage was a close one" (22). Although Leiber does not distinguish the two versions of the novel in this statement, the revised one seems the most important to his understanding. The book version is the more deliberately crafted, and Leiber's comment implies that writing the novel made him aware of his ambivalence towards his symbolism: the same imaginary opposition that is part of his perception and a convenient literary technique is also used by the forces of convention to repress both women and the liberal values that they represent for him. This ambivalence is a problem that Leiber struggles with for over a decade after he finishes Conjure Wife's revision.

In The Sinful Ones, begun in 1943 and finished in 1947, Leiber is mostly concerned with his symbolism as a literary technique. The title is not Leiber's; it was given in 1953 when an editor at Universal Publishing rewrote the novel's love scenes into softcore pornography and packaged it with a forgettable short novel entitled Blood, Bulls and Passion. Leiber's original title was "You're All Alone," which became the title of the shorter magazine version in 1950. He called a still shorter version in 1962 "The Big Engine." The present version includes sex scenes that Leiber wrote in the 1970s when he bought back the rights and found the language of the rewritten scenes embarrassingly coy. These late changes, made in the margins of a copy of the 1953 edition, do not significantly alter the novel. Inspired by "Evening Primrose," John Collier's fantasy about the refugees who live in department stores, The Sinful Ones dramatizes paranoia, solipsism and philosophical discontent. The sex scenes matter only insofar as whom the protagonist is attracted to indicates his state of mind. How explicit the scenes are is beside the point.
Working at an employment office in Chicago, Carr MacKay describes himself in early middle-age as "a person who'd dodged life, who'd never been truly comfortable with any job or any woman" (19-20). He has lost several business opportunities through caution or honesty, and dislikes the superficiality of human contact, especially in his job, in which the people he interviews seem no more than raw material to process. Already mentally out of step with modern life, he finds that he is literally so when a young woman takes refuge from an older one in his office. At first, he thinks that everyone is going about their business and refusing to notice the scene out of a "middle class reluctance" (13) to get involved, but he learns that more is happening. Like him, the women are among the handful of people who are actually conscious. The majority are automatons, unable to notice when those with awareness step from their routine and change their behavior. "'What's made the world this way?'" Carr asks. "'Have machines infected men, turning them into things like themselves? Or has man's belief in a completely mechanistic universe made it just that?'' (137).

He has little time to find the answer. Only a few aware people are friendly. Many of them are organized into gangs that stake out territories in the city to exploit, and jealously guard against their peers. Trying to find the young woman in order to learn what has happened to him, Carr attracts the attention of the older woman's gang. Before long, Carr and the young woman are being hunted through the crowds of automatons. Carr finds he has three possible paths: he can return to his preordained routine (becoming an automaton or pretending to be one for camouflage), become one of those who exploit the unaware while despising them, or try to accept his awareness while preserving his decency. Each choice is represented by a woman.
The life of the unaware is represented by Marcia, Carr's social-climbing girlfriend. Early in the novel, he describes her as "his kind. Sailed and goled with him and the crowd, played a shrewd game of poker, went to the theater and interesting parties, knew important people" (23). In fact, while he is fascinated by her self-possession, she is not his kind at all. He continually rejects the unethical business schemes she proposes, and, while he enjoys partying with the influential, he prefers not to deal with them professionally--although to do so, as Marcia observes, is the price of sharing their leisure. His resistance causes frequent arguments because, as a thoroughly traditional woman, she hopes to social-climb through him. She has a habitual look, he notices, "that indicates she is intensely interested in you, but only in certain things about you" (108). To achieve her goal, she is willing to manipulate him, and to use sex as a weapon. Deliberately letting him into her apartment while she is undressed, she turns from him after a few kisses. When he complains, she answers coolly, "'And if I have to do that to put some steel into your backbone. . .why shouldn't I?'" (32). Carr rejects Marcia's life when he refuses to follow convention. For example, when he tells himself that he has "been reading too many 'Five O'Clock Shadow' ads" (24) and decides not to shave, he arrives at her apartment early and finds himself out of sync with her--until the time he is due to arrive, she does not respond to him at all. As he departs from convention, he grows apart from Marcia. In the end, she finds him hopeless material to mold, and abandons him for an entrepreneur of doubtful integrity. If the entrepreneur is not handsome, she tells him in a patronizing note of dismissal, "he knows how to use what he has and he isn't afraid of taking risks" (130). Aggressive in both business and sex, the entrepreneur is exactly the male stereotype that Carr refuses to be.
To be aware of the situation and to exploit it is a possibility that Carr never considers. He is hiding from the gangs throughout the novel, and when the friendly bargeman Jules describes how they manipulate and sexually abuse the unaware, Carr's disgust is too automatic for him to consider imitating them. Their life remains a choice in theory, but in practice, it is a worse alternative than unawakened life with Marcia. Fully aware, the gangs can think of nothing better to do with their knowledge than to despoil the system even more ruthlessly than the unawakened entrepreneurs whom Marcia admires. In an allegorical interpretation, the gangs could be compared to advertisers and venture capitalists, those who produce no wealth yet live by manipulating the economic system.

The life of the gangs is epitomized by Miss Hackman, who pursues the young woman into the unemployment office. Like Mrs. Carr, her position as the embodiment of predatory evil is indicated by her lack of a first name. Conventionally beautiful and expensively dressed, she might pass as a fashion model. But, watching her rummage through her desk, Carr notices something disquieting about her. She is over-dressed, and

there was an unashamed barbarousness in the two big silver pins piercing her mannish gray sports hat. She seemed unconcerned with and contemptuous of the people around her. She glanced through Carr's folders with the cold detachment of a biologist examining cancer slides. If ever there was a woman who gave the impression of simply using other people, of using the world, this was she. (52)

Mentioned several times, Miss Hackman's "mannish" clothes and manner suggest that she typifies the values of her male-dominated culture. She is not just a manipulator, but a leader. In her disorganized gang, she generally prevails. Keeping a cheetah to hunt other aware people and enjoying tormenting her victims
before she kills them, Miss Hackman displays the sadism of her followers in an exaggerated form.

In contrast to Marcia and Miss Hackman, the young woman Jane Gregg is inner-directed. Her interests are music and books. Of the three women, she is the only one who shows concern for Carr as he is. She repeatedly tries to return him to unawakened life to keep him safe, and, after Marcia tries to control him with sex, masturbates him out of pity. Showing him areas of Chicago that he has never seen (often just a few steps from his usual haunts), she gives him a sense of wonder as they play with their freedom from the established routine, and reminds him of his college days. She is the one who awakens him, and, despite her best efforts, he can never forget her. When she drugs him and tries to return him to the pattern for his own safety, his memory of her soon makes him aware again. Sharing his decency, Jane is the woman Carr can confide his uncertainties to, and he develops a loving relation with her.

Giving each other support, Jane and Carr make their choice of how to live. Saved by Jules the bargeman, who sends a group much like the mysterious dark men in "Evening Primrose" to kill Miss Hackman's gang, they accept neither the isolation that Jules argues is the only decent way to live nor the inevitability of their mechanistic universe. Carr wonders if "perhaps there are more than we've guessed who are aware, or half-aware. If so, Jane suggests, their duty must be "to find them, to rouse them fully" (170). As the book ends, Carr considers the uneasy compromise he has chosen by committing himself to Jane:

he knew that he could never stay wholly part of the machine, that he would always be venturing outside its preordained patterns, but on guard now, aware of the dangers, aware of the need to do only the "right" thing much of the time yet always in search of wakened and half-wakened minds. (170)
If their choice is unsatisfactory, at least they are not automatons, exploiters or fugitives. His relation with Jane gives Carr the hope and purpose that he once lacked. If the hope is qualified, it is still the best available in a mechanistic universe—or in a society that encourages mechanistic responses.

Leiber's ambivalence about his symbolism is directly expressed in the anti-advertising story, "The Girl With the Hungry Eyes." The story is told by a photographer, whose incoherence suggests that he is in a bar. He begins by stating that 1948's most popular advertising model disturbs him. Not that he objects to advertising itself; as a photographer, he often prepares advertisements. "Though," he adds, "I think you'll agree there's something a little perverse about trying to capitalize on sex that way" (128). His aside is the point of the story, as Leiber goes on to suggest that advertising exploits sex, abstracting it by showing disembodied legs and breasts, and turns its intimacy into a sterile abstraction for both viewer and viewed. Advertising has had "the Face and the Body and the Look," the photographer notes (128). Now, it has the Girl, who encompasses all the unsatisfied desires that advertising creates while embodying its voracious spirit:

Suppose the identical desires of millions of people focused on one telepathic person. Say a girl. Shaped in their image. Imagine her knowing the hiddenmost layers of millions of men. Imagine her seeing deeper into those layers than the people who had them, seeing the hatred and the wish for death behind the lust. Imagine her shaping herself in that complete image, keeping herself as aloof as marble. Yet imagine the hunger she might feel in answer to their hunger. (138)

The possibilities frighten the photographer, and he is careful not to probe them too closely.

He is especially concerned about how unquestioningly the Girl is adored. No one wonders why she shuns publicity, or why nobody knows her name or address. She seems beyond criticism, although, objectively, her arms are thin—"or can't
you see things like that anymore?" the photographer worries (131). The United States is bewitched by her, and the world is starting to be. Her eyes, he explains, are "nothing vulgar, but just the same they're looking at you with a hunger that's all sex and more than sex. That's what everybody's been looking for since the Year One--something a little more than sex" (131).

Naturally, what everyone is looking for is love. But the photographer's story of how he worked with the Girl makes clear that, although she offers love, what she delivers is depersonalization and death. She seems plain to him at first--probably, he suggests, "because I saw her first in the flesh" (134). Annoyed by her pretense of modelling experience, he photographs her for an underwear ad, and discovers from the reactions of his clients how appealing her picture can be. Before long, she has made him successful. Still, he is disturbed by her secrecy and total devotion to work. Refusing all non-business contact, she rejects his advances, deliberately seeming to both attract and repel him. He tells her about himself as they work, but she never seems to listen. It is as if she has no personal life at all.

As national success nears, the photographer becomes curious and follows her home. Two nights in a row, he watches her waiting beside her advertisements to pick up men. Two mornings in a row, he recognizes her pick-ups as men reported dead in the paper. Determined to understand what is happening, on the third night he takes her arm as they leave the studio. They stop in a park, and, as he unbuttons her blouse, he sees her face reflecting the nearby advertising signs. "I don't want that," she tells him, then explains what she does want. Terrified, he flees. Telling his story, he babbles that

she's the quintessence of the horror behind the bright billboard. She's the smile that tricks you into throwing away your money and your life. She's the eyes that lead you on and on, and then show you death. She's the creature you give everything for and never really get. She's the being that
takes everything you've got and gives nothing in return. When
you yearn towards her face on the billboard, remember that.
(143-44)

What she wants, the photographer reveals in the last paragraph, is the whole of
his emotions, memories and thoughts. "'I want your life, she says in the last
line. "'Feed me baby, feed me'" (144).

In The Mechanical Bride: The Folklore of Industrial Man, Marshall McLuhan
uses "The Girl With the Hungry Eyes" as the starting point for his discussion
of modern advertising. According to McLuhan, the story shows "an intuitive
grasp of the mysterious links between sex, technology and death" (101). 17

Knowing nothing of Leiber's crisis, McLuhan can be forgiven the patronizing use
of "intuitive." Although less effective now, after countless attacks on the
methods of advertising, from McLuhan's and Vance Packard's non-fiction ones to
Frederick Pohl and Cyril Kornbluth's science fiction satires, "The Girl With the
Hungry Eyes" is too carefully structured to be a naive writer's work. The
photographer's rambling is an excuse for orchestration, yet "The Girl With the
Hungry Eyes" also shows Leiber deliberately edging away from Lovecraft's
influence. Like Conjure Wife and The Sinful Ones, the story is written in a
simpler, more modern style than Lovecraft favored. More importantly, it states
the implications of Leiber's symbolism rather than imitating Lovecraft's, the
way that the conceit of a modern supernatural did. Coming at the end of his
crisis, "The Girl With the Hungry Eyes" is a transitional work. Although the
ideas crowd the plot, they are expressed with a conviction and energy that

17 In The Second Book of Fritz Leiber, Leiber notes that "the critics
handled McLuhan's book rather roughly, complaining about his quotes from unknown
writers" (9).

McLuhan finds a "similar parable" (101) to "The Girl With the Hungry Eyes"
in Charlie Chaplain's Monsieur Verdoux. Since the film is one of the last that
Fritz Leiber, Sr. appeared in, McLuhan's comparison suggests that it might have
played a small role in the development of Leiber's symbolism.
suggest that Leiber has located his subject matter. For this reason alone, Leiber’s revisions during his crisis represent a necessary re-evaluation rather than lost writing time. Leiber would never again place commercialism over his sense of artistry.

As the 1940s end, Leiber is becoming reconciled to the fact that his sense of craft requires a degree of personal expression that he initially lacked—and probably avoided. Discovering his symbolism and his ambivalence towards it, he identifies himself more and more as a serious writer. His childhood desire to act is put aside after a few semi-professional productions, and he fulfills his ambition for book publication in 1947 with the release of Night’s Black Agents. Other contracts follow. Becoming more style-conscious and more inclined to psychological and sociological exploration, he has proven to his own satisfaction that Lovecraft erred in neglecting character and setting, and is starting to look beyond the adventure-oriented pulps for literary models. By "The Girl With the Hungry Eyes"’s publication in 1949, his crisis is ending. Leiber is finding a new influence, and is about to enter a prolific period in his career.
Chapter Two:
Gravesian Period (1949-1958)

Graves is strange about poetry. . . . It is never written to delight an audience or please another, or even express deep insights. It is a sort of divination and self-therapy. And so, since he generally refers to his novels, always including I, Claudius, as pot-boilers, it can be seen that he is forever putting up barriers of varying sorts between himself and his audience.

Fritz Leiber (Locus, May 1984, 13)

Reviewing Martin Seymour-Smith's biography of Robert Graves, Leiber mentions that he frequently quotes Graves' poetry, and is interested in "everything about the man's work as well as his writing" (Locus, April 1984, 11). His interest dates from 1936, when I, Claudius and Claudius the God inspired him to attempt a Fafhrd and Mouser novel set in Claudius' court. In the May 1984 Locus, he rates the Claudius novels as Graves' best prose, but Seven Days in New Crete, which he rates next, is the Graves novel that influences him the most. Released in 1949, Seven Days in New Crete helps to end Leiber's crisis of confidence, becoming both a confirmation of his symbolism and the focus of his ambivalence about it. Because of Graves, Leiber starts to develop as a stylist, and becomes one of the originators of sociological science fiction. Between 1949 and 1958, over half Leiber's fiction shows Graves' influence.

In "My Life and Writings," Leiber lists several reasons for the end of his crisis. By 1949, with several book contracts and with Frederick Pohl, his first agent, selling previously unpublished stories, Leiber was gaining faith in his own ability.18 In New Purposes, Leiber's mimeographed magazine, he was

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18 Starting in 1952, Frederick Pohl collaborated with Cyril Kornbluth on some of science fiction's best-known social satires. Possibly, marketing such stories as "The Girl With the Hungry Eyes" and "Coming Attraction" influenced Pohl's own satires.
expounding "benign liberal and liberating ideas" ("On Fantasy," Dec. 1981, 5) with naive exuberance, publicly declaring his loyalty to the values he associated with the irrational, as if to atone for his failure to live by them. *New Purposes* included fiction and cartoons by Leiber and his friends, as well as articles that show his continuing interest in symbolism, such as "Debunking the I-Machine" (later reprinted in *The Book of Fritz Leiber*), in which he rejects the idea that the conscious mind is the seat of individuality, and worries about war propaganda's portrayal of national enemies as embodiments of evil. Finally, on Labor Day weekend in Cincinnati, Leiber attended his first World Science Fiction Convention. There, after a dozen years in which the only writers he knew were Robert Bloch and Henry Kuttner, he discovered a community of readers and writers who shared his tastes and respected his work. To this list, armchair psychologists might add the death of his father in 1949—although Leiber continues to publish as "Fritz Leiber, Jr." for some years and still compares himself unfavorably with his father three decades later. All these events bolstered his confidence. Yet, because they are peripheral to his fiction, they seem inadequate to explain the end of his crisis. Considering Leiber's unorthodox belief that Graves' literary importance lies in his novels rather than his poetry (*Locus*, May 1984), and the praise he has given *Seven Days in New Crete*, a full explanation must include its influence.

The similarity in their lives makes Leiber's admiration for Graves inevitable. Both men are half-German. Like Leiber's, Graves' background was partly artistic; Alfred Perceval Graves, his father, wrote poems and hymns. Just as Leiber was raised by conventional relatives, so Graves was raised by a property-conscious mother and attended a British public school. Both men weathered their upbringings by becoming aloof and intellectual, although Graves also
excelled in the boxing ring. As both matured, they became consciously non-conformist, Leiber by cultivating theatrical airs and devoting himself to fantasy, Graves by ignoring conventions and declaring himself a poet. Earnestly idealistic, as young men both flirted with religion and socialism, then settled into a philosophical discontent occasionally expressed in such maverick projects as *The White Goddess* and *New Purposes*. The differences between them would only make Graves’ appeal stronger for Leiber: while he drifted from university into marriage and regular work, Graves fled England in 1929 with his lover to live by his writing and became a popular translator and lecturer, proving that he could have succeeded as an academic had he cared to. Successful and living by his beliefs, Graves was all that Leiber wished to be.

The resemblance is especially close in their troubled sexuality. Conventional upbringings delayed sex for both until they were in their twenties, and often hampered mere friendships with women. Both worried that their friendships with homosexuals meant they were gay. Each worked to overcome his inhibition by advocating sexual freedom and by writing about love and sex, but his efforts only called attention to the ongoing problem. Each regards women as distant and mysterious powers, and tends to be drawn towards strong-willed, independent women. Each is obsessed with an abstraction of the Female and treats the women in his fiction as more than ordinary characters. Neither usually writes from a female viewpoint.

As John B. Vickery suggests in *Robert Graves and the White Goddess*, starting with *Claudius the God*, Graves transforms his view of women into a private mythology. Describing Claudius’ invasion of Britain in 43 A. D., Graves depicts Druidism as a fertility cult focused on a mother-goddess. This picture is elaborated in 1944 in *The Golden Fleece*, which sets the story of Jason and
the Argonauts during the transition from the worship of a mother-goddess to that of the Olympians, and in 1946 in *King Jesus*, in which Jesus, Herod Antipater's son by the last matrilineal descendant of David, tries to eliminate the last remnants of the cult of the mother-goddess from Judaism, only to be sacrificed in the tradition of its central myth.

Graves formalizes his mythology in 1946 in *The White Goddess*, which relates to his later poetry as *A Vision* does to W. B. Yeats'. The book has been controversial from the start. Its intention, like that of Frazer's *The Golden Bough*, which it apparently imitates, is to prove the unity of various myth cycles and customs by stressing their similarities. Its methods, however, are its own, as Graves reconciles conflicting details by intuition and artificially "restores" lost or corrupted poetry according to his poetic instincts. By anthropological standards, its information and methods were obsolete before it was written, and, considering how closely Graves can argue etymology or history, some readers suspect that *The White Goddess* is partly a spoof of scholarly discussion. The book's main value, Martin Seymour-Smith argues, is as "a gigantic metaphor" (399) that reshapes mythology in terms of male psychology and Graves' sexual history. In particular, the Goddess' inevitable betrayal of the poet seems to derive from Graves' affair with the American poet Laura Riding, who between 1927 and 1939 was by turns his lover, collaborator and tormentor, and who, after imposing celibacy on both of them for years, left him

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19 In some editions, *The Golden Fleece* is entitled *Hercules, My Shipmate* or *Jason and the Argonauts*.

20 In his lectures, Graves takes obvious delight in attacking scholars and giving close textual readings that challenge the position of poets in the literary canons. As a poet, he claims, his authority is superior to any scholar's on history, mythology, poetry or theology. For many readers, his challenges to convention are a large part of Graves' appeal.
for another man. Graves subtitles _The White Goddess_ "a historical grammar of poetic myth," and subsequently writes in terms of it and suppresses earlier poems or lines that seem unrelated to it. A generation of English and American poets borrowed its images in the Fifties, and such British children's fantasists as Alan Garner and Susan Cooper use it uncritically, if often to effect. The book also influences modern paganism, despite Graves' wry warning in his lecture of the same name "not to mistake me for a Joseph Smith, junior, or Mary Baker Eddy, or that sort of person" ("The White Goddess," 237).

Frazer opens _The Golden Bough_ by asking the significance of the ritual sacrifice of Diana's priest-king. In the same way, Graves centers _The White Goddess_ upon the interpretation of the Old Welsh poem, "The Battle of the Trees." He speculates that the original religions of Europe and the Middle East were matriarchal fertility cults that worshipped in ecstatic mysteries a figure he calls the White Goddess. The deity is also called the Triple Goddess because of the three aspects of her relation with men. As the Bride, she is associated with the new moon, spring and youth; as the Mother, with the full moon, summer, childbirth and battle, and as the Crone, or burier of men, with the old moon, death, divination and wisdom. Since early cultures had no understanding of fatherhood, the Goddess was thought the source of biological—and, by extension, of artistic—creativity. As manifestations of the Goddess who could be possessed by her during the mysteries, women held all political and social power.

Originally, Graves maintains, the Goddess had no male rivals. There was only her Son, incarnate in the spirit of Bronze Age totemic lodges, and his rival, the Serpent of Wisdom. Reborn every year, the Son matures, kills his rival to become the Goddess' lover, then is destroyed by his nearness to her
divinity. From his funeral ashes arises another Serpent, which lays an egg that, swallowed by the Goddess, becomes the reborn Son. In this myth of the changing seasons, the Son is the God of the Waxing Year, and the Serpent the God of the Waning Year. Graves sees this myth reflected in early cultures' annual sacrifice of the king or his substitute, and in all relations between men and women. True poetry is based on this myth; the poet "identifies himself with the God of the Waxing Year and his Muse with the Goddess; the rival is his brother, the other self" (24). Cast into a trance when he composes, the poet enjoys a privileged relation to the Goddess, although eventually she destroys him. As the Goddess' incarnation, the muse inspires the poet by her existence and by reliving the myth, while the poet pursues his art. As the title of one of Graves' last collection summarizes, Man Does, Woman Is.

The primal religion was corrupted by the arrival of god-centered, Early Iron Age people: the ancient Hebrews in Palestine, and the Achaeans in Greece. At first, the newcomers' gods were identified with the Son, but, as their worshippers grew in number and introduced the concept of fatherhood, the Goddess was reduced to a consort. The daughters of the God and Goddess became limited aspects of her, and their male offspring versions of the Son or Serpent. Such

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Graves claims in a 1960 postscript that The White Goddess was conceived in such a trance in 1944. However, as Seymour-Smith points out, the book was actually conceived in July 1943 while Graves was drawing maps for The Golden Fleece. Seymour-Smith tries to validate Graves' claim that the inspiration came in a trance by citing evidence that the idea of the book left him highly excitable and distracted, yet it is hard to escape the conclusion that Graves unconsciously revised his memory in order to believe that the book was more spontaneous and took less time to write than it actually did. A major discrepancy between Graves' theory and practice is that The White Goddess emphasizes spontaneity while Graves himself was a notorious reviser who frequently wrote several dozen drafts for poems a few lines long. Seymour-Smith's explanation that revision is required because several poems may be received in the same trance and have to be separated from each other may be true, but it still does not reconcile Graves' theory and practice.
is the story behind "The Battle of the Trees," which describes the conflict of the God and Goddess in terms of their rival alphabets, whose letters are named for trees. Later, the Mother vanishes with the rise of monotheism, a development completed in England with the Puritan’s suppression of the cult of the Virgin Mary. Once accepted, monotheism promoted rationalism at the expense of insight. Capitalism, consumerism, materialism and technology—all the wrongs of society—are due to monotheism. Only a return to earlier belief forms, Graves writes in his last chapter, can salvage society.

Feminists adopt similar historical outlines, but *The White Goddess* itself is anti-feminist. Graves considers all women psychologically similar, and, although he believes that the natural model for women is the strong-willed matriarch, rather than the faithful wife of the patriarch, he sees neither as acting independently. Under patriarchy, a wife cannot be independent, while under matriarchy, a woman accomplishes things by motivating men to do them. Neither is capable of direct action. The practical consequence of his view is that, while he sees a return to matriarchy as inevitable, he disapproves of women doing anything to change their lot. Instead, they should "play men’s game a little while longer, until the system proves too absurd and uncomfortable for complaisance" (482). His assumption is that women are aloof from economic life, and that modern culture is entirely a man’s creation and concern. In practice, the mythology of *The White Goddess* objectivizes sex roles until they even account for women’s changing social status. Women are not gaining equality, according to Graves, so much as freedom and power by returning, more strongly than ever, to their traditional roles in a kind of mystic conservatism.
During his crisis, Leiber may have been influenced by *The Golden Fleece* and by browsing through *The White Goddess*; *King Jesus*, he writes in a letter on May 7, 1988, "put me off when I tackled it" and he only read it after reading Seymour-Smith in 1984. His understanding of Graves' mythology is primarily derived from *Seven Days in New Crete*, which he describes in the April 1984 *Locus* as Graves' "clearest exposition of his White Goddess ideas" (11). Called *Watch the North Wind Rise* in the United States, the novel tells how Edward Venn-Thomas, a poet Graves models on himself, is transported into the future. He finds the pastoral, anti-technological culture of New Crete. New Crete has revived the Triple Goddess' worship, and is ruled by an elite of poets and witches who live in communal houses. The culture is static, and the Goddess sends Venn-Thomas to renew it by disrupting it.

Leiber cannot pinpoint when he first read the novel. However, Robert Bloch's letter to *The Riverside Quarterly* in March 1971, in praising Leiber's "Utopia for Poets and Witches," recalls "a time, shortly after its publication in the United States when I had the feeling that only Fritz, the late Henry Kuttner and myself had ever read the book" (311). In a letter of April 28, 1989, Bloch adds that in 1949 "he was alert to anything published by Graves in an American edition." Fred Higginson's bibliography of Graves lists the American release date of *Watch the North Wind Rise* as March 18, 1949, so Leiber had probably read it by May 1949. If copies were on sale before the release date, as often happens today, he could have read it as early as mid-February.

Whenever his first reading occurred, Leiber reacted with a mixture of delight and skepticism. He immediately recognized how important the novel was to him as a writer, since he discussed it with Bloch and Kuttner, the only writers he knew well. His first reading was the first of many, and the novel
became a bedtime favorite--a sure sign, according to Leiber, of a book's importance to him. In 1971, he published "Utopia for Poets and Witches," one of the few articles about *Seven Days in New Crete*, and, in reviewing Seymour-Smith in 1984, he is still so enthusiastic that he summarizes most of the plot, although Seymour-Smith actually gives *Seven Days in New Crete* very little attention.

At the same time, Leiber's diverse university career helps him to appreciate that Graves' mythology is speculative. The first point that he concedes in "Utopia for Poets and Witches" is that the idea of a prehistoric matriarchy is a fringe theory, dating from John Jacob Bachofen's *Das Mutterrecht* and John Ferguson McLennan's *Primitive Marriage* in 1861, and kept alive through the early parts of this century by novelists. Graves' mythology is only marginally acceptable, Leiber explains, because such studies as Margaret Mead's *Sex and Temperament* indicate that women's status varies greatly with time and place. Leiber senses potential farce in the idea that the sexes endlessly replay the same myth with each other, and he cannot resist ending his review of Seymour-Smith by noting that some of Graves' later Muses "required considerable instruction in the art of being a White Goddess" (*Locus*, May 1984, 13).

The fact that a writer of Graves' stature could write a novel classifiable as science fiction was immensely important to Leiber; in a letter of February 1, 1988, his son writes that he was "disappointed at Graves' tendency to dismiss sf" and to deny that *Seven Days in New Crete* was science fiction. Together with changing market conditions, Graves' novel shifted Leiber's efforts away from fantasy and horror to science fiction, so much so that, of Leiber's twenty-seven short stories between 1949 and 1954, at least twenty are science fiction. Several borrow background details from *Seven Days in New
Crete. For example, in "The Enchanted Forest," the minor differences in customs between New Cretan villages, which provide variety in a homogenous culture, become an experiment in controlling human behavior, and the story ends with the symbolic entombment of individuality. In "The Lion and the Lamb," Leiber retells Graves' novel as science fiction, replacing Venn-Thomas with the crew of the spaceship Mole and New Crete by a lost colony of non-conformists. In the May 1984 Locus, Leiber adds to these examples the group marriage in "The Nice Girl With Five Husbands," a variation on Graves' elite communes of poets and witches. The main difference from Graves in these stories is that Leiber is more familiar with science and less hostile to it, criticizing rather than condemning it altogether. "The Lion and the Lamb" ends with hopes of "'the mechanical lion lying down with the mystic lamb'" (66), while "The Nice Girl With Five Husbands" occurs in a Wellsian utopia in which science education is so widespread that one of the children's skipping songs is Einstein's general theory of gravitation.

Yet Graves' influence goes beyond plot elements. "The Girl With the Hungry Eyes" and the Graves-influenced "The Ship Sails At Midnight" were written within eighteen months of each other, yet the difference in their style is noticeable at once. Although an ambitious story, "The Girl With the Hungry Eyes" still depends on Lovecraftian orchestration enough that Leiber distorts the narrative structure to make the climax coincide with the last line. By contrast, "The Ship Sails At Midnight" has a linear narrative, in which the only remnant of orchestration is some brief foreshadowing. The change gives Leiber more room to detail events and motivations, and allows him to develop a larger number of characters. If "The Girl With the Hungry Eyes" is a transition between pulphish and literary styles, "The Ship Sails At Midnight" has made
the transition. Its characteristics are those of Graves' prose: it is concise, straightforward, understated, and faintly ironic in tone.

Graves has this radical effect on Leiber's prose because his style is a validation of all that Leiber was trying to achieve. When Leiber lists at the end of "Utopia for Poets and Witches" all that Graves accomplished in *Seven Days in New Crete*, the list reads like a summary of Leiber's own directions in 1949. Like much of Leiber's fiction in the 1940s, Graves' novel attacks and satirizes modern culture. At the same time, it challenges the pastoral utopian tradition much as *Gather, Darkness!* challenges the Technocratic one. In *Gather, Darkness!* Leiber counters the assumption that Technocrats are less corruptible than anyone else; in *Seven Days in New Crete*, Graves corrects the urban belief that pastoral societies are simple and homogeneous. Much of Graves' ingenuity lies in New Crete's social controls, such as the Nonsense House, where the elderly may putter privately with science, and the cross-country rugby matches that divert aggression into holidaying. Graves favors a life with minimal technology, but, like Leiber dealing with pacifism, refuses to let his bias overbalance his story. Venn-Thomas misses character and humor in the New Cretans, warming most to Quint, who, pretending his poem is Andrew Marvell's in order to preserve it, is the only New Cretan who lies. Venn-Thomas is horrified by the sacrifice of the king's substitute, and in the end relishes upsetting New Crete's smug stasis. For Leiber, these similarities come as a revelation. After years of uncertain, lone experimentation, he finds the techniques that he is evolving fully realized in a favorite writer's novel. Over two decades later, something of the confidence in his chosen field that Leiber gains from *Seven Days in New Crete* can be sensed in the conclusion to
"Utopia for Poets and Witches." "Fantasy alone," Leiber concludes, "can achieve such compactness" (205).

Although Leiber does not emphasize the fact, Graves achieves much of his compactness by projecting Venn-Thomas' feelings on to female characters. Early in the novel, Venn-Thomas admits that not only does his well-being depend on him being constantly in love, but on preserving his first impression of his lover--in other words, on never letting her humanity overwhelm her symbolic value. His current lover is always his Muse, and his passage from one affair to another is a kind of reincarnation in which "one woman kills, another woman reanimates the corpse" (26). Meditating on this pattern, Venn-Thomas realizes that both the form of his first name and his behavior have changed as he changed lovers (210). In the Twentieth Century, his character is defined by Erica Turner, a reckless ex-lover, and Antonia, his faithful, self-possessed wife. Before he spends a day in New Crete, he finds Sally to substitute for Erica, and Sapphire for Antonia.

The most complex of these women is Erica Turner. She is responsible for most of the book's events. In their era, Venn-Thomas notes, she had "a beautifully destructive wit that matched the intense dislike I felt for my age" (165). She continues to embody his discontent as she is dragged into the future with him. There, she is feared as a "brutch," a "local emanation of bad luck, nearly always a relic of the distant past" (77), and scorns and defies New Crete as much as she did the Twentieth Century. Invisible to all except Venn-Thomas, she disrupts the commune he joins, causing several deaths and Sapphire's ritual rebirth. Blamed for the disruptions, Venn-Thomas prophesies apocalyptic renewal to a pursuing mob, and returns to his own time to have Sapphire reincarnated as his daughter, setting the stage for his own renewal,
and, perhaps, his century's. Erica turns out to be a manifestation of the White Goddess, as might be expected from her power and capriciousness. She is a figure that fascinates Leiber, and when he learns from Seymour-Smith's biography of Graves that she is modelled on Laura Riding, Leiber writes that his "lifetime curiosity" has been satisfied (Locus, April 1984, 13). Leiber does not explain his interest, but the likeliest reason for it is that Erica is the clearest example of Graves' symbolic use of female characters. More than any of the other women, Erica is a confirmation that characters can be psychologically complex while having symbolic significance.

The idea of a woman who is emblematic of an era is not new to Leiber. The Sinful Ones strongly suggests it, and "The Girl With the Hungry Eyes" is based upon it. What Seven Days in New Crete gives Leiber is not a new direction, so much as an example which gives him the confidence to continue in the direction in which he is already pointed. The awkwardness that mars "The Girl With the Hungry Eyes" has disappeared by the time that Leiber writes "Coming Attraction," his most reprinted story. Published in Galaxy in November 1950, the story was denounced by some readers as "unAmerican" for its portrayal of the misogyny and paranoia of the United States in the early 1950s (The Best of Fritz Leiber, 297). James Gunn uses it in his historical anthology The Road to Science Fiction as the epitome of the sociological science fiction that emerges in the Fifties. Its restrained style and detached tone are distinctly Gravesian, and, in the absence of any other discernable influence, Leiber's newfound willingness to let his symbolism speak for itself without having his characters emphasize it by lecturing to one another can be attributed to Graves as well. There is an acknowledgement of Graves' influence in the name of "Coming Attraction"'s protagonist, Wysten Turner. Thinking about one Twentieth
Century poet, Leiber borrows the name of another, adding a variant spelling of W. H. Auden's first name to the last name of Graves' emblematic woman.

The setting is New York, a few years after an atomic war. Turner, a self-consciously English visitor, is in the half-ruined city to sell electronics that will help America prepare for the next war. He is both enthralled and appalled by the aftermath of war: the radiation-scarred beggars, the contaminated ghettos, and the constant need to monitor his exposure to radiation. He is especially intrigued by the insecurity left by the war. In the story's paranoid era, women wear masks, making the face the center of sexuality while hiding their individuality, and dress in a bare-breasted "New Cretan" style (64) while the female form is banned from advertising and anti-sex cults flourish. Coming from England, where these fashions are not popular, Turner gradually learns that their contradictions hide a culture-wide sado-masochism.

Originating in anti-radiation suits during the war, the masks are simply the most widespread sign of how thoroughly Americans have confused sex and violence. There is also "the standard hardboiled detective story in which two female murderers go gunning for each other" (62), and male-female wrestling, in which the undersized male fighters are idolized and expected "'to fight women and be heroes'" for other men (67). Shocked by the devastation of nuclear war, Americans crave more violence as self-punishment. At the same time, the public refuses all responsibility for violence by experiencing it vicariously. A similar displacement, Leiber notes in "Not Much Disorder," when he discusses lesbian torture scenes in the pulps, allows men to be sexually aroused by sadism without feeling guilty (319-20).

Turner rescues a woman from a carload of men that tries to run her down. He hopes for an assignation, but, as they ride in a taxi, the woman explains
that she wants him to help her immigrate. Pressed for a reason, she explains
only that she is frightened of "'everything'" (66). Turner tries to explain
that she cannot escape international politics; the moon will still house the
superpowers' missiles no matter where she lives. But England's appeal, she
explains, is that is "'not England's moon any more. It's ours and Russia's.
You're not responsible'" (66). Like the rest of her country, she wants a way
to deny her involvement.

Sitting down at a restaurant, they are interrupted, first by the carload of
men, then by Little Zirk, a male wrestler whom Turner has seen on television.
Zirk sends the men away, but only because he is irritated at having lost his
match that evening. The dominator of women for other men, Zirk needs a woman
to vent his frustrations on when he loses. The woman who is the habitual
outlet for his frustration is Turner's dinner-guest, "'a girl who's soft and
weak and terribly frightened,'" as she describes herself, whose purpose for the
male wrestlers is "'to keep them men'" (67).

Part of the woman's relation with Zirk is physical. When Turner lands a
lucky punch, she runs to the fallen wrestler, comforting him with the promise
that "'you'll be able to do that to me afterward'" (68). Yet a larger part of
the violence that Zirk inflicts is psychological. As Zirk explains:

"She likes to start running away. Don't you, baby." His
small hand began to stroke her wrist, the fingers bent a
little, the tendons ridged, as if he were about to jerk and
twist. . . ."You know I lost tonight, baby, don't you?" he
said softly. (67-68)

Rather than the plea for help that Turner imagined, her questions about
immigration are a variation in the sadomasochistic game that she plays with
Zirk.
Raked by her nails, Turner loses control and rips off her mask, the equivalent today of ripping a woman’s blouse off. As he expected, her face is pale and makeup-less:

But as for the general expression, as for the feelings crawling and wriggling across it—

Have you ever lifted a rock from deep soil? Have you ever watched the shiny white grubs?

I looked down at her, she up at me. "Yes, you’re so frightened, aren’t you?" I said sarcastically. "You dread this nightly little drama, don’t you. You’re scared to death." (68)

Realizing from her expression that she is a willing victim, Turner sees in her a summary of all the depersonalization in America, including his own morbid curiosity about the remnants of war and the violence that she has provoked in him. The mask has made the indicator of personality the center of sex appeal, but the appeal lies in the concealment rather than in what is concealed; the hidden face of the United States shows neither humanity nor sanity. Thinking of how much radiation he has been exposed to, Turner feels over-exposed to America in general, and wishes he could leave immediately.

Twenty years later, Leiber "revisited" "Coming Attraction" in "America the Beautiful," the story of another Englishman’s visit to another future America (The Best of Fritz Leiber, 301). Like the narrator of "Coming Attraction," the narrator finds his opinion of the United States summarized in his relation with a woman. The criticism is equally harsh, although, instead of the McCarthy Era, "America the Beautiful" targets the Vietnam War and the United States’ tendency to export its problems by constant preparation for war.

A poet scheduled for a lecture series, the first person narrator arrives in Texas, depicted, as in A Specter Is Haunting Texas, as the American heartland. Instead of the ruins of "Coming Attraction," the narrator finds a near utopia. There is ecological recovery, racial equality, and a growing friendliness and
aestheticism in the people. Coming from the United Kingdom, whose ecological and social problems are unsolved, he particularly notices the electrical cars and atomic reactors responsible for Texas' clean air.

The narrator is well-received. In fact, he is offered an instructorship. Yet he declares in his first sentence that he is leaving America. He is not motivated by the omnipresent threat of war--although his country is now officially neutral--nor by being suspected of espionage. His reason for leaving is "the shadows, which revealed themselves deepest of all around Emily Grissim, and which I could do nothing to dispel" (286). His obscure misgivings have left him eager to write, yet unable to express himself.

The shadows, he discovers, are cast by America's constant readiness for war with the Communist League. The narrator is met at the airport by his hosts the Grissims, but, despite their son, a sergeant on furlough from an Asiatic war, and their missile-proof underground home, he only grows aware of the shadows during their evening conversations. When he mentions that the Soviet Union, where he recently lectured, has solved most of its internal problems and become much like the United States, the Grissims cannot quite believe him. "'So like, yet unlike,'" Professor Grissim comments. "'Almost as if the chemical atoms of the East were subtly different from those of the West. The very electrons--" (295). He denies the literal truth of his metaphor, but clings to the belief that it expresses. In Jungian terms, the East has become the West's Shadow, and the West can never acknowledge its resemblance to its enemy.22

22Leiber may have developed "America the Beautiful" from Jung's description of international politics in Man and His Symbols:

Our world is, so to speak, dissociated like a neurotic, with the iron curtain marking the symbolic line of division. Western man, becoming aware of the aggressive will to power of the East, sees himself forced to take extraordinary measures of defence, at the same time as he prides (continued...)
The United States has not solved its problems so much as exported them through petty wars in Asia and South America. The sergeant describes Bangkok, like Saigon before it, as a ruin. Still, he continues, the destruction hardly matters; "'most of old Bangkok's most attractive features--and the entrepeneurs and girls and other entertainers that go with them--have been transported en masse to Kandy and Tricomalee in Ceylon'" (291). If Bangkok is destroyed or exploited, the fault is its population's for being Buddhist and too other-worldly for self-defense. Eager to oppose communism, Americans are careless about imposing their own worst features upon the places they claim to save. Far from being ashamed of what the United State has reduced Bangkok to, the sergeant describes the city as proof of America's broadminded tolerance of others' foibles.

Although their relation is curiously restrained, the narrator explores his misgivings throughout his affair with Emily, the Grissims' adult daughter. In pillow-talk with her, he formulates his uneasiness:

"I remember an advertisement. 'Join all your little debts into one big debt.' Of course, they did not put it so baldly, they made it sound wonderful. But you Americans are like that. You've collected all your angers into one anger. You've removed your angers from things at home... and directed those angers at the Communist League. Or instead of angers, I could say fears. Same thing." (294)

22 (...continued)

himself on his virtues and good intentions. What he fails to see is that it is his own vices, which he has covered up by good international manners, that are thrown back in his face by the communist world, shamelessly and methodically. What the West has tolerated, but secretly and with a slight sense of shame (the diplomatic lie, systematic deception, veiled threats), comes back into the open and in full measure from the East and ties us up in neurotic knots. It is the face of his own evil shadow that grins at Western man from the other side of the Iron Curtain. (73)
Americans, he concludes, are neurotics, functioning well in limited areas, but unable to cope overall. Their civic cleanliness, "now greater than that of the Dutch" (286), is proof of obsession. The Grissim parents call so much attention to their tolerance of their children's lovers that their denial of their disapproval is obvious. The great thing, Emily says, quoting her army colonel, is to choose a side, then defend it wholeheartedly. If defending her side involves inconsistency and denial, neither she nor her family care. Rather than admit to the national neurosis, when the narrator presses his point, Emily announces that politics bore her, although she has talked little else with him for several days.

The discussions with the Grissims convince the narrator that he would be happier if he left. He spends his last night with Emily, but their intimacy is gone. When she first appeared in his doorway, he saw her as alternately "Amazonian" and "tender" (281). The contradictory descriptions suggest that he hoped that she might be intermittently different from other Americans, but on their last night, she confirms his first impression of her as "a living shadow" (281). Refusing to talk, she wants to project a tape of a battle in Bolivia on the walls while they make love. It is as if, for her, the middle of a battlefield is more intimate than a bedroom, or as if sexual freedom is only possible during war, when moral standards can be temporarily relaxed, but not abandoned. When the narrator refuses her choice, she settles for a video of a forest fire, the adrenal equivalent of a battle. The narrator describes their last night as a "psychedelic trip" into unfamiliar mental territory (296).

The next day, he kisses Emily goodbye at the airport. The story returns to the moment of narration, as the poet's flight descends. He wonders if he should have loudly proclaimed his beliefs, and fought the shadows that way. Yet to
oppose the American mindset too strongly might be to identify it with his own Shadow, and to be dragged into the American neurosis. Perhaps if Emily travels to London, their relation can be different. London has "shadows of a different sort" (297), but they are tangible ones, like the smog he descends through. Unlike America, whose air is as neurotically clean as its streets, neutral and problem-filled England has neither the opportunity nor the leisure to indulge in imaginary oppositions.

Graves' influence is so strong that the mythology of The White Goddess becomes the focus of Leiber's ambivalence about his symbolism. Graves' view of the poet as the eternal victim of women lapses easily into misogyny, which Leiber cannot accept. He lacks any experience as painful as Graves' with Laura Riding, and his accounts in "Not Much Disorder and Not So Early Sex" leave no doubt that he tends to blame his misfortunes on his own ineptitude rather than on those around him. Graves' implicit misogyny troubles Leiber, and, at the same time that he gains confidence from Graves' example, he questions Graves' assumptions. It is no accident that in "Coming Attraction" Leiber uses Graves' technique to depict the temper of a misogynistic age, or that in "America the Beautiful" his protagonist struggles not to drift into an imaginary opposition with Emily. While Graves' influence is at its height, Leiber puts aside the personal note that can be seen emerging in the revised Conjure Wife, writing only two minor stories featuring Fafhrd, his heroic distortion of himself. Instead, Leiber continues the criticism of the social images of women which he began with "The Girl With the Hungry Eyes." Even a slight, upbeat story like "The Big Holiday," a pastiche of Ray Bradbury, is not free of such concerns. At the start of a three day celebration, the small town in "The Big Holiday" symbolically banishes everyday concerns that might detract from merrymaking.
Along with personifications of Money, Success, Hurry and Worry (who are rather like the gods of technological capitalism whom the Goddess dethrones in the mythology of New Crete), Leiber includes Glamor among the exiles. Glamor is banished as "'a huzzy who doesn't play fair,'" the master of ceremonies announces, adding, "'we like girls too much to let them be used to sell soft drinks'" (168). Later, when Leiber is more confident, he would use projection divorced of social implications, as in the 1982 "The Moon Porthole," in which a combination of Bach, the full moon and an old man's desire transforms a harpsichordist into the Moon Goddess. However, in the early 1950s, instead of perfecting his symbolism, Leiber concentrates upon expressing his misgivings about it. Graves becomes a focus of Leiber's misgivings, which are frequently expressed in terms of The White Goddess's mythology.

Graves and Leiber differ greatly about the position of women. While Graves believes that women control men, Leiber assumes that men control women, and that they do so by projecting stereotypes on to them. It is not at all certain in "Yesterday House" that Kesserich, by cloning his fiancee and recreating her childhood environment to raise the clone in, succeeds in recreating her. More likely, Kesserich, used to controlling the women in his life, persuades the passive clone that she is his lover reborn. If his sisters are correct in saying that he has never understood them, he is even less likely to understand a woman on whom he has focused his frustrated desires—especially since the story ends with his assistant's remark that no man "could fail to fall in love with a girl who came, or merely thought she came, from another era of time—always the ultimate in feminine strangeness and attraction" (113-114). Even when Leiber's female characters in the 1950s do gain some of the power of Graves' Goddess, they do so in response to mistreatment by men or society. For
all her sinisterness, the barhopping ghost of "I'm Looking for Jeff" wishes only to have her body found and to be revenged upon the ex-lover, who killed her when she followed him to Chicago. In much the same way, Fafhrd and the Gray Mouser find in "Claws in the Night" (also called "Dark Vengeance") that the bird-cult that mutilates the wealthy women of Lankhmar is the work of a woman who, married off to a nouveau-riche moneylender and jealous of the socialites who despise her, becomes the incarnation of an ancient goddess. When her husband seduces her maid a few days after her death, there is irony in his explanation that "'I never really loved her. . .it is only that she used to goad and frighten me'" (207) -- her nagging and tantrums are symptoms of a lack of power. Like the ghost of "I'm Looking for Jeff," the wife in "Claws in the Night" gains supernatural power only in proportion to her lack of social power.

In The White Goddess, Graves states that the story of the judgement of Paris has survived in corrupted form. Since Athena, Aphrodite and Hera are all aspects of the White Goddess, Graves argues, Paris cannot have had the option of choosing between them. The relations of men with the Goddess do not work that way. Instead, in the original myth, the goddesses must have disputed over which of them would grant herself to Paris. Just as Graves rewrites myth to reinforce his psychology, so Leiber rewrites Graves in terms of his own perspective. In "The Wolf Pack" (also called "Let Freedom Ring") Leiber suggests the instability of a utopia that worships idealized figures of rational Man and Woman by showing the uses to which Graves' mythology can be put. When irrationality threatens to cause disorder, the society purges itself. In a sacrifice that recalls the death of the annual king described by Graves, thousands of young men are indulged and cheered, then sent off in self-destructing war-machines to renew their cultures by their deaths. The
reoccurrence of these sacrifices is reminiscent of the contest of the Son and the Serpent, especially when the World Director explains that "'Man the Hero must sacrifice himself to Man the Devil in order than Man the God may be able to go on'" (158). Just as the Son must face the Serpent, so the citizens of "Let Freedom Ring" must periodically face their own dark side. Leiber's opinion of this scapegoating is suggested by the climactic discovery that the World Director who orders it is as delusional as his culture, imagining because of a chance physical resemblance that he is Abraham Lincoln, sending Union troops to die in order to save his country. What can be excused as a regrettable necessity on the cultural level is abruptly revealed as pathological when seen on the individual level.

Leiber also reprises the Son and the Serpent's rivalry in the 1952 story "The Moon Is Green," transferring it to a community fallout shelter after a nuclear war. When a rising executive in the shelter returns unexpectedly to his ground level apartment to find that his wife has broken the rules by admitting a refugee from outside, the story of how Hephaistos trapped his wife Aphrodite with her lover Ares is reduced to a banal domestic scene. Leiber inverts Graves' view by having the Goddess-figure choose the refugee, the representative of the Waning Year, suggesting that the hierarchal, sexist shelter culture has no future. Even more importantly, the Goddess-figure flees her husband's demands, deceived by the refugee's lies about the wonders that await her beyond her sealed window. In a contradiction of Graves' mythology, the Goddess is manipulated by the males around her, rather than freely bestowing her favors from a position of power or knowledge.

Leiber's most effective rewriting of Graves is the 1950 story "The Ship Sails At Midnight," a response to Graves' assertion that the Muse controls her
relation with her artist. The story tells how an extraterrestrial inspires a group of small-town intellectuals: Larry, the writer, Gene the physicist, Louis the philosopher, and Es the sculptress. All are young adults, mostly finished their education, but reluctant to start careers. They prefer to linger in their hometown, where they can give themselves airs while posing as cynics.

One night in a diner, the young intellectuals try to bait Helen, a beautiful new waitress. To their surprise, her rebuttals are as quick as theirs. Her future role as a guide to their potential is suggested when one of them mentions the subconscious:

"What do you use it for?" she asked.
Larry, who is something of a wit, said, "I don't. It uses me."
"That the way it should be?" she remarked. (62)

The group is intrigued enough to take her seriously. By the next night, her comments are encouraging them to talk to the people around them, whom they once despised, and to concentrate on creative work instead of on cultivating cynicism. She remains a mystery, but one that they are too grateful for to worry about solving. "You don't probe a goddess about her past," Larry explains (70).

Secretly, Helen becomes Larry's lover. Inspired to even greater self-knowledge and creativity, he envies his friends for being inspired by Helen's acquaintance alone. Fearing to lose her, he is as relieved as the rest when, in answer to another alien's guarded warning that her people are leaving earth, Helen announces her intention to stay with the four intellectuals. However, in their relief, the intellectuals learn that Helen has become the lover of each of them. Even Es, Gene remarks, is worried over "not so much losing me to Helen as losing Helen to me" (77). From being the worshippers of a goddess, each becomes an "apostate and devil-worshipper" (78), forgetting the fellowship
that she has made and reviling her promiscuity. Later that night, Gene shoots her—although, Larry stresses, "it might have been any of us" (78). Her people claim her body, and the intellectuals are left to recapture as best they can the inspiration that Helen gave them. Their creative works are not as good as when she was alive, Larry admits, "but we keep turning them out. We tell ourselves that Helen would like that" (81).

The tragedy of "The Ship Sails At Midnight" is not Helen's promiscuity, as it would be for Graves. There is no sense that her promiscuity is inevitable, nor that any of the four have a right to condemn it. What is inevitable, Larry suggests, is the distortion of the situation through human misunderstanding. Viewing her as a personal muse, none can see their relation, as she does, as that of "'true and equal friends'" (75), in which their love is exchanged for her inspiration. It is in the act of claiming her as their own that the intellectuals lose Helen. Belatedly realizing their selfishness, they do not, as Graves' poets are supposed to do, lament being abandoned by the Muse. Instead, they mature with the realization that they killed her for not conforming to a role she never played.

From such revisions of The White Goddess, Leiber moves towards a more general exploration of stereotyping and the position of women. In The Green Millennium, his perspective on Greek mythology remains similar to Graves'. Another revisit of "Coming Attraction," this minor 1953 novel, begun as a mainstream work called Casper Scatterday's Quest in New Purposes, is a satire in which the irrational triumphs over the conventional and rational. The leading representative of the irrational is Aphrodite da Silva, a goat-hoofed alien who is competent, mischievous, and frank in her enjoyment of sex. Her opponents are represented by Dora Panes, whose name is a near anagram of Pandora. In the original myth,
Hephaistos fashions Pandora from clay, and she is sent by Zeus to introduce suffering into the world, where she is easily accepted by the gods' enemies because of her beauty. In order to emphasize Dora Panes' role, Leiber alters the myth. Early in the book, Leiber describes Pandora as "'a metal maiden... a robot,'" who, in the future society of The Green Millennium, represents "'all the ills of the Second Industrial Revolution,'" in which robots are causing unemployment (36). A robot built to resemble a beautiful woman, Dora Panes embodies Pandora's revised myth. Pandora served the Olympians. Dora Panes serves the conservative American government, her beauty distracting her creators' enemies. The only difference is that, while Pandora is a tool of her creators, Dora Panes is a willing agent, sexually unresponsive and delighting in her power over males. In the end, she is destroyed when, singlemindedly pursuing her masters' goals, she is embraced by an alien male and her true nature is revealed.

The complicated plot centers on the maturation of Phil Gish as he follows a mysterious green cat who emits an aura of peace that affects all living beings. In addition to the development of a sexual relation, which maturation generally involves in Leiber's fiction, Phil's growth includes the understanding that virtually every woman he meets suffers because of stereotyping. The male wrestlers of "Coming Attraction" are now "Zeus... battling the female principle" (61) in a replay of the Olympian's triumph over the Mother-Goddess. Among society's ills, Leiber lists "a fantastically over-stimulated sexuality," that exaggerates the differences between the sexes and increases men's fear of women, producing a "sadistic male belligerence" (32). As a result of such attitudes, the wrestler Juno--the wife of one of the Zeus-like wrestlers--is forced to affect such aggression that her husband no longer realizes that she
loves him. Similarly, another character reflects the belligerence around her by sticking pins into dolls of her acquaintances, believing that "'that's the way they want to be loved'" (67). Even Phil, as unassuming as he is, is guilty of trying to make women conform to his image of what they should be. After Mitzie Romadka re-enacts the Cretan bull-dance dodging a car trying to run her down, he moves from congratulating her on her nerve to pressuring her to abandon thrill-seeking. Confidently, he waits for her to collapse, weeping, into his arms. But even the petty criminals who have just tried to run over her are preferable to his expectations. "'You want to see me turn to jelly,'" she declares. "'...Carstairs, Llewelyn and Buck may have tried to kill me, but at least they gave me a chance to be something. They allowed me the dignity of being hated'" (136). The validity of her anger is shown by the fact that a green cat's aura does not calm her. It takes Aphrodite's goat-footed aliens, leading humans in a Saturnalic parade through an amusement park, in a scene suggestive of the Mysteries in Graves' primal religion, to defeat the forces of convention and reconcile the sexes. In the end, the price for a relation with Mitzie is Phil's acceptance of her violent life, and he must assure her that he believes that "violence and jealousy and even revengefulness were admirable up to a point" (210). As if to stress that sexual stereotyping is the result of male projection, The Green Millennium concludes with the revelation that the aliens are marsupials. Sharing childrearing with their pouches, the aliens have a sexual equality that makes stereotyping difficult. The result is a much healthier sexuality than humans have.

A female robot like Dora Panes is an ideal symbol of a woman controlled by stereotypes. In the early Seventies, the symbol would become part of popular perception through Ira Levin's The Stepford Wives, a horror novel in which the
men of a small town respond to feminism by replacing their wives with domestic automatons. Twenty years before Levin, Leiber develops a similar idea, expanding on The Green Millennium's version of the Pandora myth in "The Mechanical Bride," a television script that, as Leiber notes in The Second Book of Fritz Leiber, owes too much to the German Expressionism of films like The Cabinet of Doctor Caligari to have ever been produced. In response to the praise that Marshall McLuhan gives "The Girl With the Hungry Eyes" in The Mechanical Bride, Leiber borrows McLuhan's title and takes the objectivization of women one step further than the advertising described by McLuhan. The play concerns the production of mechanical mannequins for "wealthy men who have grown tired of living women and want beautiful, brainless robots" (163) made in the image of what they think women should be. One of the sellers of these robots is Rita. Dismissed by her lover John Ellison, she feels that she has no more heart than the mannequins she sells, and compares herself to them.

When Ellison orders a robot, Rita sees a chance for revenge. Veiled and business-like, she arrives at his apartment to take his order, and finds herself still embittered. When he remarks that he has no need for a woman with a heart, she reveals her identity. Ellison's callousness is shown when he answers her requests for specifications with: "I don't see how you can cheapen yourself, Rita, to talk to me about such things" (168). He, of course, is the one who wants an automated masturbation aid, and what has cheapened her, if anything, is his treatment of her. He betrays himself yet again by deciding that she should choose the model he will buy; "the cruelty of the suggestion appeals to him," the stage directions explain (168).

Heartlessly flirting with Chernik, the maker of the robots, Rita prepares an exact duplicate of herself. When one of them is delivered to Ellison, neither
Ellison, Chernik nor her employer can tell which is the real woman. "All you understand is power," she tells her boss when he tries to control her by saying that he loves her, "and that's all the metal girls understand, either. They're your type" (178). When Ellison mistakes the robot for her, the robot kills him as he embraces it. The real Rita is left alone. "I'm cold," she repeats, sitting in the workshop where the mannequins are made, "so very cold" (181). In achieving her revenge, she has become as heartless as she claimed to be.

While Leiber attacks stereotypes, he also satirizes the men who base their self images upon them. Leiber's view that stereotypes are male delusions is suggested by "Poor Superman." Primarily a pastiche of L. Ron Hubbard that satirizes his apparent belief in Scientology, the cult that he invented, "Poor Superman" is secondarily a satire on the masculine self-image. Believing his lover "a wilful and rather silly girl" whose personality he can remake through hypnotism (129), Jorg Helmuth never suspects until too late that she acts as he expects in order to spy on him. The same woman persuades Willard Farquar, Helmuth's political opponent, to betray his beliefs. A man whose "approach to a woman is a child wanting candy and enraged because Momma won't produce it on the instant" (130), Farquar abandons his position simply because she promises him instant gratification by promising to become his lover again.

Leiber's strongest attack on the masculine self-image is "The Night He Cried," a satire of Mickey Spillane. Spillane's hardboiled detective stories often include a seductress who tries to entice detective Mike Hammer from his case and his self-reliance. Invariably, Hammer shoots each seductress, and, as Peter N. Carroll and David W. Noble suggest in their revisionary American history, The Free and the Unfree, Spillane's work epitomizes the anti-feminism of the early 1950s. Leiber implicitly disapproves of the era's misogyny in
"Coming Attraction," and, hearing that Spillane was writing a few fantasies, responds to the news in 1953 with "The Night He Cried."

Writing in a pastiche of Spillane—"When a man's shot one girl he begins to lose his self-restraint" (178), one character says—Leiber has "Slickie Millane," the writer of the "Spike Mallet" stories investigated by concerned aliens. "'To be bold,'" the alien's emissary tells him, "'we suspect that you may be somewhat misled about this business of sex. . . . Briefly, Slickie, you do not seem to feel that sex is for the production of progeny or for the mutual solace of two creatures'" (174). Each time that the alien starts to explain, he proves the validity of her concern by shooting her. Each time that she rejuvenates and catches up with him again, his terror grows. Her efforts are useless until, too drunk to realize what she is doing, the alien uses the tentacles she has disguised as breasts to take his gun away. The sexual symbolism of a woman's secondary sexual characteristics taking away his phallus-substitute is so unnerving, the agent remarks, that "from now on, the mere sight of a brassière in a show window will be enough to give him the shakes" (180). She tries to comfort him, but all he can do is weep hysterically, his belief that masculinity and control through violence are synonymous revealed as a neurotic terror of the female.

Between 1954 and 1957, Leiber's career is interrupted while he battles with alcoholism. The hiatus makes him introspective and predisposes him to accept Jungian theory, but, as Leiber returns to writing in late 1957, his first effort is to bring his exploration of stereotypes to a conclusion. Originating in a half-waking dream while he was drying out, The Big Time is one of Leiber's most complex, compact novels. As he suggests in "Not Much Disorder," it contains over three years of unrecorded unconscious impressions and impulses. Besides
being a play that preserves the dramatic unities and contains dialogue in blank verse, the novel is a locked room mystery. In addition, although the background is the Change War, a campaign fought across all time and space to alter history by two factions known only as the Spiders and the Snakes, the novel is an inversion of science fiction's usual panoramic surveys, concentrating upon nine characters in a confined space. Each of these characters is given an idiosyncratic set of behaviors and speech patterns and rhythms, an idea that Leiber borrows from Joyce Cary which allows him to accomplish the difficult trick of making each of his large cast distinct from the others.

At times, the characters' eccentricities seem caricatures. Each of them are under the pressure of being doppelgangers, doubles split off from his or her original lives like a branch from the main trunk of a tree, who are intermittently aware of the doings of their original selves. With countless changes in history, several characters have the added stress of having several sets of memories or of remembering their deaths. The exaggerated behavior that results complements the main subject: role-playing and the endless rounds of confessions and group-encounter sessions that Leiber became familiar with in Alcoholics Anonymous.

The setting is The Place, a recreation center isolated from normal space-time where Spider soldiers relax after their battles with the Snakes. One arriving group of soldiers includes the Nazi Erich von Hohenwald and the World War One British poet Bruce Marchant. A second group of arrivals, that includes Kaby Labyrs, a Cretan worshipper of the White Goddess, and Ilhilis, a Lunan from

23 In the introduction to The Best of Fritz Leiber, Poul Anderson acknowledges that The Big Time inspired his own mock-drama, A Midsummer Night's Tempest, which, taking place in an alternate history in which every word that Shakespeare wrote was literally true, models its structure and blank-verse dialogue on Shakespeare's.
the remote past, carries a tactical nuclear bomb to keep Roman Egypt from being overrun by the Parthians. Lili, an entertainer in The Place, was infatuated with Bruce during her original life, and falls in love with him. Encouraged by Lili, Bruce escalates complaints about mismanagement of the Change War into a declaration of a peace crusade to enforce a truce. Erich opposes him, and the characters are choosing sides when the life support and communications systems vanish and isolate them from the rest of the universe. Lili urges that they adjust to their isolation by preparing for domestic life. Erich rejects Lili's idea, and, unable to upstage her or Bruce, activates the bomb. Eventually, Bruce disarms the bomb and the lost equipment is found, but not before disillusion sets in. Back in touch with the universe, Bruce and Lili abandon their hopes for peace and domesticity, and the characters try to forget their disillusion in frenzied partying.

The roleplaying that arises from this series of crises, Leiber writes in a review of a stage production of The Big Time at Utah University, is specifically "the confrontation of feminism and soldierly-comradely sexism" (Locus, January 1983, 11). Leiber's use of "feminism" in this context is anything but conventional. In "Not Much Disorder," Leiber defines a feminist marriage as one "shaped by the needs and interests of the female partner" (258), which sounds as though he refers to a uniquely feminine viewpoint. In a sense, he does, but it is more exact to say that he refers to the values necessary for a settled domestic life. The confrontation is between Erich, the upholder of the military virtues of the unattached male, and Bruce and Lili, who in their love and prospects of domesticity, see a chance for partnership, peace and idealism. When Bruce and Lili lose their chance, their defeat is described as tragic, all the more so because the narrator Greta lost her own lover in the Spanish Civil
War when he was idealistic enough to oppose Erich's fellow Nazis. In this context, "feminism" is expanded to imply all the values that Leiber supports in opposition to the sexual stereotypes.

As a Nazi, Erich is a total soldier shaped by a total war. The latest changes in history have left the Nazis in control of North America, and another version of Erich is Commandant of Toronto. Despising the Commandant for his shallowness and naive anger at the underground, Erich fails to see that he resembles the Commandant. Refusing all self-analysis, he lives for combat, identifying it with male virtues so strongly that the worst insult that he can think of for Bruce is "effeminate" (13). Cursing the idea of domesticity, he rejects unconditionally both women and children:

"Your filthy Triple Goddess, Kaby, the birther, bride and burier of men! Woman the enfeebler, the fetterer, the crippler! Woman--and the curly headed little cancers she wants! I never knew one who didn't want to cripple a man."

Asked sarcastically by Bruce if women are only "'something to mess around with in your spare time,'" Erich answers promptly, "'Precisely'" (99). Instead of dealing with women, he prefers to dally with "ghost girls," ectoplasmic female forms that are locked away until called for. With a ghost girl, Erich can fantasize that he is a German aristocrat, and, playing "Svengali to her Trilby" (60), completely control the situation.

Erich pleads with Bruce as one male to another. The Change War, he declares, is the fulfillment of every man's fantasy,

"a period of enjoyment and measuring, an ultimate working out of things, which women call destruction--'Help, I'm being raped!' 'Oh, what are they doing to my children?'--but which men know as fulfillment." (139)

Yet after the life support disappears, and the other characters anticipate a tranquil life in their new isolation, Erich finds himself without support. Even
his Roman supporter pairs off with the Cretan, muttering "Omnia vincit amor": "love conquers all" (141). Reduced to pleading, "’Don’t let them get you, Bruce’" (140-41), Erich resorts to arming the bomb, preferring possible death to domestic life and surrender to the power of women.

Resurrected from the mud of Passchendaele, Bruce Marchant is a soldier poet like Graves. As an Edwardian Englishman and an artist, he claims a balanced sensibility that Erich cannot appreciate:

"I’m an Englishman, and I come from an epoch when total war was still a desecration and the flowers and buds of thought not yet whacked off or blighted. I’m a poet, and poets are wiser than anyone because they’re the only people who have the guts to think and feel at the same time, (92)

Unfortunately, his sensibility is mostly a posture. He enjoys domination, defining his feelings with bitter self-knowledge when he acknowledges that "’killing men and carrying off women’" does not make him feel nearly as powerful as participating in the Change War (79). It takes Lili’s love and worship to awaken his idealism, and, in the emergency created by the arming of the bomb, he quickly reverts to soldierly behavior. When the other characters refuse to believe that he is qualified to work with the bomb and try to keep him from its controls, he does not appeal to Lili, but to the Old Boys’ Net, enlisting the aid of a character who graduated from Peterhouse College, Cambridge four centuries before he did. Foreshadowing his reversion to type, Greta observes, "Sure, us women have our little victories--until the legions come or the Little Corporal draws up his artillery or the Panzers roll down the road" (142). Although he wavers, Lili and idealism ultimately seem less desirable to him than soldiering and male-bonding. If Bruce’s relation with Lili continues, Greta reflects, it will become more casual. It will be maintained by sentimental longing when they are apart, not by an appreciation of each other’s individual-
ity. Embedded in Bruce's choice, perhaps, is Leiber's final position on Graves: although Graves seems to champion female values, in the end he supports the sentimentalized and condescending view of women that men have when they spend most of their time with other men.

Surprised when Bruce asks her to choose sides along with everyone else, Greta is the closest thing to a detached observer among the humans of The Big Time—her casual relation with Erich notwithstanding. Accordingly, it is left to Greta, talking quietly in a corner with the alien Ilhilis, to make a philosophical resolution of the conflict. Trying to comfort Greta, Ilhilis suggests that The Place is analogous to the mind, implying that the recent confrontations have been a debate of the issues behind the Change War. With their power to change history, the doppelgangers are in a unique position to make use of all possibilities, thereby ending the division between the mind and the material. Looking beyond appearances, he sees the Change War as a dialectic, emphasizing the need for "'the thesis—we call it Snake—and the antithesis—Spider—before there can be an ultimate synthesis'" (184). If it is recalled that the Snake is a symbol of wisdom and the Spider of patience, the two sides are not truly in opposition at all. Since the Snake is also a male symbol, and the Spider a female one, one of Ilhilis' implications seems to be that the differences in the sexes' values can also be resolved. Although she prefers the feminists to the soldiers, Greta consoles herself that some sort of compromise is inevitable, and shakes off some of her melancholy over Erich's victory.

Leiber's last word on female stereotypes is "A Deskful of Girls." In explaining the origins of ghost-girls, the story offers a more political conclusion than The Big Time. Carr MacKay, a private investigator, is hired by the ex-husband of film star Evelyn Cordew to retrieve files that her psychiat-
rist Emil Slyker is using to blackmail her. Introducing himself to Slyker, MacKay is invited to his office, but Slyker becomes suspicious and confines him in a chair.

Slyker’s patients, MacKay notes, are almost entirely women unable to handle the expectations of men. They come to talk about the men who gave them money, the men who gave them love, the men who took both, the paralyzing trivial fears behind their wisely chic or corn-fed fresh facades, their ravishing or infuriating mannerisms, the trick of eye or lip or hair or wrist-curve or bosom-angle that was the focus of sex in each.

Unfortunately, the characterization of Slyker makes clear that they are consulting a man very much like the ones who cause their problems. He is arrogant, scornful of his rivals, and a nonstop monologist, even after he suspects MacKay. Overwhelmed by his need to dominate, he has turned his office into a reflection of his need, equipping it with sophisticated machinery and security devices far beyond the requirements of his practice. Unsurprisingly, he is less interested in helping his patients than in using them in his research. He has discovered that ectoplasm is released by people under stress, and that it can be separated from his patients and stored. He uses the process to relieve anxieties, removing ectoplasm as an eighteenth century surgeon might draw blood. The stored ectoplasm—the ghost girls—are filed away for his own purposes, making them "the perfect symbolization of a truly insane desire for power over women" (83).

Growing suspicious of MacKay, Slyker starts to talk about Evelyn Cordew. Warming to his subject, Slyker pontificates on the relation between film stars and their audiences:

"They’re symbols, Carr, symbols of our deepest longings and—yes—most hidden fears and inmost secret dreams. Each decade has several who achieve this more-than-life existence, but there’s generally one who’s the chief symbol, the top ghost, the dream
who lures men along towards fulfillment and destruction. In the Twenties, it was Garbo, Garbo the Free Soul—that’s my name for the symbol she became; her romantic mask heralded the Great Depression. In the late Thirties and early Forties it was Bergman the Brave Liberal; her dewiness and Swedish-modern smile helped us accept World War Two. . . now it’s Evelyn Cordew the Good-Hearted Bait, the gal who accepts her troublesome sexiness with a resigned shrug and a foolish little laugh, and what general catastrophe she foreshadows we don’t know yet. (83-84)

Although no different from millions of other women whose perceptions are shaped by the movies, Eva-Lynn Korduplewski had the intuition and malleability to become Evelyn Cordew, exactly what the men around her wanted. Slyker is not blackmailing her, he insists; she wants the five ectoplasmic ghosts he took from her during therapy. Without them, she claims, she is uneasy and subject to amnesia and mental exhaustion. According to Slyker, however, the ghosts have “bled from her a lot of malignant thoughts and destructive emotions’” (85). He worries that if she is reunited with them, she might murder or commit suicide.

As Slyker proses on, Cordew breaks into the office. Subduing him, she reunites herself with her ghosts. Bound, MacKay listens to her descriptions of each ghost: the first was removed after she signed her first movie contract, and her happiness was “cut away” with it (92); the second when “I realized that I’d hit the top and it hadn’t changed me into a goddess. . . I still had the same ignorances as before’” (93); the third when “I’d just discovered that when you get to the top you have all the ordinary pleasures that the boobs yearn for all their lives and they don’t mean anything’” (93-94); the fourth when she realized that “nobody, even the bottom boobs in the audience, really respected you because you were their sex queen’” (94), and the fifth

"when I realized that I was just property--something for men to make money out of. . . I found that my deepest love. . . was just something for a man to capitalize on. That any man, no matter how sweet or strong, could in the end never be anything but a pimp. Like you, Emmy.” (95)
From these descriptions, Cordew’s desire to be reunited with her ghosts seems a desire for wholeness. Each time that she verged on some personal revelation, the insight was lost by the removal of a ghost. In effect, Slyker’s removal of the ghosts has kept her bound to the female stereotypes until the threat to her sense of self is so strong that she is forced to act. Only when she is reunited with the ghosts does she recall the insights that they encapsulate.

Her own unity restored, Cordew releases the other ghosts in Slyker’s files. Unable to reunite with the women they came from, the ghosts revenge themselves, swarming over Slyker in "gossamer masks of madness, drunkenness, desire and hate" (96) until he is smothered. Slyker is right about the potential for violence in the ghosts, but the potential is only realized when their desire to be reunited with their sources is thwarted. Cordew herself does nothing violent after she is revenged on Slyker for his interference with her development under the pretense of concern. Freeing MacKay, she leaves and goes into seclusion, putting herself beyond the expectations placed upon her by her audience.

Collecting "A Deskful of Girls" for The Ghost Light, Leiber was prepared to be embarrassed. Slyker, he suggests in "Not Much Disorder," makes an unconvincing expert on sex. He also dislikes what Kingsley Amis calls "'the scene in the headmaster’s study’" (301), in which the villain lectures and threatens the hero. He was relieved to find that "A Deskful of Girls" was "a pretty feminist story after all" (302). His reaction, I think, is explained by the fact that, as a conclusion to years of development, "A Deskful of Girls" expresses his opinions with more directness than he usually allows himself: he expected that the message was delivered crudely, and was relieved that the right message was delivered. Slyker is less an expert on sex than on sex roles, and his end is also the end of the influence of stereotypes on Evelyn Cordew. Following the
insights represented by the ghosts, she has decided—at least temporarily—to live according to her own needs instead of fulfilling society’s expectations.

Another reason for Leiber’s uneasiness may be that in writing "A Deskful of Girls," he is dealing with unfinished business. While Leiber may have felt a need to bring the development that began when he read *Seven Days In New Crete* to some sort of conclusion, he seems to have had trouble doing so. He seems to have exhausted the subject of female stereotypes, and, after his three year hiatus, to be expressing insights that are no longer fresh for him. Learning to control his drinking in therapy groups had left Leiber with the habit of self-examination, and by 1958, he is starting to continue the habit in his fiction. Graves, who externalizes his psyche in his mythology, then claims it as objective fact, could be little help in this turn inwards. After 1958, Graves’ influence lessens rather abruptly. A 1960 Fafhrd and Mouser story, "When the Sea-King’s Away," has the heroes meeting the Maiden, the Mother and the Hag on the ocean floor when the absence of their divine husband temporarily returns them to their former power, but, after "A Deskful of Girls," Graves’ influence is evident primarily in passing allusions to the White Goddess. Exceptions, such as "America the Beautiful," are relatively few. In making the transition from social to personal topics, Leiber requires a new guide to lead him where Graves does not go.
Chapter Three:

Early Jungian Period (1958-1972)

Jung was vastly more aware than other psychiatrists of the close brotherhood between them and novelists and dramatists. . . . according to most modern psychologists a serious writer has no more insight into mental and emotional troubles than any other layman.

Fritz Leiber, "The Anima Archetype in Science Fantasy" (37)

As a psychology student in the 1930s, Leiber must have at least heard of Jung. If Jung did not influence him then, the reason is that, until the late Fifties, even a potentially sympathetic reader had trouble learning much about Jung. Leiber recalls that when he was at the University of Chicago psychoanalysis was so unacceptable in the Psychology Department that Karl Alexander, a visiting psychoanalyst, had to lecture in the Law and Sociology faculties. On his own initiative, Leiber read Freud, but for years Jung was known to the English-speaking world mainly by reputation. A difficult writer, Jung was considered eccentric because he refers to alchemy, gnosticism and parapsychology, and his reputation did not encourage many to test their German on his technical essays. It was only in the late Fifties that English-speakers had a chance to judge for themselves. Then in the last years of his life, Jung was translating articles immediately, and, in speaking to English audiences, had become involved in editing Man and His Symbols, a primer on archetypal theory by its leading theorists. R. F. C. Hull's translation of The Collected Works was appearing volume by volume, and for the first time English-speakers could judge Jung on more than hearsay and a handful of essays. Leiber read Jung's work as it become easily available, and found that it justified both his symbolism and the autobiographical traces that were creeping into his work. Leaving his attacks on stereotypes behind, Leiber concentrates in the Sixties
on exploring his unconscious, emphasizing his self-doubts and analyzing the origins of his symbolism in Jungian terms. Jung's work, Leiber explains in "The Anima Archetype in Science Fantasy," "describes and clarifies some of my own experience" (39). For over twenty-five years, he has written primarily in Jungian terms.

Jung's essays are so contradictory that they support many different views of his work. According to Leiber's "The Anima Archetype," the reason for this inconsistency is that Jung's ideas never reached final form, and that he varied his definitions as a reminder that they were tentative. Essentially, however, Jung tries to map the unconscious mind using his clinical observations. According to Jung, the unconscious is the portion of the mind in which mental activity occurs on a pre-logical, metaphorical level. The metaphors of mental states are called archetypes; "they include," Leiber writes, "the anima, animus, child, father, maiden, mother, shadow and wise old man," and--since Jung never enumerated them--many more besides (38). Jung concentrates on the Anima, defined in "Phenomena of the Way" as the image of "all the experience of men with women" (40), and identified with a man's emotional and irrational side, and the Shadow, the repressed yet influential aspect of the mind, which is equated in "Conscious, Unconscious and Individuation" with the Freudian concept of the unconscious. There is also the Animus, a woman's equivalent of the Anima, which represents her rational and pragmatic side, although Jung seems to postulate it mainly for symmetry, and some recent theorists dispute its existence. 24 Together, the archetypes form the collective unconscious, the

24 In "The Anima Archetype," Leiber notes that "perhaps only because Jung was himself a man, the anima becomes more interesting and more powerful than the mirroring component in a woman, the animus" (36). The fullest treatment of the Anima was left to Emma Jung, who, expanding on her husband's work, sees the archetype as an image of the teacher or guide for women.  

(continued...
set of instincts and relations that are the human biological legacy. Because
they are metaphors, observed indirectly in art, dreams, delusions and projec-
tions on to other people, Jung sometimes seems to talk about the archetypes as
independent entities, although when he is careful he distinguishes between
archetypes and reality. He does not assume, for instance, that proof of an
archetype of Deity proves that God exists. Nor are the archetypes an appeal to
biology as a higher authority, so much as the logical results of evolution--
given the lengthy human childhood, concepts of the Mother and the Father
naturally follow. Jung stresses repeatedly that the form and importance of
each archetype depends upon the culture and the individual: polygamous and
monogamous cultures have different concepts of the Mother, while a domineering
Father may overwhelm one child and cause another to rebel. Jung frequently
likens the archetypes to Platonic Ideals, suggesting that his essays are the
latest restatement of Platonism.

In archetypal theory, maturation is the process of establishing an identity
distinct from that of the Mother. This process involves the development of a

24 (...continued)

Feminist archetypists build a strong case that the Animus is a theoretical
construct that says more about Jung’s tendency to dualism than about female
psychology. In "Visual Images by Women: A Test Case for the Theory of
Archetypes," Estella Lauter reports that her study of European female art over
the last two centuries gives little evidence that women have an Animus fixation
equal to the Anima obsession of most men. Instead, she finds, female artists
favor images of either motherhood or of capable women. The implication is that
the self-image of independent or fulfilled women--if not of others--does not
depend on an imaginary opposition to men.

Possibly, Jung may have observed the Animus, but the archetypes are more
culturally determined than many of his disciples admit. Lauter’s results make
me wonder if the concept of the Animus describes the psychology of the
conventional bourgeois women who were presumably the majority of Jung’s female
patients. If so, with the second wave of feminism producing more women like the
artists whom Lauter studied, the importance of the Animus may have diminished
since Jung’s day.

By contrast, feminist archetypists consider the Anima a psychological reality
to many men, corresponding to the Other as discussed by Simone de Beauvoir.
conscious mind, whose core is the Ego, the mediator with the environment. Once
the conscious mind is established, the Ego ideally develops an increasing
resemblance to the Self, the central archetype that represents a person’s full
potential. Called individuation, the mirroring of the Self is never completed.
It is achieved by the temporary projection of the archetypes on to external
events, which leads to the reorganization of the archetypes within the uncon-
scious. Individuation, Jung believes, is the subject of most myths and fairy
tales, in which the Hero is the Ego and other archetypes are other characters,
an idea that Joseph Campbell develops in The Hero With A Thousand Faces. Jung
also finds veiled allusions to individuation in gnostic and alchemical texts.

The obstacles to individuation are many, especially during the separation
from the Mother. Separating themselves from the Mother archetype, yet still
controlled by the woman who plays the role, children become frustrated. From
such frustration comes the image of the Terrible Mother, portrayed in myth by
such female monsters as the lamia and gorgon. Overwhelmed by this image of the
Mother, a son may become possessed by the archetype, becoming homosexual.
Alternately, in rejecting the Mother, a boy may develop an Anima synonymous
with the Shadow, since the Anima derives from the Mother. Then again, the
Mother or Anima may be projected permanently on to another person, imposing
unrealistic expectations or a private fantasy, and in both cases halting
individuation. All that is certain is that the course of individuation is only
broadly predictable. The process is unique in each individual, and Jung
emphasizes that the most that a psychoanalyst can do is give the benefit of
experience while keeping an open mind. By definition, individuation is a
subjective process in which there are no firm rules.
The earliest reference to archetypal theory in Leiber's fiction occurs in 1958. In "Rum-Titty-Titty-Tum-TAH-Tee," a Dahomean witch-doctor, "the African equivalent of an intellectual with artistic and psychiatric leanings" (39), passes a compulsive symbol to his descendant via the collective unconscious. When the symbol threatens to absorb the entire world's attention, Norman Saylor from Conjure Wife analyzes it "in the context of primitive signs and universal dream symbols" (41) and retrieves from the witch-doctor a second symbol that causes the first to be compulsively ignored. From the story, it seems likely that Leiber had read some account of the archetypes and the collective unconscious by 1958. His sources are almost certainly secondhand, because two years later in "The Oldest Soldier" he quotes or invents a passage that describes the archetypes as "frankly mystical" (89), bound by neither space and time nor the laws of causality. The passage goes on to imply that everyone has both an Anima and an Animus, when in fact each archetype is unique to one sex, and a person would have to have two sexes to contain both. The inference is that Leiber first encountered archetypal theory through a distorted, pre-translation account.

In a letter dated May 7, 1988, Leiber explains that his systematic reading of Jung began in 1959 with a translation of Flying Saucers: A Modern Myth of Things Seen in the Skies. Leiber was probably attracted to the book by promises of a rational look at fringe phenomenon. A few years later in The Wanderer he gives the gist of Flying Saucers, referring to archetypes as symbols. Noting that the markings on the surface of a planet that has suddenly appeared in the skies resemble a yin-yang symbol, one character lectures to another:

Jung was particularly interested in saucers with the appearance of a circle divided into four parts. He relates such shapes to what Mahayana Buddhism calls mandalas. A mandala


is a symbol of psychic unity—the individual mind embattled against insanity. It is apt to appear at times of great stress and danger, as today, when the individual is torn and shaken by his horror of atomic destruction, his dread of being depersonalized. (30-31)

In other words, Jung explains UFO's as proof of a culture-wide search for individuation. Ignorant of psychology and lacking religion, people were imagining that they saw an image of the mental health they lacked.

By 1962, Leiber was ranging through Jung's Collected Works. In "A Bit of the Dark World," Leiber is knowledgeable enough to equate Jungianism and Platonism, and to see the resemblance between the archetypes and the personifications of grief in Thomas De Quincey's Suspiria De Profundis. Starting with a discussion of how symbols have lost their power as psychiatrists have explained them, "A Bit of the Dark World" repudiates the idea by having the characters experience the manifestation of a spider-like archetype and an unknown type of darkness, both of which arouse their basic fears. Much the same pattern occurs in "The Spider," in which the producer of camp horror films learns from the continual reappearance of a small spider that, no matter how many fears are debunked, another one remains. The spider is tentatively identified as a mandala, which implies that the producer represses a part of himself that he needs to understand. The outlook in both stories shows how much Leiber owes to Jung by 1962, and subsequent stories only increase the debt.

There are several reasons why Leiber came under Jung's influence in the early Sixties. For one thing, Jung's work closely resembles Graves' mythology. It is true that, according to Seymour-Smith, Graves always talked of Jung with "the utmost contempt" (401), and that in his lecture "The White Goddess" Graves accuses Freud and Jung of "projecting a private fantasy on the world" (236).
However, since Graves prefaces his accusation by saying that he had dismissed psychoanalysis by 1917—before Jung wrote most of his essays—his opinion can be discounted. Many Jungians postulate the same prehistoric shift from matriarchy to patriarchy as Graves does, differing from him only over how desirable the shift was, and Jung's description in "Psychological Aspects of the Kore" of how the form of the Anima changes as a man ages sounds very close to the three aspects of the Triple Goddess. Graves and Jung even cite the same sources, including Judaeo-Christian mystics and Apuleius' *The Golden Ass*. The difference in their orientation can be summarized by saying that, in avoiding introspection by insisting that his mythology is objectively real, Graves gives an extrovert's account of archetypal theory, while Jung, in focusing on interactions in the unconscious, gives an introvert's account of Graves' mythology in discussions of the Anima's relation to the Shadow. Both are dealing with the same aspects of masculine psychology.

Leiber himself passes from Graves' influence to Jung's largely because of his growing introspection. Although Leiber's response to Graves was to concentrate on the social implications of his symbolism, all the time that he was attacking stereotypes in the Fifties, he was developing a drinking problem, which seems to indicate that some residue of his crisis of the mid-Forties was still troubling him. His paternal grandfather and an uncle had died from alcoholism, and Leiber himself has little immunity to it; on his first drunk, he seemed to rise through five successive doors in the ceiling until he reached "a world with a rosy copper sky in which all metals were tender" ("On Fantasy," April, 1980, 30). Yet until his first crisis of confidence, Leiber only intermittently abused alcohol. While seeking to make amends for his betrayal of his values, Leiber began to drink freely. In the seventh part of "My Life
and Writings," Leiber compares his drinking to the drug-taking of the counter-
culture, suggesting that he drank in order to

get closer to people and open us up; to promote less
inhibited, freer, more adventurous and varied sexual ex-
perience, to be able to go counter to convention, mock the
establishment; in naive hopes, especially at first, of amazing
revealing about the universe and mystical experiences. (30)

The effort to keep alcohol from interfering with routine led to dependency on
barbiturates. By the early 1950s, he was drinking and pill-popping constantly.
By April 1954, he had stopped writing. In December 1955, he quit his job as
associate editor at Science Digest. Confronting his problems, both by himself
and through Alcoholics Anonymous's group therapy sessions, he brought his
addictions temporarily under control. In the process, he gained an interest
in self-exploration and psychiatry, which is expressed in the late Fifties by
stories about unusual therapies, such as "Mariana" and "No Great Magic."

During the early Sixties, as Jung became available in English, Leiber grew
steadily more inward-looking. Having resolved in 1957 to write full-time, he
scrambled constantly for money while haunted by never-completed contracts for
a novel called The Red-Headed Nightmare and a critical study of the modern
fantasy novel. He faced his problems largely on his own, because both he and
his wife were suffering from addictions to pills and alcohol, and were partially
estranged. Jonquil Leiber took to her bed, and Fritz Leiber to such solitary
hobbies as chess, astronomy, and long walks and drives. His declaration that
he was unmonogamous—at least in theory—seems to have added to the estrange-
ment. By the mid-1960s, his lonely life was boring him, and he was drinking to
give himself a sense of risk—and sometimes succeeding when drinking bouts ended
with recovery in the hospital. For a period in the late Sixties, Justin Leiber
recalls in "Fritz Leiber and Eyes," his father was living mainly on vitamins and alcohol, and carried less than 150 pounds on his 6' 5" frame.

During the 1960s, Leiber becomes far less interested in the sociological science fiction of his Gravesian Period, and begins to depict his personal problems. In "237 Talking Statues, Etc.," he struggles with his sense of failure when he compares himself to his father, in "The Secret Songs" with his troubled marriage, and in "Damnation Morning" with his alcoholism. Some stories consist of fantasy elements tacked on to incidents mentioned in his autobiographies, and the distance between Leiber and his protagonists erodes. Fafhrd, already based upon Leiber, comes to resemble him more than ever. Many of his narrators are self-portraits, like Scully of A Specter Is Haunting Texas, who embodies Leiber's theatrical side and resembles him at his alcoholic leanest; the alcoholic, toothless, and half-blind Spar in "Ship of Shadows" and Bruce in "Four Ghosts in Hamlet," who is based on Leiber as a young man. His favorite voice becomes the first person, and in stories like "The Oldest Soldier" and "Damnation Morning," the protagonists share so many of Leiber's problems and tastes that Leiber seems to drop all pretense and use himself directly as a character. In the mid-Seventies, this tendency to fictionalize himself becomes even stronger. Starting in the early Sixties, it gives a more intimate tone to his work than the pose of detached, sardonic observer that he often assumes under Graves' influence.

After alcoholism cost him three years, Leiber returns to writing obsessed with technique in general and symbolism in particular. He sets about improving his knowledge of his craft quite deliberately, setting himself the ambitious projects of reading Shakespeare, the King James Bible, Heinrich Heine's poems and modern novelists, and experimenting with writing to music and assigning
tarot cards to characters so that he could recall their personalities more easily. During the Sixties, his experiments branch in all directions, resulting in farce, hardcore science fiction, psychological studies, adventure stories, satire and numerous pastiches--often in the same work. Since symbolism had been a major stylistic element for Leiber since before he published "A Literary Copernicus," Jung's interest in the symbolism of the unconscious naturally appeals to him. The appeal is all the stronger because, unlike Graves, Jung took an active interest in popular literature, using H. Rider Haggard’s *She* and Pierre Benoit’s *L’Atlantide* to illustrate the concept of the Anima. In fact, one of Leiber's intentions in "The Anima Archetype" is to update Jung's references to popular literature; the first he mentions is *Seven Days in New Crete*. As Leiber stresses, Jung's position is that symbolism in literature, whether intentional or not, works on the same principles as the symbolism of dreams or delusions. Just as a psychiatrist could explore a patient's psyche by his projection, so Leiber could explore his own mind by projecting its aspects on to his characters. Given his new concern with technique, Leiber have found Jung’s essays an extended discussion about his craft.

25 Other science fiction writers, including Ursula Le Guin, Norman Spinrad and Kate Wilhelm have also been attracted to archetypal theory as a means to discuss the technical problems of science fiction. Because science fiction transmutes events and trends into an imaginary world or future, the field can be said to be essentially symbolic in nature.

Another advantage that archetypal theory has in science fiction criticism is addressed by Philip Jose Farmer in a letter in the March 1971 *Riverside Quarterly*. Replying to James Blish’s complaint that space is given to studies of pulp writers like Edgar Rice Burroughs when there is still so much work to be done on writers like James Joyce, Farmer acknowledges that there is no doubt that Joyce is the more intellectually complex and the better and more deliberate stylist of the two. Joyce is a conscious myth-maker, and Burroughs an unconscious one. Still, Farmer continues, "the unconscious mythographer may go deeper even than the conscious (and self-conscious mythographer). . . . his roots go all the way down to the cerebellum" (300). This might explain why Tarzan is known world-wide, while Leopold Bloom is known only to a relatively small group of literate English readers. Work that on a stylistic level cannot be taken (continued...)
One problem with Graves' mythology is that his insistence that it describes the actual relation between the sexes blurs the distinction between symbol and object. Leiber reacts to Graves' insistence by inverting it in revisions of *The White Goddess* mythology. Yet Leiber's fiction in the Fifties does little to resolve his ambivalence about using women symbolically. He ridicules stereotypes and urges their rejection while ignoring the similarity between stereotypes and his own symbolism. Jung's greatest contribution to Leiber's development is that his discussion of symbolism helps Leiber to resolve this long-held ambivalence. Jung assures that symbolism like Leiber's is common among men, and grants that it can be a stage in individuation. At the same time, Jung warns of the consequences that any prolonged projection on to another person can have. Although projection is a valid strategy, believing too literally in a projection is one of the main dangers in individuation. A perception like Leiber's is extremely common, and worthy of exploring, but sooner or later its purpose will be accomplished, and it must then be put aside. The refusal to abandon projections is what stereotypes women, or, as Jung suggests in *Man and His Symbols*, what helps to keep the Cold War going.

In the 1961 farce *The Silver Eggheads*, there is already evidence that Leiber has resolved his ambivalence by adopting Jung's perspective. In *Conjure Wife*, Leiber had suggested that professors could stop doing research so long as they kept up appearances. *The Silver Eggheads* applies the same idea to writers, depicting a future in which they are reduced to tenders of novel-writing machines who act flamboyantly for the sake of publicity. When the machines are destroyed, both writers and publishers have to re-evaluate their perspectives.

25 (...continued)

seriously can nonetheless deeply affect readers, and this effect justifies the study of many writers who would otherwise be of mainly historic interest.
Amidst the farce and plot twists, the human characters learn that the underclass of sentient robots, whom many of them refer to as "the enemy" (10), are in many ways more capable and civilized than they are, and are models worth imitating. From the example of his robot friend Zane Gort, the writer Gaspard du Nord develops a relation with Nurse Bishop, leaving his former lover, Heloise Ibsen, behind. Wearing a "hunting necklace" (45) of silver skulls in imitation of the goddess Kali, Heloise is a caricature of the Terrible Mother, and, in rejecting her, Gaspard chooses maturity. Heloise is left playing the punishing mother in bondage games with the publisher Flaxman.

The resolution that the humans of The Silver Eggheads make by ignoring the stereotypes of robots and learning from them is stated more clearly in 1968 in A Specter Is Haunting Texas. Paraphrasing the opening of The Communist Manifesto in the title,26 A Specter Is Haunting Texas is primarily a satire on the Lyndon Johnson administration. Ever since Kennedy's death in the novel's distant past, the term of a president has been "from inauguration to assassination" (1). In more general terms, the novel is a satire on the limits of both political and personal projection. Following a nuclear war, Texas has conquered most of North America, and rewritten American history to exaggerate Texas' role. The Texans inject themselves with growth hormone, and artificially stunt the enslaved Mexicans, so that they can feel superior at a glance. This relation between masters and slaves is considered essential; as one Texan explains, "'a man can't feel really free unless he's got a lot of underfolk to boss around'" (15). In support of this theory, Texans cite the ancient Greeks, whose participatory democracies excluded most of the population. However, the "Mexes"

26 Leiber also paraphrases The Communist Manifesto in "The Haunted Future" when a young executive declares, "'A specter is haunting America--the specter of depersonalization'" (26).
are less passive than the Texans believe. An underground is working to bring about the prophesied coming of El Esqueleto, the skeletal figure of Death, who will lead them to freedom.

Into this situation wanders Christopher "Skully" de la Cruz. The first visitor for decades from a space colony, he is on a quixotic quest for a lost mine. In the best science fiction tradition, Leiber ingeniously imagines Scully's handicaps and unexpected advantages upon feeling gravity for the first time. Leiber notes, for instance, that while most of Scully's muscles are so atrophied from lack of gravity that he needs an exoskeleton on Earth, freefall requires so much gripping that his fingers are an exception, a fact that wins him a bet and helps him on one occasion to survive. Scully is a member of a "Stock Theatre Company," whose members portray Mexicans as lazy, Germans as fascist and obsessive, and so on (140). Because of his dramatic training, Scully cannot see people except as stereotypes, especially if they are women. When the Mexes identify him as El Esqueleto because of his exoskeleton, Scully is drawn into the resistance movement through two women. Scully assumes that the Mexican Rosa is a stereotypical Latin, "a scaled-down Venus de Milo" who causes his depression when he discovers how foreign Earth seems to disperse "like Black Magic routed by the White Goddess leading a train of nymphomaniac nymphs" (9); she becomes a symbol of passion for him. He makes the wealthy Texan Rachel, whom he likens to "Athena or Artemis" (51), the embodiment of wit and intelligence. The truth is that both are revolutionaries, manipulating him until he agrees to play El Esqueleto at political rallies. Unlike the average science fiction revolutionary, Scully does not lead the repressed to victory. He becomes the figurehead of a lost cause and flees across North America, playing Death while slowly sickening from over-exposure to gravity. His victory
is entirely personal, as he slowly comprehends that he is the victim of his vanity and inappropriate projections.

Scully's progression beyond his original perceptions begins with his decision to marry both Rosa and Rachel and return to space with them. At first, he decides to marry Rosa, reasoning that "she has basic Latin submissiveness, while Rachel would try to run me" (228). A choice must be made, he believes, because all women are "basically monogamous" (232). But when Rachel congratulates him on his engagement, he denies it and proposes to Rachel as well to prove that he is telling the truth. Moments before they leave Earth, Rachel and Rosa discover his doubledealing, and the argument he expected ensues. Years later, his wives confess that they had decided to accept polygamy before he arranged it, and that they staged the argument simply because he expected one.

Since Scully's marriage restricts neither the career nor sex lives of the spouses, it is more than a masculine wish-fulfillment. The juxtaposition of events in the last chapter suggest that it is a reflection of his maturation. A century after his visit to Earth, Scully relates how successful his life has been since he was united with his embodiments of passion and with. Then he assesses the political events of the last century, showing more insight and judgement than he did during his visit as he notes the replacement of Texas with Anarquia Mehico. The maturity that his marriage brings allows him to appreciate the new nation, which is founded on an end to all racial distinctions, and on both the personal and political levels, there is an end to unrealistic projections.

Scully learns the limits of his stereotyping, but James Henley in "Gold, Black and Silver" is not so lucky. The story is uncollected, perhaps because the symbolism of masks that runs through it is poorly defined, but it is
essentially a mainstream story about the failure of the imagination. Henley is one of "the men with gray hairs who have learnt about love by practicing it on the billboard goddesses who smile forever and never say anything but "Buy" (51), and he is unaccustomed to seeing women as human. For him, love is an intrigue, a temporary escape from married life. When he meets Dona Gartlin, a young woman of the counterculture, he is unprepared for the mystery and romance that she offers. Henley's sense of wonder is stirred by her, but a glimpse of one of his billboard goddesses on his way home from their first meeting returns his mind to its conventional patterns and corrupts his image of her. Their meetings become increasingly unsatisfactory, until he arrives drunk at her apartment one night and is told to go away. A year later, Henley sees Gartlin from the train. Leaping for the platform, he is crushed between it and the train. He dies, "ending an immensely complicated world that was only a very distorted reflection of the universe" (58). The lost world, of course, is Henley's perception.

"Gold, Black and Silver" does not simply denounce advertising methods, as "The Girl With the Hungry Eyes" does. Reflecting the resolution of his ambivalence that Leiber makes through Jung, the story is specifically concerned with the corruption of personal symbolism and its replacement with the stereotypes of advertising. The stereotypes are so deeply lodged in Henley's unconscious mind that he cannot sustain his initial impression of Gartlin and enjoy a relation that might allow him to move beyond the limits of his convention-bound life. Henley's problem is not that he gives people symbolic value; Gartlin's elaborate changes of clothes implies that she is more than willing to be a symbol. His problem is that advertising has stereotyped his perceptions, and leads Henley away from a symbolic relation that could help him
develop. The institutionalization of symbolism, not symbolism itself, is at fault.

Pointing out the dangers of projection while insisting on the need to understand personal symbolism, Jung treads carefully. Neither he nor his disciples always succeed in balancing between these two positions, and, as feminist revisionists observe, Jungians often confuse archetypes with stereotypes. All the same, Jung's balancing act is precisely what Leiber required to resolve his ambivalence. In 1976 in "Dark Wings," Leiber articulates his resolution as a character describes the ambiguous position of projected archetypes:

"That's how everything exists--outside. Nothing's just in the mind and nowhere else. Witches are real people, aren't they? Then why not demons and other so-called spirits? Jesus was a real person, wasn't he--but also God. Then why not a real Jungian shadow moving around, a real anima? And a real Animus."

(217)

In other words, archetypes do not exist in either the mind or the environment, but in the relation between them: witches are both women and many people's symbol of evil, Jesus both a man and Christians' manifestation of Deity. Instead of independent entities like Graves' Goddess, the archetypes are metaphors for perception. So long as he treats them as perceptions, rather than as numinous absolutes, Leiber can use the archetypes without feeling that he endorses social attitudes he finds objectionable.

Reading Jung resolves Leiber's ambivalence, and he becomes a confirmed Jungian. During the Sixties, he pieces together his own brand of archetypal theory. Often, he is entirely orthodox. In "The Winter Flies," for example, he depicts a version of himself relaxing after dinner by drinking and conversing with his major archetypes. Although renamed for the occasion, most of the conversationalists are still recognizable: The Black Jester is the Trickster,
the Black Girl the sexual aspects of the Anima, the Black Crone a sinister Mother, and Death the ultimate Shadow. Yet, more often, he is selective. Some parts of archetypal theory are rejected outright, such as Jung's "Synchronicity: An Acausal Connecting Principle." Prematurely enthusiastic about J. B. Rhine's ESP experiments, Jung suggests in this essay that strings of coincidences prove that the archetypes influence events. Leiber dismisses this idea in the 1966 movie novelization *Tarzan and the Valley of Gold* by making belief in synchronicity a symptom of a character's megalomania. Other aspects of Jung are emphasized at the expense of others, as can be seen in "The Anima Archetype in Science Fantasy," the brief article Leiber wrote in 1967 for Terry Carr's amateur magazine *The Lighthouse*. Drawing mainly on Jung's "Psychological Aspects of the Kore" and "Archetypes of the Collective Unconscious," the article consists largely of selected quotes and ideas listed in point form. Using quotes to emphasize the Anima's mysterious qualities in literature, such as shapeshifting and immortality, Leiber writes of the archetype as beyond blame or praise, and totally subjective. In terms reminiscent of the White Goddess, he defines the Anima as

a man's female component, forever dwelling in him yet never at one with him. . . . a cruel and jealous goddess, also very wise in the realms of poetry and mathematics. She is the woman you can never escape, who tempts you to seek her in material women and upbraids and punishes you if you forsake that quest. She is also the dark side of the Self, the "soul" that can never be pinned down. (36)

Stressing the Anima's connection with the Shadow, "The Anima Archetype" mentions only in passing that the Anima may reveal the Self. Also absent is any reference to the romantic, spiritual or purely sexual relations that a man may have with Anima-figures. Leiber tends to select details that emphasize the grimmer, Fury-like aspects of the Anima.
The same emphasis is found in his fiction. During the 1960s, Leiber portrays the Anima in all its complexity only in his hardcore science fiction novel The Wanderer. Over three hundred pages long, in 1964 The Wanderer was the first novel to break the length restrictions for science fiction paperbacks. It also anticipates the countless multiple viewpoint disaster novels of the mid-Seventies. The novel is best remembered today for Tigerishka, the feline alien aboard a planet that has appeared from nowhere, and her Anima-like relation to Paul Hagbolt. Observing the tidal destruction that her planet's sudden appearance has caused on Earth, Tigerishka picks up Paul in her scout in the initial belief that he is a beast of burden for the housecat he is carrying. Tigerishka boasts that

"My people are the Wild Ones—the younger races, races like my own—which grew from solitary killers, which have lived closer to death and valued style more than security; freedom more than safety; races with a passionate sadistic tinge; or coldly scientific, valuing knowledge almost more than life." (258)

This self-image makes Tigerishka unashamedly capricious. One moment, she ignores the destruction on Earth, then, on Paul's request, she extinguishes the fires in Los Angeles after an earthquake; one day she makes love to Paul, the next she reacts to his affection by raking his face with her claws. As she repeatedly tells him, Paul has trouble understanding the least thing about her, while she is able to read his mind and understands him perfectly. She summarizes his weaknesses with a mixture of gloating and sympathy: he is too passive, too apt to confuse his projections (which she calls "'watchers'" in her initial pidgin English) with the people they are projected upon, and too remote from the sex and violence that define life (220). Only as he comes to accept
her does Paul learn about his Self as well as his Shadow. After they make love, Tigerishka recites a sonnet. 27 Paul responds:

"I started to write that sonnet years ago, but I could get only three lines. Did you--"

"No," she said softly, you finished it by yourself. I found it, lying there in the dark behind your eyes, tossed in a corner." (264)

By the novel’s end, Paul is eager to accompany Tigerishka on her travels, and asks to be her pet, if she cannot accept him as an equal. But his dependency is another projection, and she drives him from her with her claws in a gesture that he later realizes demonstrates her concern for his best interest. He must not rely on her, and he settles for returning to Earth with new insight into his own psychology.

Paul’s maturation helps to draw the narrative strands of *The Wanderer* to a close, but Leiber’s fiction has no figure comparable to Tigerishka until the mid-Seventies. Until then, there are no more than hints of a generalized Anima, as in "Crazy Annaoj," in which a young wife’s efforts to revive her dead husband almost makes her seem like a part of him that outlives the rest. Yet it is difficult to be sure whether stories like "Crazy Annaoj" should be considered Jungian, because their development is sketchy. They are distinctly minor works—proof, perhaps, of Leiber’s disinclination to portray a generalized Anima.

Because of his troubled personal life, Leiber is more apt to present the Anima in terms of the Shadow, specifically his regrets for past failures and lost opportunities and his fear of death. This pessimistic streak is already developed when Leiber reads Jung. "The Oldest Soldier" features a pacifist, who, like Leiber, comes to regret his lack of involvement in World War Two.

27 The sonnet is "Poor Little Ape," reprinted in note 32.
Without repudiating his dislike of war, he has accepted that it is sometimes necessary, and wishes "to do honor in my life to the other half of the truth" (78). His chance comes when a refugee from the Change War enlists his help in escaping an enemy on the streets of Chicago. In general, however, Leiber's fiction in the late Fifties is pessimistic about alternatives, especially the Change War stories. The stories are governed by the Law of the Conservation of Reality, the tendency of events to resist tampering by time-travellers. The Law is so strong that in "Try and Change the Past," the protagonist, a doppelganger trying to change his original life so that he can return to it, finds that the universe is less disturbed when the bullet-wound that killed him is imitated by a wildly improbable micro-meteorite than when the time of his death is changed. Such pessimism is far removed from the view in The Big Time of time-travellers as a new stage in evolution, able to take advantage of every alternative. When the protagonist of "Damnation Morning" is recruited by both the Spiders and Snakes shortly before he kills himself during a morning-after depression, the realization that he "would be fighting on both sides forever" (71) is distinctly horrific. In much of Leiber's fiction in the late Fifties, alternatives seem to exist solely to torment.

By 1959, Leiber depicts alternatives as monsters hidden in the mind, a concept that can be identified with the Shadow. The tendency to repress the Shadow is suggested in "The Mind Spider," in which the group mind of the world's only telepaths is invaded by an alien imprisoned long ago in Antarctica. The alien uses telepathy to coerce, a possibility that the telepaths have long feared, yet done nothing about. While able to subdue the alien, the telepaths can neither destroy nor deal with it. They can only avoid coercion by not using their unique powers and by imprisoning the alien. By contrast, the need to face
the Shadow is the subject of the whimsical "The Haunted Future" (originally, "Tranquillity Or Else!"). In a suburban utopia, depersonalization has become pandemic, and a company called Individuality Unlimited sells ways to assert individuality. Yet even Individuality Unlimited balks when its youngest executive's campaign to "'Accent the Monster in You'" (25) through innocuous masquerades causes an outbreak of irrational behavior. Armed with technological props and grease paint, the young executive sets out to prove the value of his campaign by disrupting a local celebration rather like the one in "The Big Holiday." The stuffiest citizens are alarmed when the disruption frees their repressed thoughts, but the majority recover from their fright in a spontaneous Saturnalia. The story ends with most of the characters committed to an overcrowded asylum, a privileged place where the level of sanity is higher than among the repressed leaders of the society beyond the gates.

"The Haunted Future" includes epigrams from one of the character's notebooks. These epigrams could almost be notes for "Monsters and Monster Lovers," an article that Leiber wrote in 1962 for his "own private illumination" (The Book of Fritz Leiber, 7) and later expanded to deliver at the 1964 World Science Fiction Convention. Without actually mentioning Jung, the article frequently parallels Jung's accounts of the Shadow, and for practical purposes the Monster is the Shadow renamed. Like the Shadow, Leiber's Monster has infinite forms, and is "a master symbol" that reveals the "hidden regions of the mind" (27). The popularity of the Monster in modern books and films, Leiber suggests, is due to the comfortable life of its audience. In war, or under tyranny or hardship, people face personal horrors daily, and need no reminders of them. But in modern North America, "the average person's more personal fears slumber most of the time; the business of daily living rarely calls them forth; it takes the
artist to rouse and exercise and perhaps exorcise them" (34). According to Leiber, an understanding of the Monster is always healthy, but never more so than now, when widespread depersonalization means that the mind’s repressed contents include the elements of individuality. As a result, while it was once enough for the vampire in Dracula to act as a catharsis for Victorian fears of sexuality (or, as others allege, of syphilis or feudalism), horror writers of the last half century have felt compelled to understand and sympathize with the monster as a symbol of embattled individuality. In short, the popularity of horror is as much a sign of depersonalization as Jung’s flying saucers. Just as facing the Shadow is part of therapy according to Jung, so writing and reading about the Monster is part of the search for the Self for Leiber. Under present circumstance, the monster is an inexhaustible symbol, Leiber concludes, pointing as evidence to science fiction’s reinterpretation of the monster as the alien.

28 The first interpretation is Brian Aldiss’, mentioned in The Trillion Year Spree, and based on the possibility that Bram Stoker died from syphilis (144-45); the second is Rick Coe’s, who notes in "It Takes Capital to Defeat Dracula" that Stoker portrays the vampire-hunters as models of capitalist values who are wealthy, efficient and punctual. Both interpretations, like the more orthodox one, assume displacement of the subject.

29 Leiber sees one of the first examples of this trend in Lovecraft’s "The Outsider." The title character, living underground, climbs laboriously to the surface to find company. He has just found a dress ball when the company flees at the sudden appearance of a monster. The character trembles as he sees the monster standing before him, then realizes he is standing before a mirror. If anything, the tendency to sympathize with the monster is even greater today than when Leiber wrote. Examples are Fred Saberhagen’s Dracula Tapes, which retell Stoker’s novel from the vampire’s view, and John Gardener’s Grendel, which gives the same twist to Beowulf. Other outstanding examples are Chelsea Quinn Yarbro’s historical horror novels, in which her urbane vampires continually face humans less civilized than themselves, including Nero, the Mongols, Nazis, Savonarola, and the misogynists of the Dark Ages.

An indication of how seriously Leiber takes the need to understand the Monster is the fact that one of the chief flaws he finds in Tolkien’s The Lord of the Rings, according to a letter quoted by Michael Moorcock in Wizardry and Wild Romance, is that Tolkien makes no effort to understand his villains (62).
Once Leiber articulated his ideas about the Shadow, he did not have to develop them very far before he associated them with the Anima. Long ago, Leiber had identified the values he admired with the Female, and, because he believed that he had failed to live by them, had depicted them as partially repressed. The same year that Leiber delivers "Monsters and Monster Lovers" at Worldcon, his earliest stories appear in which the Anima and Shadow are fused. The first to be published is "When the Change Winds Blow," not to be confused with Jack Chalker's recent novel of the same name. The title seems a link to The Big Time, in which change winds are the ripples of changes which spread out from an alteration of history. Just as a change in history affects subsequent events, so the patterns of the narrator's life have been drastically altered by a single, unexpected event. However, since the story defines change winds as "all the possibilities that were never and never will be realized" (119), and they seem a manifestation of the narrator's unconscious, no direct connection with the Change War series seems intended. Imbued with Leiber's awareness of the contrast between his solitary life in the 1960s and the intimacy of the first years of his marriage, the story expresses the need to be freed from regret for lost opportunities.

After a nuclear war has devastated a third of Earth, the anonymous narrator is flying across the half-terraformed Martian landscape. He has just watched a video about Earth's ruined cathedrals, and some rock outcroppings remind him of the Gothic architecture of the University of Chicago's Rockefeller Chapel. This memory reminds him of his lover Monica, killed in the Chapel during her graduation when a fusion bomb destroyed Chicago. The video also starts him quoting Robert Browning's "The Bishop Orders His Tomb At St. Praxed's Church," causing him to contrast Browning's romantic marriage with Elizabeth Barrett to
his own tragic relation with Monica. His best efforts cannot convince him that he enjoys solitude, and his thoughts constantly circle Monica and the ruined Earth. "For me," he explains, "the loss of Monica is tied up in a way I can't untangle, with the failure of Earth, with my loathing of what Terra did to herself in her pride of money and power and success" (114). Perhaps, he ponders, he needs someone like Browning to put events into perspective by fictionalizing them.

An empty green spacesuit in the copilot's seat beside him symbolizes the narrator's Shadow. He is continually tempted to peer into its faceplate to see what is inside. He is not sure what he might see: the copilot he would have if he followed flying regulations, a tall, slim woman like Monica, one of the mysterious black Martian beetles, or "a dark wraith thinner than any coleopt, or else a bone-brown visage fleshlessly grinning--the King of Terror," Death (115). In much the same way as he tries to avoid thinking about Monica, he tries not to look into the suit, not sure whether he would welcome or fear any of these figures.

As these associations are established, the narrator sees the west front of Chartres Cathedral rising from the sand ahead. Unable to rationalize the impossible sight, he lands to investigate. Caught in an impossible windstorm and unable to anchor himself in Mar's weak gravity, he is swept towards the cathedral, the spacesuit tumbling ahead of him. An outcropping of rock reminds him of Monica's dog Brush, and the allegorical figure of Music carved on the front of the cathedral invokes memories of Monica at the piano. Chartres, he recalls, contains the tomb of St. Modesta, martyred for her belief by her father, just as his "atheist saint" (120) was martyred by technology made possible by the science that she was studying.
Inside, he finds, not Chartres' interior, but St. Praxed's, dominated by the bishop's tomb. Uneasily, he remembers that the tomb exists only in Browning's poem. For a moment, he sees Barrett and Browning, accompanied by her dog Flush. Then the dog becomes Brush, and Barrett becomes Monica. The scene shifts according to his associations, and he is in Rockefeller Chapel watching Monica graduate. She smiles at him, and he sees a nuclear firestorm lighting her from behind like a halo before the shockwave propels him back the way he came. Both winds and chapel vanish, and the narrator is back beside his flier and the spacesuit. If his grief has not been eased by being made into literature, the ritual-like intensity of his experience and his conviction that he has been with Monica at the moment of her death allows him to refer to her as dead for the first time. Finally, he can look into the spacesuit to see that it is empty. He sees a flash, green like the spacesuit, as the sun dips beneath the horizon, taking with it his obsession with the past. As night falls, Earth appears. No longer the object of his loathing, from Mars Earth is the Evening Star, the one to wish upon.

In 1964, Leiber also published a supernatural treatment of nostalgia and regret, "Midnight in the Mirror World." Like the narrator of "When the Change Winds Blow," Giles Nefandor believes that he is a willing recluse. Amiably divorced, his children grown, Giles has the wealth to spend his days stargazing, playing chess and playing classical music on his piano. His life is solitary, as Leiber's was when he wrote the story.

One night, Giles descends from the roof where he stargazes and encounters a horror out of countless stories. As the staircase's chandelier swings in the breeze from a broken window, he pauses on the landing between two mirrors, seeing eight reflections and reflections of reflections of himself. As the
clock strikes midnight, his eighth reflection wears a strangled look and has a black figure standing beside it. The black figure vanishes with the last stroke of midnight, to reappear the next night in the seventh reflection. With each midnight, it moves one reflection closer.

What keeps "Midnight in the Mirror World" from cliche is the fact that Giles makes no effort to avoid his obvious fate. Instead, the experience drives him to evaluate his past. He is unable to imagine how he could inspire the hatred he senses in the black figure, especially if it is a woman, as he suspects. He has not pursued rivalries, much less women; he wonders if "in his vanity he had dreaded failure--or merely the effort" (110). Possibly, "the Dark Lady was a generalized woman, emblematic of the entire sex, come to be revenged on him for his faintheartedness" (114). Certainly, his faintheartedness is what she reminds him of. Studying the optics of the situation, he imagines that each reflection is a separate world. In each of them, he daydreams, he could have concentrated on one of his hobbies, and so excelled in all of them. By the apparition's fourth appearance, he has forgotten his terror as he imagines all that he could have been. He is only in his fifties, he tells himself. He could still accomplish something--winning a major chess tournament, for instance, as Emmanuel Lasker did at fifty-six.

Dwelling on his past, he recalls the one woman he has wronged. An actress named Nina Farinera had come to him for financial help and he had refused because her eagerness and desperation made him uneasy. In fact, she seems to have reminded him of himself, being a "brave and gallant fake" trying to hide from knowledge of her failure (115). Her trouble was that she lacked the protection of wealth. Although she seemed interested in an affair, he had rebuffed her, denying his attraction and finding it easier to stay with his
wife. Returning home from their interview, Nina had dressed in black and hung herself between two mirrors. Assuming that she travelled one reflection per night since her death, he estimates, the apparent distance would equal the distance from her apartment to his house.

Having recalled their meeting, on the sixth night he recognizes the Dark Lady as Nina, and sees her smile. Abruptly, he understands how lonely he has been. He now believes that he has been awaiting Nina's reappearance since she died—or, at least, the sense of involvement that she represents. He spends the next three days in anticipation, only briefly bothered by doubts. Each night, he dresses carefully for her reappearance. By the next to last night, he is convinced that her hand on his shoulder is a lover's gesture, and that the terror is gone from his reflection's face.

On the last night, the wind has broken the chandelier's bulbs by dashing them against the wall. Giles seems to hear Nina leaving the mirror, and to feel her embrace. One finger catches on his collar and hoists him in the air; it is an arm of the chandelier, and he dies strangled by his collar and tie. Yet his death seems a liberation rather than the usual horror. Four days later at midnight, a police officer sees Giles, smiling and looking rejuvenated, staring over his shoulder in the fourth reflection with Nina beside him. Much as Leiber decided that the risks of drinking were preferable to boredom, so Giles finds that death is preferable to the melancholy and self-recriminations of his solitary life.

In "Richmond, Late September, 1849," Edgar Allan Poe makes the same choice. The story is based on the fact that Poe left Richmond for New York on September 27, only to be found, drunk and delirious, on October 3 in Baltimore, where he died four days later. Told in a milder version of Poe's style, the story is a
homage to one of Leiber's earliest influences. Alcoholic, melancholy and worshipping women, his work more popular abroad than in the United States, Poe is also an appropriate analogue to Leiber in the late 1960s.

On the streets of Richmond, Poe meets a queenly woman dressed in black, whose eyes have "a strangely dispassionate distance to them" (123). She claims to be French, the sister of Charles Baudelaire, another Anima-obsessed writer. She knows Poe's poems about dead loves, such as "The Raven" and "Annabel Lee," yet professes ignorance of his stories, although the name she gives, Berenice, is the title of one of them.

In a tavern, Poe converses with her about his stories and his premonitions of the American Civil War. The two subjects are synonymous. If Leiber translates his problems with the past into fiction, Poe has done the opposite, translating his awareness of the future into horror: the cannon fire that haunts him has been transformed into the beating of "The Tell-Tale Heart," the cavalry charges into the hellbound charge of "Metzengerstein" and the horrors of fraternal war into "William Wilson" and "The Cask of Amontillado." The premonitions have invaded his daily life, so that he tries to distance himself from his thoughts by avoiding mirrors and staying drunk. None of his evasions

30 Like Poe, Baudelaire frequently addresses poems to an abstraction of the Female. In "Que diras-tu ce soir, pauvre Âme solitaire" ("What will you say tonight, poor lonesome soul?") , he addresses a dead love who tells him: "pour l'amour de moi vous n'aimez que le Beau;/ Je suis Ange gardien, la Muse et la Madone" ("For my sake, you must love only the fair;/ I am Muse, goddess, guide angelical"). Even when seeming to address an actual woman, he sees her primarily as an Anima, as in "Le Flambeau vivant" ("The Living Flame"), in which he writes that a woman's eyes "conduisent mes pas dans la route du Beau" ("guide my steps towards the Beautiful") and tells her, "Vous marchez en chantant la réveil de mon âme" ("You sing the Resurrection of my soul").

At times, the connection between the Anima and the Shadow is very close in Baudelaire, as in "La Muse malade" ("The Ailing Muse"), in which he asks whether his Muse has been troubled by nightmares of Loreleis, or in "L'Idéal," in which he likens his ideal woman to Lady Macbeth.

(All translations by Johanna Richardson).
work. Synchronicity defeats him; discussing "The Fall of the House of Usher," Poe notes that "Usher begins with the letters U. S. and ends with the feminine accusative" (130)—"her"—which suggests to him that his country will become another of the lost loves he writes about.

"'You attribute your own morbid thoughts to the persons and scenes around you,'" Berenice charges, but, as Poe half-suspects, his infatuation with her is more than the result of projection. His likening of the part in her hair to ravens' wings suggests the truth, as well as his drunkenly amorous identification of her with all the dead women he has written about. He knows that Baudelaire has no sister, having received letters from him, and he seems to intuit her nature when he alludes to "The Masque of the Red Death" and declares that "'this chamber is the Red Palace and you its Queen'" (131). As she leaves, he crawls drunkenly after her, pleading with her to meet him in New York:

Her lips shaped themselves into an infinitely tender, utterly infatuated, truly loving smile and she called out clearly, "Never fear, my dear. I will meet you again, sir. In Baltimore." (137)

Her final words make clear that Berenice is Death herself. She leaves, apparently to oversee the French riots of 1849, and Poe cannot embrace her until he reaches the time and place in which he is destined to die. If she does not know his stories, the reason may be that, in general, they depict death as a horror, while his poems express a longing for death. For his part, Poe wishes to relate his plots because, whatever their attitude, they are proof of his devotion. He welcomes death as a reprieve from the misery of his premonitions, and literally falls in love with it.

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31 "Richmond, Late September, 1849," is possibly based on the Middle Eastern folk-tale in which a man, strolling through the market in Damascus, sees Death walking by. Death gives a start of recognition, which the man interprets as a sign that he is about to die. Hoping to avoid his fate, the man rides all night (continued...
The same view of Death as a relief from other Shadows occurs in 1982 in "Horrible Imaginings," an explicit account of the sexuality of the elderly. As a widower, Ramsay Ryker would be happier if he lost his sex drive. Lonely and disliking the lack of intimacy in masturbation, Ryker suffers agonies every few months when he awakens with erections that he regards as "tumorous morbid growths" (151). In the past, he has relieved himself by attending joyless peep-shows to stimulate wet-dreams, but, as the story opens, his erections have occurred in conjunction with claustrophobic dreams of lying paralyzed in a confined space while tiny figures prod him. The confined space is coffin-like, and the tiny figures, although their prodding reminds him of penises, suggest maggots swarming over a corpse. Details of the dream remind Ryker of his dead wife, and when he awakes he identifies the dream as a fear of premature burial. He has an erection, he assumes, in an instinctive denial of death. The truth, however, seems to be that his lack of sexual release, by reminding him of his loneliness, makes death seem a desirable alternative to his suffering.

While having these dreams, Ryker sights the Vanishing Lady. A legend of his apartment block, she has appeared to several lonely men before they disappeared. After several sightings, Ryker focuses his sexual longings upon her. The Vanishing Lady, a change in viewpoint reveals, is a former prostitute who, being conscious only while luring men to follow her, lives only to be such a focus. Ryker finally meets her in the elevator. As they embrace, the elevator stops...
below his apartment at the unmarked thirteenth floor. There, his dreams come true in every detail. As the tiny figures drag him away, he continues to stare at the Vanishing Lady, seeming to view sex partly as a refuge from death, but mainly as something so painful that it makes death desirable. What Ryker wants is a release from the Shadow that his sexuality has become in his old age. While one solution is a sexual partner, by pursuing the supernatural Vanishing Lady after he hears the stories about her, he chooses a more permanent release in death.

As Leiber perfects his symbolism through Jung, he probes its origins in Jungian terms. "Mother complexes," Jung writes in *Symbols of Transformation*, "are extremely common in America and often very pronounced, probably because of the strong maternal influence in the home and the social position of women generally" (186). In Jung's view, mother-complexes complicate maturation by creating Animas imperfectly separated from the Mother, causing men to transfer their complexes to their lovers. Leiber accepts this analysis in his afterward to "Gonna Roll the Bones" in Harlan Ellison's *Dangerous Visions* anthology when he writes that "for the modern American male...the ultimate bogy may turn out to be the Mom figure: domineering-dependent Wife or Mother, exaggerating their claims on him beyond all reason or bound (240). According to Justin Leiber in "Fritz Leiber and Eyes," "Gonna Roll the Bones" contains caricatures of Fritz, Jonquil and Virginia Leiber--his mother--so Leiber does not exclude himself from his comment(9). Although Leiber considers the story's nightmarish description of a dice-game with the devil a modern tall-tale, it is framed by a fictionalization of Leiber's life in California during the mid-Sixties, when he lived close to his mother in case she needed care and worried about his wife's health. As "Gonna Roll the Bones" opens, Joe Slattermill finds the need to
escape from the responsibilities of homelife overwhelming. In the context of the mining town where he lives, escape means gambling and drinking in a club where women are cigarette girls and card-shufflers, who can be admired yet who impose none of the obligations that his Wife and Mother do. Identified only by their relation to him, the female members of his family are squalid reminders of his failure, his Mother tearing off the last shreds from a turkey carcass while fending off the cat and his Wife baking to supplement his income while she drinks cheap gin. More than once, he has returned drunk from a night out and been jailed for assaulting his Wife, yet he lacks the courage to break the cycle. As he refuses to pay his final wager of his soul, he finds that his worst fear is true: his escape is no escape at all, but a hallucination created by his Wife "to let him get a little ways away, and feel half a man, and then come diving home with his fingers burnt" (172). The only dignity that he can salvage is to delay his return by going home "the long way, around the world" (173). Sooner or later, he will have to return to his intolerable domestic life.

Much of Leiber’s self-analysis during the 1960s takes place in the Fafhrd and Mouser series. At first, Leiber approaches the origins of his symbolism indirectly through the Gray Mouser. In the 1962 story "The Unholy Grail," Leiber tells the earliest story of the Mouser, an apprentice magician whose teacher is persecuted by the local baron. Both the baron and the master magician seem dominated by the memory of the baron’s savage wife. Even in death, she intimidates the baron, and a brief affair with her appalled the magician so much that he became a hermit and renounced violence. Believing his daughter Ivrian to be the magician’s, the baron murders him. In response, the Mouser forsakes his tutor’s teachings and kills the baron with black magic,
using Ivrian’s resemblance to her mother to strengthen the spell. In doing so, he becomes as Anima-dominated as the baron and the magician. He flees to the city with Ivrian, who becomes the symbol of his lost innocence. In later stories, his longing for his innocent past is suggested by his interest in slim, boyish women who resemble the adolescent Ivrian.

Leiber takes longer to approach the Anima through Fafhrd. As Justin Leiber suggests in "Fritz Leiber and Eyes," his father sometimes seems to find writing from the viewpoint of his analogue uncomfortable. In 1960, the idea that Fafhrd has some unresolved feelings is intimated when he pairs off with the Mother aspect of the Triple Goddess in "When the Sea-King's Away." Similarly, in the 1965 story "Stardock," in which the heroes climb the peak on which Fafhrd's father died in the hopes of treasure and supernatural lovers, there is a passing suggestion of an Oedipal conflict. Halfway in the climb, Fafhrd explains that he wants to continue to "'beat out my father,'" referring to the peak as feminine and adding that he could not stop climbing "'any more than you could stop after touching half of a woman'" (56). Nothing more is said about this motive, but the comment suggests that Fafhrd wishes to outdo his father by conquering the female figure that he could not. It is another four years before Fafhrd’s Anima is detailed in "The Snow Women" and "Ill Met in Lankhmar," stories written to complement "The Unholy Grail" as Leiber arranged the series for paperback publication. "The Snow Women" is the earliest story of Fafhrd, "Ill Met in Lankhmar" the story of how the heroes met. Justin Leiber writes that Virginia Leiber appears as Fafhrd’s mother Mor and his first lover Mara, and Jonquil Leiber as Vlana. The women’s names summarize the outlook: "Mor" is a Danish diminutive for "Mother," and "Mara" is "nightmare" in several Germanic languages.
"The Snow Women" is set at a trading fair at Cold Corner, where the nomadic Snow Clan gathers to trade with southerners. The Snow Clan appears to be passing from absolute matriarchy under the influence of the more civilized south, and the women resent the men's accumulation of power. Their resentment takes the form of a distrust of their men's fascination with the south and a hatred of the burlesque show that accompanies the traders. When the showgirl Vlana ventures out alone, the women snowball her into unconsciousness. The men are mobbed and hexed with even greater fierceness, the women relenting only when a man is injured and, requiring nursing, returns to his usual dependency upon his wife or mother. The scenario seems based upon Jung's and Neumann's belief that progress starts with the transference from the Mother, in the shape of a matriarchal culture, to the city. Certainly, this is the transference that Fafhrd undergoes as he asserts his independence.

The Oedipal conflict hinted at in "Stardock" becomes overt in "The Snow Women." Fafhrd suspects that his mother magically destroyed his father because he escaped her control and climbed a taboo peak, and he wishes to succeed where his father failed and escape all domination by matriarchs. When he rescues Vlana from a mob of Snow Women, he tells her that he pitches his voice high because he is trained as a skald, and that he wears white, rather than the colored furs of the other men, because he honors his father by honoring the clan's old customs. Yet, whatever his reasons, in the context of the Snow Clan the result is an effeminate appearance, which suggests his domination by women. He keeps his integrity only by detached obedience to custom, telling his lover Mara what she wants to hear, and coldly obeying the letter of his mother's commands. Increasingly, he understands that he must soon leave the Snow Clan or conform in spirit as well as action.
The need to decide his future becomes urgent when Mara announces that she is pregnant and will marry him. When Fafhrd suggests that Mor would treat her like a slave, Mara diagnoses his problem as Mor's "unnatural influence" (37), and promises to remove it by poisoning her until she is too weak to dominate anyone. As for civilization, Mara will soon teach him to forget that. In Mara's estimation, "civilization was nasty, Vlana should be whipped out of Cold Corner, and Fafhrd needed a woman in his life" (49). She is only too eager to replace Mor as that woman.

Dismayed by Mor's and Mara's efforts to control him, Fafhrd drifts into a relation with Vlana. She promises to flee with him if he will aid in her vendetta against Lankhmar's Thieves' Guild, which killed her friends. Despite this warning that civilization is as corrupt as the Snow Clan, he agrees. Awaiting their departure, he has his decision confirmed by a dream in which he cannot hear his dead father Nalgron giving advice; awakening, he realizes that he can no longer live by asking what Nalgron would do, but must strike out on his own. When Vellix, a rival for Vlana with paternal feelings for Fafhrd, urges that he try to become clan chieftain, then meet civilization on his own terms, Fafhrd rejects the idea. In a complex climax, he renounces Mor and Mara, breaks a taboo as he leaves, and sees all his older male rivals dead, including Vellix. Having broken a taboo and lived (as his father did not), and having killed a father-figure, Fafhrd seems to have resolved his Oedipal conflict. Babbling excitedly and hugging Vlana as they sleigh south, he also seems to have freed his Anima from its domination by the Mother. Yet, amidst his success, he wonders why, as Mor promised, "his heart was still so cold" (119).

The answer lies in the fact that, although the Snow Women dismiss showgirls like Vlana as chattels, Vlana is as dominating as Mor or Mara. When Fafhrd
meets the Mouser in "Ill Met in Lankhmar," they feel an immediate kinship. A major reason for this kinship, it emerges when they introduce each other to their lovers, is that both are dominated by the Anima. Insisting on keeping Ivrian in luxury and pampering her, the Mouser projects the image of his lost innocence on her, "keeping doll-like and making more so the potentially brave and realistic girl" (184). For his part, Fafhrd wearies of Vlana's singleminded feud with the Thieves' Guild, and repents his promise to aid her. When Ivrian takes Vlana's part, Fafhrd feels that she is "speaking in the same guilt-showering tones and using the same unfair yet heart-cleaving arguments as Mor his mother might have, or Mara" (200). Goaded by their lovers, Fafhrd and Mouser resolve to scout Thieves' House that evening. They do so, but the thieves they mugged earlier in the night retrieve their loot through sorcery, killing Vlana and Ivrian, who have stored it away. Although the men avenge their lovers, their guilt goads them for years afterwards. For a time, they cannot bear to live in Lankhmar, and for a much longer period they are unable to have more than a brief sexual relation with a woman. They remain mentally the adolescents that they are in "Ill Met in Lankhmar," their obsession with the Anima manifesting in their fascination with mysterious, often sinister women.

Leiber was writing or just finished "Ill Met in Lankhmar" when Jonquil Leiber died on September 2, 1969 from the wrong combination of pills and alcohol. At the best of times, Leiber tends to blame himself for events, and, considering that Vlana is based on his wife, the imitation of fiction by life must have seemed uncomfortably like a wish-fulfillment--especially when his mother also died a few weeks later. He seems to have shouldered the blame for the troubles of the last years of his marriage, so much so that in "My Life and Writings, Part 7," he explains his wife's alcoholism by saying that "she'd caught my
compulsive sickness" (19), although he must know from Alcoholics Anonymous that alcoholism is most likely a genetic weakness. Leiber managed to move to San Francisco in the first weeks of 1970, then stopped functioning. He stopped writing to friends, abandoned his car on the streets, and gave himself to alcoholism and grief. For three years, his writing was slight, consisting of a few shorts and some poems that he published alongside his wife’s in 1978 as Sonnets to Jonquil and All. The collection seems an apology for realizing his literary ambitions at the expense of hers. Published under her maiden name, her poems are accompanied by detailed biographical notes about her small successes, and show an intensity that make his poems look no more than competent by comparison. 32

32 This assertion can be tested by comparing the best of their wildly uneven work. Leiber often recites "Poor Little Ape," and he gives it in full in The Wanderer and attributes its last two lines to Bruce Marchant in The Big Time, so he clearly thinks highly of it:

Poor little ape, you're sick again tonight.  
Has the shrill, fretful chatter fevered you?  
Was it a dream lion gave you such a fright?  
And did the serpent Fear glide from the slough?  
You cough, you moan, I hear your small teeth grate.  
What are those words you mutter as you toss?  
War, torture, guilt, revenge, crime, murder, hate?  
I'll stroke your brow, poor little ape--you're cross.  
Far wiser beasts under far older stars  
Have had your sickness, seen their hopes denied,  
Sought God, fought Fate, pounded against the bars,  
And like you, little ape, they some day died.  
The bough swings in the wind, the night is deep.  
Look at the stars, poor little ape, and sleep.

For contrast, here are the first four verses of Jonquil Stephen’s "Pendaren’s Song:"

Woman's grief for a woman's breast  
The winds howl fierce over Dunkery Beacon  
The heart beats faint in its sad unrest  
And the knees weaken.

Woman's hair for a woman's tying  
(continued...)
Recovering from grief gives Leiber a new direction in the mid-Seventies, but he continues to explore the origins of the Anima-Shadow when he deals with his guilt over his wife's death. One of his first efforts as he returns to writing is "Waif," in which a lightly fictionalized version of Leiber saves his alcoholic wife from being destroyed by his Anima-figure, a prepubescent girl named Sophy. "Waif" shows the same desire to return to a happier past that characterizes other appearances of the Anima-Shadow, and is enlivened by Leiber's efforts to explore young girl's attraction for elderly men and a lecture on the Anima from *Conjure Wife* 's Norman Saylor, but the wish-fulfillment is ultimately too strong to make the story convincing. It looks as though Leiber is trying to deny that he ever wished himself free of domestic respon-

32 (...continued)

The waves break wild upon Lulnorth Cove
Cover your face and quit your crying
And quell your love.

Woman's womb by Lodmoor water
The frost bites bitter on White Nose Head
Best for the child whether son or daughter
It lay dead.

Woman's tears for a woman's drying
The long night lingers on Salisbury Plain
Love cannot reach you where you'll be lying
Nor any pain.

Jonquil Stephen's work owes much to Thomas Hardy in its mood, setting and intricacy, but it is at least highly effective pastiche. She handles her form much more easily than Fritz Leiber does the sonnet. The end of Leiber's sentences coincide with the ends of the lines, and he seems to strain to meet the syllabic count in line 7, while line 8 appears to be padding. In comparison, Jonquil Stephen's diction seems terser and less strained.

33 In *Alchemical Studies*, Jung identifies the female figure of wisdom with Sophia, the aspect of Deity which the gnostics claim is suppressed in the Trinity of orthodox Christianity. Although Sophia is usually depicted as mature, Leiber may have named Sophy in "Waif" after her.
sibilities, and is unable to convince himself. "Waif" ends murkily, and readers may feel that he could have done more with the situation.

His guilt may be misplaced, yet it makes for a more effective story when the Anima-Shadow reoccurs in the Eighties in "The Ghost Light" and "Black Has Its Charms." Both are psychological, autobiographical works. In "The Ghost Light," the seemingly reformed alcoholic Cassius Kruger is a partial self-portrait of Fritz Leiber, while his son Wolfram is based on Justin Leiber. Like Justin Leiber, Wolf departed at an early age from a household troubled by alcoholism, married twice, and has a mother who died from pills and alcohol. Like Justin Leiber, Wolf has only become close to his father as an adult.

As the story opens, Wolf is in the middle of a prolonged visit to Cassius' house in Marin County. With him are Tommy, his young son, Terri, his second wife, and Terri's younger sister Loni. After years of minimal contact, Wolf has cautiously renewed ties with his father. Encouraged by Tilly Hoyt, a widowed neighbor, who has told him that his father has stopped drinking, Wolf has finally accepted his father's invitation to stay.

Slowly, Wolf learns that Cassius is brooding on past failures. The first is his failure to return the property that Esteban, a dead friend, had stored with him. The property includes a sonic generator for mixing paint, the painting of a leopard, and a portrait of Cassius' wife Helen, done as a mask with the eerily green flesh-tones characteristic of Esteban's work. Cassius is elaborately casual when Esteban is mentioned, particularly when he is reminded that the painter was Wolf's childhood hero. His main guilt, however, is reserved for Helen's death. Blacked out from pills and alcohol when she died, Cassius wonders if he could have saved her had he awakened. Worse, he recalls dreaming that he strangled her while drunk, and wonders if he did—a detail apparently
taken from an amateur production of *Othello* in the late Forties, when Leiber roused from a drunken haze to find that he was strangling Desdemona too realistically (Wade, 44).

At first, Wolf does not take his father's brooding seriously. Cassius seems to cultivate an air of ineffectuality. He is pathetically anxious to please, inviting dinner guests to meet Wolf and his family, looking for intriguing topics of conversation, and bringing Esteban's leopard painting from the attic for Wolf. Even when Cassius tries to seduce college students, he presents himself as an impotent widower. Yet Wolf soon realizes that his father's melancholy is more than a pose. Six months ago, he hung Esteban's picture of Helen over the mantelpiece. Since then, Cassius says, he has had dreams

"in which Helen comes back from the dead and hounds and torments me, and especially dreams--green dreams, I call 'em--in which her face comes off that picture and buzzes around me whispering and wailing like green-eyed skulls used to do when I had nightmares as a boy, and threatening to *strangle* me." (43)

After these dreams, Tilly tells Wolf, Cassius has sometimes covered Helen's portrait with a towel, although he has not removed it from the mantel. He seems to want to hide the guilt he associates with the painting, yet he seems unable to rid himself of either the painting or the guilt. While Wolf is visiting, Cassius also dreams that he is at one of Helen's parties when a spider crawls from the basement to attack him. The dream shifts, and Esteban is dead and waiting for him outside. The second dream clarifies the first series: Cassius is dreaming of those he has failed. Recovering the memory of the night of his wife's death has become an obsession with Cassius, and when the night-light of the title gives Tommy his own dreams about the painting, Cassius worries that he may have unconsciously used Tommy as an experimental subject to recover the truth.
Tommy’s nightmare coincides with a warning to evacuate the neighborhood because of impending mud-slides. Noticing that his father has withdrawn since Terri accused him of causing Tommy’s nightmare, Wolf decides to leave before the visit ends unpleasantly. As his family says goodbye, he notices that Terri starts when Cassius hugs her. Because Loni had left earlier to avoid Cassius’ attentions, Wolf worries that Cassius has fondled Terri, but Terri explains when they check into a San Francisco hotel that she started because Cassius had alcohol on his breath.

Alarmed that his father has resumed drinking and worried that he may be too drunk to evacuate, Wolf returns to Marin County. He finds the door to Cassius’ home open, and Esteban’s generator beneath his mother’s portrait. The generator has shaken the paint from the canvas, and in an armchair Cassius sprawls with the paint “stuffing his nostrils and plastered intrusively across his grimacing lips” (54). Before Wolf can investigate further, the mudslide collapses the house, and he has to flee, so that he never does learn whether Cassius has enacted his dream or been killed by supernatural forces. But in either case, Cassius dies the victim of his Anima-Shadow.

From its earliest appearances, the Anima-Shadow is reminiscent of the Furies of Greek myth as it berates Leiber’s protagonists. This resemblance is fully realized in 1984 in the uncollected “Black Has Its Charms.” An exaggerated version of the Leibers’ last years together, the story opens with a drunken wife waking her husband. “I’ve got something to tell you,” her monologue begins, “a really brilliant idea” (149). As she launches into a list of her husband’s failures, an experienced reader of horror is lured into believing that she wants to kill him. In fact, she wants him to finish the job that his selfishness started, and kill her. Her complaints include everything that Leiber could
possibly accuse himself of doing to his wife: the husband has passed up job opportunities, declared himself free to sleep with other women, then shied from doing so when his wife was understanding enough to give parties where he could meet sexual partners, driven their son and friends away with his egotism, and destroyed her "little efforts at self-expression" (154) for the sake of his own, all the while needing her to push him before he asserted himself. His claim that he acted idealistically only makes his failures worse:

Your idealism has been the smelliest part of you because you’ve never had the courage to live up to it. Remember the War and how you didn’t have the courage to be a pacifist or a soldier?—you crawled out of that pretty neatly with your idea of preserving another sane man for the future. . . . Remember how you refused to link up with the socialists and fight for the underdog?—and then blamed it on me, said you were catering to my prejudices? Why, you were so idealistic that the church wasn’t good enough for you. (153)

By the story’s end, the wife’s monologue echoes the husband’s thoughts. The husband calls her "a demon. . . .like something out of your unconscious mind" (156-57), and she gloats that she will be with him even after she dies. Both a character and a projection of the husband’s self-doubts, she is by far the clearest and most terrifying of Leiber’s portrayals of the Anima-Shadow. When "Black Has Its Charms" is compared to other fictionalizations of Leiber’s home-life, such as "The Secret Songs" and "The Winter Flies," it seems impossible to avoid the conclusion that the precise form of Leiber’s Anima-Shadow originates in the complicated feedback between his self-condemnations and the accusations that his wife made as her health deteriorated.

Leiber’s recognition of how the Anima-Shadow has dominated his life is suggested by the 1976 story "Dark Wings," a thought-experiment in archetypal theory in which he sympathetically portrays a young lesbian and considers whether she would have an Animus or Anima. Like him, his protagonist Rose has
patterned her life largely upon a response to the Mother, denying large areas of her unconscious, including her sexuality. Never faced, these Shadowy areas have gained power, affecting her life and her perceptions, until they are strong enough to manifest in tangible form.

Their tangible form is her twin Violet, whom she was separated from since birth. Meeting in a Greenwich Village bar, they return to Rose’s apartment. There, each tells about her life with her foster-parents. In a logical extension of Jungian theory (which mostly ignores lesbianism), their homosexuality is attributed to the fact that each has rejected her mother’s role, and accepted her father’s. Violet has rejected her foster-mother because her mother believed that she was encouraging her foster-father’s advances. After she is raped, Violet retaliates in kind, humiliating and robbing her father before she leaves home; referring to her revenge, she says that “‘I was once my foster-father’s anima’” (224). The experience has left her sexually aggressive and mildly sadistic. Rose, on the other hand, had a possessive mother, whom she recalls as “‘trying to imprint her personality on me’” (226), and as totally controlling her foster-father. Constantly checking her physical virginity, Rose’s mother was as upset about her early lesbian affairs as she would have been about a heterosexual one, and beat her in front of her father. To Rose’s dismay, her doting father did nothing to help her. In fact, he seems to be “‘getting a thrill out of it’” (229). When her father leaves home a few days later, Rose follows his example. Although she is otherwise in control of her life, the beating left her with masochistic tendencies and synesthæsia, a confusion of the senses that, occurring when she is hurt or making love, is emblematic of her confused sexuality.
The title derives from Rose's foster-mother's reference to her breasts as "wings" (226), a coyness that Leiber's mother used ("Not Much Disorder," 304). Barring and locking her apartment, Rose is terrified of intruders and rapists. When the twins' conversation is continually interrupted by a dimly seen bird fluttering at the window, her fear extends to it as well. 34 Violet suggests that the bird is an archetype, and, although no clear explanation is given, it appears to be the lesbian's sexual Shadow. Discussing the books on Rose's shelves, Violet notices a book of medical curiosities, which mentions a woman with a four-inch, penis-like clitoris. "'I wonder if that would be the animus,'" Violet speculates, "'a female with a penis? The grand hermaphrodite? Or would that be the anima? Or neither?'" (224). Whatever the name, the archetype manifests in Violet when, believing that the bird is somehow caught on the window, she reaches blindly to free it, and is pecked. As the twins make love, Violet invites Rose to "'imagine that your twin's also a bird-woman, one of the archetypes. The Animus'" (235). Whether a true hermaphrodite or a woman with an extended clitoris, Violet rapes Rose, and, at climax, Rose seems to see her twin's body, winged and feathered, as Violet simultaneously assaults and comforts her. The Shadow, the intruder she has always feared, has found Rose

34 A possible inspiration for "Dark Wings" is Jung's "Synchronicity: An Acausal Connecting Principle." In describing various coincidences, Jung relates the following:

A young woman I was treating had, at a critical point, a dream in which she was given a golden scarab. While she was telling me the dream I sat with my back to the closed window. Suddenly I heard a noise behind me, like a gentle tapping. I turned around and saw a flying insect. . . . It was the nearest analogy to a golden scarab in our latitudes, a scarabaeid beetle. (438)

Since Leiber has a fondness for beetles, proposing them as the sentient inhabitants of Mars in "Wanted--An Enemy" and "When the Change Winds Blow," and using Earthly ones in the comic "Mysterious Doings in the Metropolitan Museum," he might well have noticed the passage, if only unconsciously.
despite her locks and bars. Her fear is an inversion of Leiber’s--his is the Anima, hers the Animus--yet in making one of his rare uses of a female character, Leiber acknowledges the power of his own sexual archetype upon his life.

As Leiber recognizes the power of the Anima-Shadow in his unconscious, his awareness tinged his explorations of other symbologies. The minor story "Night Passage," based on a cross-continent drive that Leiber took in 1968, draws upon the romance of astrology. Whimsically, Leiber suggests how planets and stars could influence our lives: their inhabitants intrigue against each other upon Earth. Typically, however, the idea is developed through an encounter with an Anima-figure, an alluring hitchhiker whose claim to be an alien may simply be a tactic of seduction. In much the same way, Leiber reverts to his archetypal habits in "Midnight By the Morphy Watch" as he expresses his fascination with chess. "'It's a cynical madman's allegory,'" his protagonist Ritter says about chess, "'with its doddering monarch, vampire queen, gangster knights, double-faced bishops, ramming rooks and inane pawns, whose supreme ambition is to change their sex and share the dodderer's bed'" (209). Yet when Ritter buys a watch that once belonged to the chess champion Paul Morphy, the improvement in his game soon gives way to obsession. He spends his nights playing against all the grand masters who have owned the watch, learning increasingly complex variations of chess, including one for the fate of the universe reminiscent of the game in "The Dreams of Albert Moreland." In the end, Ritter’s new abilities threaten to destroy his mind. Just as Leiber abandoned chess in the early Sixties after achieving an expert rating, so Ritter gives up his newfound Grandmastery. Ritter sends the watch to Bobby Fischer--hence, Fischer’s notorious instability. Feeling that chess could tempt him away from writing,
in "Midnight By the Morphy Watch" Leiber regards the game as a Shadow that is capable of possessing people. Even in "The Glove," a straightforward horror tale, speculations about the allure of gloves gives way to the Shadow, as a glove that once belonged to a judge literally fingers its present owner for rape while he loudly denies any connection with the glove or the crime. No matter what symbols he is overtly dealing with, the archetypes of the Anima and the Shadow are never far from Leiber's mind.

By the mid-Seventies, Leiber is a confirmed Jungian in all respects—except one. Individuation is a constant process, yet the persistence of the Anima-Shadow in his fiction indicates that, during the Sixties and early Seventies, both his life and his self-interpretation are relatively static. Once Leiber focuses upon the Anima-Shadow, his explorations are limited to working towards a clear definition of the figure and its origins. Other perspectives upon the Anima and its relations to other archetypes are rare in his fiction during these years. It is only in the mid-Seventies, as Leiber recovers from his wife's death and adjusts to life as an aging widower, that he starts to extend his presentation of the Anima.
Chapter Four:

Late Jungian Period (1973–present)

"Oaths are made to be kept only until their purpose be fulfilled. . . . Otherwise, orderliness in life becomes a limitation to growth; discipline, chains, integrity bondage and evil-doing."

Fritz Leiber, "The Circle Curse" (7)

Soon after his wife’s death, Leiber fictionalizes a nightmare in "The Price of Pain-Ease." When Fafhrd and the Mouser find their lovers among Death’s subjects, they receive warnings to return to the business of living instead of the welcome they expect. "'If you do die and join me in Shadowland,'" Vlana warns Fafhrd, "'I’ll spit in your face, never speak you a single word, and never once share your black mossy bed'" (218). The heroes take the advice of their Animas, but for three years Leiber could not, and devoted himself to alcoholic grief. When he does resume writing in 1973, his old Anima-Shadow persists mainly in his guilt over his wife’s death. As he adjusts to life as an aging widower, he enriches the Jungian background of his fiction by structuring it upon allusions to other writers. Under the influence of Joseph Campbell, he divides the Anima and the Shadow, evoking the Shadow to exorcise his former despair and self-absorption, and making the Anima a guide to the Self. By contrast, when he alludes to Thomas De Quincey and Henrik Ibsen, the Shadow’s terror becomes therapeutic, with Anima figures drawing Leiber-like narrators away from guilt and towards fulfillment of the Self. With these developments, Leiber’s fiction reaches its greatest complexity, and becomes largely autobiographical. Most of his autobiographical non-fiction dates from the last sixteen years, and, if his production is slow, virtually all the fiction he does write is memorable. Most of his awards date from this period,
as well as the Gregg Press editions of his work, whose introductions are the foundation of Leiber criticism.

Leiber's recent emphasis on individuation reflects the changes in his life. When Leiber first began to recover from his grief in late 1972, his first concern was to reorder his personal life. He had noticed that he was unable to walk more than a few blocks without rest, and worried that his mind would go the way of his health. Starting treatment for alcoholism at a Presbyterian out-clinic, he organized his affairs, filing belated tax returns, getting fitted with dentures and strengthening ties with his son. Re-engaging life, he started to explore San Francisco, intrigued by the skyscrapers that blocked his stargazing. At home, he became fascinated by minutiae, writing The Mystery of the Japanese Clock, a small-press account of his dissection of a digital clock--a project he undertook, he writes in the eighth part of "My Life and Writings," because as a child he had been too serious to take things apart. The outward expansion continued until, in the last few years, he has painted protest signs and joined in a rally against the American air-strike on Tripoli. Recently, too, he sent Spanish editions of his work to central America, inscribed "Vive Nicaragua!" Such political involvement seems the fulfillment of the liberalism he had championed for years without acting upon. They are undertaken with strong encouragement from Margo Skinner, a folklorist, social-ist and writer who is the main woman in his life. His confidante and neighbor, Skinner shares his eclectic tastes and shows outspoken concern for his well-being and recognition. Tilly, Cassius' neighbor in "The Ghost Light," may be based very loosely upon her.

In his fiction, Leiber's new direction is shaped largely by Joseph Campbell's The Hero With A Thousand Faces. In a telephone call on June 5, 1988,
Leiber says that he read Campbell "much later" than he read Jung, but the exact date of his first reading cannot be established. Although he explains in the March 1989 *Locus* that the stories in *The Knight and Knave of Swords* were written with Campbell's ideas in mind (13), which means that he read Campbell before 1977, when he wrote the first story in the collection, the earliest possible date is less certain. He could have read Campbell as early as 1970, during his alcoholic grief. Since Campbell extrapolates from Freud and Jung, both of whose works Leiber knows, Campbell probably confirmed his half-formed ideas rather than giving him any, making the date of his first reading hard to recall. Nor has Campbell's influence resulted in an essay, as earlier influences did. Still, despite this uncertainty, Campbell's influence can be inferred and observed, and a brief account of Campbell's ideas helps to define Leiber's recent developments.

Recently made popular by a public television series on Campbell, *The Hero With A Thousand Faces* sees the archetypes as equivalent to the figures of ritual and heroic myth. This view is an expansion of ideas Jung outlines in such works as *Symbols of Transformations* and "The Phenomenology of the Spirit in Fairy Tales." Comparing mythologies, Campbell categorizes the variations in the heroic quest to produce the essential structure, or "monomyth," a term he borrows from James Joyce's *Finnegan's Wake*, although all he means by the word is that he classifies the episodes in myth, as folklorists have always done. Campbell divides the monomyth into three general categories. The quest starts with the Call to Adventure, in which the Hero (Campbell barely considers Heroines) leaves his community and enters a previously unknown realm of adventure. The Hero's leavetakimg, Campbell explains, is analogous to a child's separation from the Mother, while the journey into the unknown represents
individuation. On his journey, the Hero meets figures who are "the projections of unconscious intent" (79). Helpful projections—often animals or wise old men and women—are guides to enlightenment, while hindering or menacing ones—often manifestations of the father, the first being encountered after separation from the Mother—are manifestations of what Jung would call the Shadow. Generally, the benign and malign projections are distinct, and the same figure is ordinarily not both. Because the meetings with the various projections season the Hero for the fulfillment of the quest, Campbell refers to them collectively as the Initiation stage of the quest. Initiation culminates in the obtainment of the Hero's goal. In his success, the hero may openly achieve self-knowledge, but often this goal is symbolized by the rise to godhead or power, or by the winning of a female figure. Newly empowered, the Hero begins the Return, bringing the lessons he learnt back to the ordinary world to save or renew his community.

It is the Return, as Norman Spinrad emphasizes in "The Emperor of Everything," that distinguishes the heroic quest from the power fantasy that it otherwise resembles. As Spinrad observes, the reward of the heroic quest is insight, the reward of the power fantasy revenge, wealth, status and sexual power. Although a true Hero may reach the same goals as a character in a power fantasy, they are either incidental or symbolic of his actual goals. If the hero wins a woman's love, for instance, the relation is emblematic of self-knowledge rather than being a sexual fantasy: "women, in the picture language of mythology," Campbell writes, "represent the totality of what can be known. The hero is the one who comes to know" (116). Similarly, it is the hero's fitness to rule, rather than his strength to rule that counts, and he achieves power on behalf of his nation or culture. Thus, when Aragorn is crowned at the
end of *The Lord of the Rings*, his coronation represents the renewal of his race and adopted nation rather than a personal achievement.

The incorporation of Campbell’s ideas into Leiber’s thinking is can be observed in "Terror, Mystery, Wonder." In the world of adventure, Campbell writes, "the values and distinctions that in normal life seem important disappear with the terrifying assimilations of the self into what formerly was only otherness" (217). In "Terror, Mystery, Wonder," Leiber echoes this description, borrowing a phrase from Jean Cocteau’s film *Orpheus* and calling the world of adventure "the Zone":

> It is in the world of heightened awareness constituted by the Zone that the narrative of cosmic dread sets forth the insights and observations about life and character, love and death, the microcosm and the universe. (xxxiii–iv)

As the mention of "cosmic dread" suggests, "Terror, Mystery, Wonder" is primarily a restatement of Lovecraft’s philosophy of horror fiction. However, the resemblance of his description to Campbell’s suggests that he identifies Lovecraft’s concept of dread as synonymous with Campbell’s world of adventure. For Leiber, Campbell’s monomyth seems largely to clarify some of the details of symbolic technique. It is due to Campbell that Leiber separates the Anima and Shadow, keeping the benign and malign influences distinct, while Campbell’s assertion that the hazards of Initiation must be faced helps to explain Leiber’s apparent attempt to face some of his Shadows through his fiction, but these changes fit neatly into the conceptions which Leiber has already developed from earlier influences.

An example of how readily Campbell fits into Leiber’s other influences is "The Terror from the Depths." Breaking his own rule against Lovecraftian pastiche, Leiber puns on the title and presents Lovecraft’s alien Cthulhu as a Shadow associated with the protagonist’s father. Set in the 1930s, "The Terror
from the Depths" is told by Georg Reuter Fischer. Fischer's name is an amalgram of Leiber's and two close friends, and, like the young Leiber, he is a dilettantish young writer overshadowed by an artistic father. Living in the house his father built, Fischer contrasts his own reclusiveness to his father's accomplishments and friendships with local artists and intellectuals. He is fascinated by a bas-relief that his father carved in the basement floor and entitled "The Gate of Dreams." Beneath the relief, he senses, Cthulhu and his offspring are tunnelling. Their influence killed his father, and he dreams that his father is still alive in the aliens' tunnels. Meanwhile, the aliens' influence saps Fischer's strength, so that he requires twelve hours' uninterrupted sleep every night. Nor is he capable of sustained effort. Although he briefly believes as a young man that he is overcoming his lethargy, the truth is that he only manages "to conceal from myself that I could only call a tithe of my energy my own, while the residuum was being shunted down only the powers know what inner channels" (177). Awaiting the imminent arrival of Cthulhu's offspring, he hopes that he is on the verge of new insight that will soon have "freed me to some extent from these inhibitions" (161) and permit sustained creative work. The association of Cthulhu and the Shadow is further strengthened by characters' speculations that the alien is feared chiefly because it unknown, and that it may be "'benign, or at least less malevolent than we infer'" (207).

In the end, Fischer decides to do more than wait. Encouraged by a letter written long ago by his father, which tells of an out-of-body experience in which his father journeyed underground for a farewell embrace from a dead lover, Fischer takes literally his father's injunction to "burst the gates of dream" (205), and chips through the bas-relief in the basement in search of Cthulhu's
tunnels. Unfortunately, the reclusive Fischer lacks an Anima guide like his father's dead lover. His house collapses, and in the closing narrative frame he is found with half his face eaten away. His violent death is hardly unusual for the protagonist of a Lovecraftian pastiche, but Leiber's interpolation of archetypal material makes Fischer a failed Hero who is unable to come to terms with the Shadow—not only with Cthulhu, but with his memory of his father who waits for him in the tunnels. From this perspective, the superficially conventional horror tale is Leiber's latest restatement of his relation with his own father. If Cthulhu saps Fischer's strength, then Leiber's memory of his namesake father has often handicapped his confidence. Just to make the point unmistakable, Leiber quotes as an epigraph Hamlet's promise to his father's ghost:

Remember thee!
Aye, thou poor ghost, while memory holds a seat
In this distracted globe. (I, 5)

Paradoxically, in portraying his character's inability to face the Shadow, Leiber acknowledges his own and apparently comes to terms with it. Since "The Terror from the Depths," Leiber has not dealt so directly with his father again.

In other stories, Leiber's acknowledgement of the Shadow extends beyond the personal to an attack on American complacency. On one level, George Simister of the Twilight Zonish "Belsen Express" seems an expression of Leiber's guilt over not having served in World War Two and of his fear that he has lived egocentrically. On another, George Simister is a typical American suburbanite, shaking his head over unrest abroad while confident that "he would never have to suffer pain except in a hospital" (92), yet unconsciously worried that perhaps "'there are some things a man simply can't escape, no matter how quietly he lives, or how carefully he plans'" (101). During World War Two, the Gestapo
became the symbol of this worry. When a fellow commuter in 1968 (an allusion is made to the Soviet occupation of Czechoslovakia) tires of Simister’s smug complacency and sends him books that chronicle Nazi atrocities, his fear of the Gestapo revives. For several days, he imagines himself persecuted and marked for death. A bus leaking carbon monoxide through the floorboards makes him afraid that he is being gassed, and this apparent confirmation of his imagination gives him a heart-attack. Never having acknowledged his Shadow, Simister has let it grow to monstrous proportions until it deludes and kills him.

The Nebula-winning "Catch That Zeppelin!" makes similar use of Nazism, implying that Hitler’s regime has become a scapegoat for all that Americans deny about their own country. Fictionalizing a Christmas visit to New York in 1972, Leiber imagines that he has drifted back to 1936 in an alternate history. A comparison of our history with the imaginary one suggests that the failure to complete black emancipation in the nineteenth century disfigures American history much as anti-Semitism disfigures German history, and that the United States’ refusal to cooperate technologically and politically with Europe after World War One contributed to the rise of Nazism. On a personal level, the concept of Nazism as a scapegoat is developed by Leiber’s discovery that in the alternate history he has become a saner version of Adolf Hitler, mildly racist but ashamed of his anachronistic feelings, and content as an executive in a zeppelin company.35 The implication is that, like any Shadow, the Nazi

35 The idea of an alternate universe Hitler is perhaps borrowed from Norman Spinrad’s The Iron Dream. In a condemnation of power fantasies, Spinrad imagines that Hitler emigrated to the United States, and, sublimating his racial theories and megalomania, took to writing pulp science fiction novels. His pathologies become increasingly apparent in Spinrad’s novel-within-a-novel, The Lord of the Swastika, which is supposed to have been written as Hitler was dying of syphilis. The Lord of the Swastika is in fact a science fictional retelling of the Nazis’ rise to power.
scapegoat is a major part of the personality, and not the Other it appears; by being a pacifist, Leiber perhaps feels that he contributed in a small way to Hitler's rise. His new identity is no sooner revealed that he drifts back to our 1936, where he becomes an American named Adolf Hitler whose refusal to change his name seems a symbolic refusal to acknowledge both the Shadow and his country's role in its creation. The title apparently derives from Isaac Asimov's "Catch That Rabbit," in which a character remarks that trying to diagnose a robot's malfunction without observing it is like trying to make rabbit stew before catching a rabbit. Leiber's efforts through his various incarnations to board a zeppelin moored atop the Empire State Building becomes representative of both his and his country's failure to achieve their democratic ideals because they never considered what is necessary to achieve them. As a German-descended American, Leiber evidently feels strongly the irony of condemning the Germans for what Americans have done in milder form. 36

Leiber's trip to New York in 1972 also results in "Black Glass." Like "Catch That Zeppelin!," it is less a fantasy than a description of a daydream consciously imposed on ordinary events. It plays with the traditions of fantasy without seeming demanding that readers suspend their disbelief. "Black Glass" opens with Leiber's first-person persona presenting himself as a typical American, ineffectually despairing over pollution and urban squalor. The protagonist learns a more positive attitude when he follows a young woman in green through an increasingly surreal street scene to a future where the smog is a semi-solid layer over two hundred meters thick, and only a handful survive atop the tallest skyscrapers. Fear of the smog causes some to worship it.

36 In the first section of "Not Much Disorder," Leiber mentions his unease when he learns that a distant relation in Germany, writing to him about their family history, was a police official in Brussels during the Nazi occupation.
Wearing black and refusing to talk, they hasten the entropy that the smog represents by warring on the enclaves that preserve civilized values. The protagonist helps the young woman to defeat the smog-worshippers, and, when she dives into the smog to escape capture, her example of facing the Shadow squarely shows him how to live. Returning to the present, he believes that she survived her dive, arguing that, despite the smog's fearsomeness, "there are ways of living in it, of moving and breathing, no matter how deeply one is buried" (250).

Setting an example for the protagonist, the young woman in "Black Glass" can be classed as an Anima, guiding him through the Shadow without being a part of it. This division of the two archetypes is typical of much of Leiber's recent fiction. Dispelling his Shadows--his worries about inadequacy, egocentricity and non-involvement--is one aspect of his renewed interest in life; the other is depicting the Anima as a guide to commitment, involvement, and ultimately the Self.

In "The Phenomenology of the Spirit," Jung suggests that when the Anima is a guide to the Self, it often takes the form of a princess held captive in a tower. Expanding on this idea, Campbell writes that the freedom or enlightenment that the Hero seeks is often symbolized by a woman:

She is the "other portion" of the hero himself. ...if his stature is that of world monarch she is the world, and if he is a warrior she is fame. She is the image of his destiny which he is to release from the prison of enveloping circumstance. (342)

Leiber inverts this concept in "A Rite of Spring," published in The Year's Best Science Fiction #7. "This is the story of the knight in shining armor and the princess imprisoned in the high tower," Leiber begins, "only with the roles reversed" (312). It is the coming of the princess, not the hero, that frees him to be himself.
The knight in question is Matthew Fortree. A mathematician in a secret government think-tank in the American southwest, he calls himself "Math" after the passion that has ruled him since childhood. Awarded with a custom-furnished apartment for his abilities, Math is nonetheless loveless and lonely. He dreams of being a French courtier during the Age of Reason, when, he imagines, intellect and imagination were not divorced. During a stormy night, which Leiber describes in a parody of the nineteenth century Goths, Math's despair overcomes his atheism, and he melodramatically demands that the "Great Mathematician" "Return me to the realm of my early childhood, or otherwise moderate my torments and loneliness, or else terminate the life I can no longer bear!" (315). Immediately, a knock sounds on his door. It is the princess, a woman calling herself Severeign Saxon. Totally enchanted, Math greets her with a bow and a kiss on her hand, and invites her in.

Severeign says that she comes "'in search of my brother'" (317). Since she reveres Pythagoras as a scientist who was also a mystic, while Math seems "like a prototype of man among the animals, slight and feeble except for hands and brains--manipulation and thought" (321)--she is apparently the "other portion" described by Campbell. Combining intellect and imagination as he can only long to, she has come to remedy his lack. Severeign replies in kind to his courtly manners, and proposes a game that delights them both. The game's purpose is to recall associations of the number seven--the seven digits of a local telephone number, the Seven Hills of Rome and Kurosawa's The Seven Samurai, for instance--and "A Rite of Spring" shows Leiber at his most playful as he develops their flirtation through the fortunes of the game. The flirtation continues over three nights, as the game ranges over literature, theology, science and popular culture.
Talking to his fellow workers during the day, Math realizes that Severeign is not authorized to be in the think-tank. His questions about security alert the complex's guards, and they interrupt the game on the last night. As the door is forced, Severeign confesses the already apparent fact that she has come looking for Math. Breaking a hermaphroditic statue, a symbol of perfection according to Campbell (131), they vanish into the Pythagorean Universe, and achieve perfection in fact. The Pythagorean Universe is a place where intellect and imagination can coexist for Math, "where he spent most of his infancy and early childhood, where numbers are real and one can fall in love with Seven, briefly incarnate as Miss S. S." (355). As a number--and a mystical one at that--Severeign is an apt symbol of perfection for Math, just as the world is for Campbell's monarch or fame for Campbell's warrior. Math's last name, indicates that Seven is, in fact, the number that completes him: when pronounced, Fortree sounds very much like "four-three," a sum that totals seven.

Leiber's major use of Campbell is in the Fafhrd and Mouser stories collected in Swords and Ice Magic and The Knight and Knave of Swords. Like most mythic material, the stories suffer when summarized. Ritualistic events or speeches which seem appropriate in context seem flat or ludicrous when viewed in isolation. The Fafhrd and Mouser stories suffer from the problem more than most, because summaries cannot do justice to the series' most appealing features: the constant wordplay, the whimsy, and the clever diverging and reuniting of plotlines. Nonetheless, the series is so central to Leiber's recent career that to omit it would be a grotesque misrepresentation. Because the sword and sorcery format is amenable to a Campbellian structure, the Fafhrd and Mouser series is the clearest proof of Leiber's debt to Campbell. Beneath the stories' whimsy, a more serious intent evolves in the last fifteen years.
In the same way that he converted *Conjure Wife* from an adventure story to a psychological novel, Leiber converts the episodic adventure series into an adaptation of Campbell's monomyth.

In preparing the series for paperback publication in the late Sixties, Leiber explained the episodic, womanless nature of the stories written in the first three decades of his career by giving his heroes Anima-Shadows. When their lovers die in "Ill Met in Lankhmar," Fafhrd and the Mouser's development is abruptly arrested in late adolescence at the end of *Swords and Deviltry*, the first book in the new chronology. The stories from the Forties and early Fifties are now gathered in *Swords Against Death*, the second book, with connecting stories which explain that the heroes are wandering in an attempt to evade their grief. By the books' end, they have accepted their lover's deaths, but at the cost of putting themselves under the control of the sorcerers Sheelba and Ningauble in "The Price of Pain-Ease." In the context of the emerging chronology, Ningauble's addressing of Fafhrd as "'Gentle Son'" in the 1963 story "The Bazaar of the Bizarre" assumes a meaning that it did not originally have (232). The sorcerers do become parental figures, imperfectly in control of the perpetually adolescent Fafhrd and Gray Mouser. Through *Swords in the Mist, Swords Against Wizardry* and *The Swords of Lankhmar*, the heroes continue to live a footloose life, loyal only to each other, and, when forced to be, to their sorcerous mentors. Many of their adventures are conceived as duels with death, a motif that begins in the early 1940s with "The Bleak Shore," but which, in the new chronology, can be reinterpreted as proof of their ongoing domination by the Shadows of their lost lovers.

Having imposed order on the series, in the mid-1970s Leiber has the problem of how to continue it. Aging and newly recovered from alcoholism, Leiber's
first impulse is to repeat the motif of a duel with Death. As shown in the
later stories, Death is by no means malicious. He rather admires Fafhrd's and
the Mouser's cleverness, and, when they evade him, he sportingly grants them
a brief reprieve from his attentions. Throughout the early Seventies, Death
pursues them in "The Sadness of the Executioner," "Beauty and the Beasts,"
"Trapped in Shadowland" and "The Bait," the first stories in Swords and Ice
Magic. The similarity of these stories, as well as their brevity (together, the
four fill just thirty-two pages), gives the impression that Leiber is unsure
how to proceed and is marking time. Taken together, however, they suggest that
the heroes are aging. While still as cool in a fight as ever, they take death
more personally and show less bravado than they did, for instance, when they
faced down a mob of creditors at the start of The Swords of Lankhmar. By the
end of "The Bait," both recognize that they are pursued by Death. Metaphorical-
ly, this realization seems to mark the transition from their adolescent belief
in their own deathlessness to an adult awareness of their mortality. In
admitting their relation to Death, the heroes are starting to mature.

The heroes' maturation begins with "Under the Thumbs of the Gods." Cursed
to encounter most of their ex-lovers, the heroes realize their Anima fixation
and their failure to develop. The next story in Swords and Ice Magic, "Trapped
in the Sea of Stars," in which a sprite advises them to "'seek Death to 'scape
from him'" (68), reveals to the heroes their need to face their Shadows
directly, and to neither deny nor succumb to them. With these insights, the
heroes are ready to progress, and Leiber finds new directions in a Campbellian
narrative that begins in Swords and Ice Magic with "The Frost Monstreme" and
"Rime Isle" and continues throughout The Knight and Knave of Swords. Adapting
Campbell's monomyth, Leiber symbolizes the progress of individuation in the
heroes' courting of two women. The women are Cif and Afreyt, citizens of Rime Isle. Their democratic, agnostic, austerely pragmatic community is modelled on Iceland, whose social structure is the nearest equivalent in the Dark Ages to a community founded on Leiber's values. The women themselves, as Leiber explains to Jim Purviance, are "obviously feminists. They'd become the Secretary and Treasurer of Rime Isle: the way to power for a woman" (23). In fact, Afreyt and Cif are female versions of Fafhrd and the Mouser. Tall Afreyt physically resembles Fafhrd, and, in "The Curse of the Smalls and the Stars," defeats him in an archery contest, while the small, agile Cif matches the Mouser and defeats him in a knife-throwing competition. The woman's comradeship is as close as the men's, and, just as the men believe that they are incarnations of the same hero, so the women believe themselves incarnations of their forebear, Skeldir the Witch Queen.

Although there is some evidence that the women mature through their relation with the men, the emphasis is on Fafhrd's and the Mouser's development. To the men, the women represent all that they lack. As "The Frost Monstreme" opens, the heroes are reflecting on the glimmerings of self-knowledge they gained in "Under the Thumb of the Gods" and "Trapped in the Sea of Stars." Abruptly, they understand that they are no longer young. "'We are exchanging the luxuriant musculature of young manhood,'" Fafhrd drunkenly declaims, "'for a suppler, hardier, more enduring structure suited to great mid-life trials and venturings'" (76). He does not mean that they are on the verge of another aimless adventure, but rather overdue for responsibilities. "'We've never really lived,'" Fafhrd complains, "'we've not held land. We've not led men. . . . We've neither homes nor wives'" (76-77). Since Vlana died, he now believes, he has
been "'but half a man'" (77). As usual, the Mouser is inclined to argue, cynically suggesting that responsibility and adventure are incompatible.

By contrast, Cif and Afreyt see no contradiction between responsibility and adventure. Afreyt's description of their lives in "Rime Isle" makes clear that, compared to the men's, their development has been much more even, just as Tansy's was more even than Norman's in Conjure Wife. The death of their first loves hours after Fafhrd and the Mouser met makes them associate women with quieter pleasures; Fafhrd thinks of "'little girls as gathering flowers and wearing garlands whilst imagining themselves wives and mothers'" ("Rime Isle," 140). Yet these activities were only part of the women's childhood. Both women, Afreyt explains, are

"only daughters inheriting house, farms and council memberships from fathers after (in Cif's case) sons died. We played together as children in these hills, she and I, reviving Rime Isle's greatness in our games. Or sometimes we'd be pirate queens and rape the Isle. But chiefly, we'd imagine ourselves seizing power on the council, forcibly putting down the other members. . . . Oh, we gathered flowers, too, sometimes." (139-140)

Eager for the responsibilities that the men have avoided, both women are much closer than they are to being adults.

Given their relative maturity, the women are suitable Animas to direct the men towards their long-delayed maturity. When the women commission the men to save Rime Isle from the sea-nomads and supernatural forces that threaten, the Mouser and Fafhrd respond to this Call to Adventure by outfitting ships and training crews. How closely these actions are connected to the men's development is indicated by the fact that their crews are duplicates of themselves, the Mouser hiring small, streetwise thieves, and Fafhrd tall, melancholy berserkers. Thieves and berserkers alike need to learn discipline, and in training their crews the Mouser and Fafhrd start to Initiate themselves. Steering through a
magical fog and darkness, they manage to avoid blundering into a fight with each other despite their enemies' best efforts, and land on Rime Isle. There, in "Rime Isle," they defend their new community, wondering all the while at the changes in themselves and in their men. The Mouser, wondering why he teaches his crew a discipline that they will have no use for on the streets, suddenly realizes that his attraction to Cif places him "in bondage... to all his men, and to his ambitions and self-esteem" (201). Similarly, Fafhrd worries that Afreyt has "set him on the wholly unsuitable course of being a responsible captain of men—he who had been all his days a lone wolf" (198). Mirroring these changes, one of Fafhrd's men admits sheepishly that he is no longer a beserker, having been trained by Fafhrd to think before he acts.

In The Hero With A Thousand Faces, Campbell suggests that many monsters encountered by the Hero are versions of the father. In organizing the Fafhrd and Mouser stories, Leiber had given them father-figures in the form of Ningauble and Sheelba. In "The Frost Monstreme," they do not oppose their sorcerous mentors, but they do face near-equivalents in the invisible Oomforafor and the power magician Khahkht. "Rime Isle" gives them even more powerful versions of the Father to oppose in Odin and Loki, strayed from our world into Nehwon. All these figures, especially the two gods, seem to represent the heroes' past and their destructive impulses. Under Loki's influence, the Mouser leads a fleet against the sea-nomads, learning at the last moment that Loki plans to destroy the fleet to lure the nomads to destruction; under Odin's influence, Fafhrd's beserkers, marching to the relief of a small town, are tempted to revert to their nature and die taking their enemies with them.

The heroes can achieve victory only by resisting the gods' plans. At the last moment, the Mouser revises Loki's spell to limit its destructive power.
Fafhrd, having deserted his responsibilities to rescue an adolescent girl from Oomfafor, is less lucky. He attempts the rescue, not because he is responsible for the girl, so much as because she is named Mara, like his first lover, whom he has felt guilty about ever since he abandoned her. Fafhrd rescues the girl, severing Oomfafor's hand, but his ally and ex-lover, Oomfafor's sister Hirriwi, tells him that she would have rescued the girl and prophesies that he will suffer "'for deserting your men to chase this girl-chit'" (210). Rejoining his forces, Fafhrd recovers his sense of duty, refusing to let his forces wear the noose that is the sign of subjection to Odin. Vague apprehensions make him collect the nooses on the pretense that he needs them to brace his wrist for archery. His apprehensions prove well-founded when the Mouser’s revised spell banishes Odin and Loki, who take the nooses and his hand with them. Having needlessly mutilated Mara’s abductor, Fafhrd suffers the same mutilation himself. Leiber passes quickly over this development in his interview with Jim Purviance, explaining only that he realized that his heroes had never been hurt, and that Fafhrd’s adjustment to his handicap would give fresh story material. These motivations are valid, yet it is also true that Fafhrd’s loss fits well with the idea expressed in The Hero With a Thousand Faces that suffering represents maturation achieved at a cost. In rejecting Odin in his morbid and destructive aspect, Fafhrd comes to resemble the god’s aspect absent from "Rime Isle": Odin as the quester for wisdom, whom, as Campbell mentions, sacrificed an eye and crucified himself in pursuit of his goal (191). In metaphorical terms, Fafhrd overcomes his monstrous image of the Father and reaches maturation by imitating the Father. The Mouser’s thwarting of Loki emulates Loki’s own subversions, and, by defeating his Father-image, he also matures, although at a lower cost.
Since the heroes are about to settle down at the end of "Rime Isle," the story might satisfactorily conclude the series. However, as Leiber explains in the March 1989 Locus, from his reading of Campbell he felt that his heroes should first adjust to adulthood and face the consequences of their previous irresponsibility. Accordingly, The Knight and Knave of Swords shows the heroes slowly settling down. A shapeshifting temptress lures Fafhrd back to his old life in "Sea Magic," then awakens the Mouser's latent sadism in "The Mer-She," almost causing his first merchant voyage to end in disaster. Fafhrd can resist the temptress because the hook that replaces his hand--his reminder of his maturity's cost--is immune to her magic, while a combination of luck and Cif's sympathetic magic preserves the Mouser. By "The Curse of the Smalls and the Stars," each accepts that he now has three comrades instead of one, and is starting to consider Rime Isle home. When Sheelba and Ningauble, their parental figures, try to lure them back to Lankhmar, and mortal enemies dispatch assassins, the men survive both threats to their new lives through the support of the Rime Isle community. In the process, they learn that they share an Anima in Skeldir--they, not the women, are apparently her reincarnations.

Their development concludes with self-revelation in the 1988 short novel, "The Mouser Goes Below." The novel reflects Leiber's growing interest in neopaganism, as Rime Isle abruptly gains a witch-cult and Skeldir becomes a cult-hero who, like Ishtar, descends into the underworld to find aid. The story begins when Loki awakes for the first time since "Rime Isle." To avenge himself on the Mouser, Loki has him sink bodily into the ground. Essentially, this descent is the Mouser's journey into his own unconscious. After taking delight so often in abusing others, the Mouser finds himself pursued by the incarnation of Pain, Death's sister, whom at one point he mistakes for Ississi, the symbol
of his past in "The Mer-She." Moving through the earth at supernatural speeds (or having out-of-body experiences), the Gray Mouser returns inadvertently to the scenes of earlier adventures. His first stop is the underground chambers of the half-rat Hisvet, whom his sexual obsessions focused on in *The Swords of Lankhmar*. Watching her torment her serving women, the Mouser recalls Freg, a lover whose memory he repressed because he had seduced her away from Fafhrd then treated her badly. He is aroused by Hisvet's antics, but, while he watches, Pain catches up with him. Masturbating him with agonizing slowness until he faints, she punishes him for his attitudes and past actions. Reawakening, at first with no sense of identity, he finds himself witnessing a scene in the underground kingdom of Quarmall. Finding himself an observer again, he reflects:

> How characteristic of most of his life. . . .to be on the outside in drenching rain or blasting snow or (like now) worse and looking in at a cozy abode of culture, comfort, companionship and couth—what man wouldn't turn to thieving and burglary when faced at every turn with such a fate. (265)

Yet on Rime Isle, he is not an outsider. He is roused from self-pity upon hearing of a sorcerous plot against Fafhrd, his other self. For Fafhrd's sake, he does what he cannot do for himself, and returns to the surface to prevent the plot. After this unselfish act, Loki's curse loses power, and he returns to the surface for good, restored to life by Cif's artificial respiration.

The Mouser is strengthened for his underground descent by the intervention of the sporting Death, who loans him some of Fafhrd's substance. While the other Rime Islers tunnel for the Mouser, Fafhrd finds himself drawn in the opposite direction, his head-in-the-clouds romanticism given literal form as he floats into the sky. There he encounters Frix, Hisvet's maid from *The Swords of Lankhmar*, now queen of the supernatural realm of Arilia, who is voyaging in
her flying galleon. Like Hisvet, Frix is transformed into an Anima-figure, as the encounter evokes Fafhrd’s memories of his dalliance with Frix and her attendants, as well as his past loves. He decides that he has been attracted to two types of women, comrade-mistresses and beloved girls:

Oddly, the beloved girls were more apt to have been actual comrades, sharing day-to-day haps, mishaps and boredoms, than the others. What made the others seem more like comrades, then? When he asked himself that, which he did seldom, he was apt to decide that it was because they were more realistic and logical, thought more like men, or at least like himself. Which was a desirable thing, except when they carried their realism and logic to the point where it became unpleasantly painful to him. Which accounted for their cruel streak, to be sure. (243)

Fafhrd realizes that, although equals are apt to deflate his romanticism, he prefers them as companions. Afreyt is one of these comrades, but their epitome is Frix, because she is a supernatural being. Hoping for another dalliance, Fafhrd meets, he admits, "'total defeat in a war of pleasure'" (298). In a mock funeral, Frix and her attendants return the sleeping Fafhrd to earth, tying ribbons around his penis for remembrance. 37 Just as the Mouser’s adventures underground lead him to accept his community, so Fafhrd’s impotence with Frix leaves him with the realization that sex is no longer the primary way that he relates to women. He need no longer dream of an ideal female, and he settles down with Afreyt.

With these revelations, the two men reach final acceptance of their new lives. Campbell describes the Hero’s journey as a form of rebirth, and this is exactly the description that the Mouser uses to describe his experiences underground. Fafhrd’s reawakening after the mock-funeral could also be

37 The ribbons echo the ancient joke about the Scotsman sleeping off a drunk and the two old ladies who lift his kilt and tie a blue ribbon around his genitals. When a friend wakes him and asks about the ribbon, the Scotsman replies that he can’t recall where it came from—but, whatever he was doing, he must have won first prize. Like the Scotsman, Fafhrd has done nothing.
described as a rebirth. As a sign of their adulthood, both men learn that they have mature children: the Mouser's lieutenant Pshwari is his son by Freg, while a moon-priestess and ship's prostitute named Fingers is revealed as Fafhrd's daughter. Both men are reconciled to staying home and dispatching others on adventures, although the Mouser's comment that Arilia's galleons "'should make it possible to run things from a home base while still managing an interesting field assignment from time to time'" (303) leaves the option of further adventures.

A compromise between the benign Anima and the earlier Anima-Shadow appears in Leiber's recent allusion-structured work. When Leiber fictionalizes his guilt over his wife's death, confrontations with the Anima-Shadow end with his protagonists overwhelmed by it, much as in the Sixties. Yet, starting with the 1977 novel Our Lady of Darkness, the Anima-Shadow becomes more complex as it merges with the concept of the Anima as a guide to the Self. Contrary to appearance, the Shadow and the Self are not contradictory archetypes in this instance. Although Our Lady of Darkness assigns the Shadow and the Self to different figures, as aspects of the Anima they work together. The guide to the Self urges the protagonist to confront the Shadow, and the confrontation with the Shadow drives the protagonist to realization of the Self. Both archetypes have a role in individuation.

Our Lady of Darkness is a light fictionalization of Leiber's recovery from grief and alcohol in San Francisco. Although twenty years Leiber's junior, his protagonist Franz Western is a science fiction writer with a Germanic first name only two letters different from his own. Franz's three years of alcoholic grief for his wife Daisy parallel Leiber's mourning for his wife Jonquil, and, like Leiber's, Franz's recovery begins with an interest in the buildings that block
his stargazing. In particular, both are fascinated with the Sutro TV Tower, a prominent symbol in *Our Lady of Darkness* and the subject of one of Leiber's most interesting columns (*Locus*, November 1983, 15). As the buildings lure them to explore the city, both Franz and Leiber explore Corona Heights and try to locate their apartment from its height. Like Leiber in the mid-Seventies, Franz lives at 811 Geary Street, and his friends are versions of Leiber's: in the novel, Donald Fryer becomes Donaldus Byers, the building manager in Leiber's apartment, Roberto Cornego, Ferdinand Lutuque, and the organist Sheila Woodward the harpsichordist Calpurnia.

The novel originally appeared as "The Pale Brown Thing" in *Fantasy and Science Fiction*, and was expanded for book publication by the addition of secondary narratives. Combined with the personal details and the use of local history, these additional narratives lead Justin Leiber in "Fritz Leiber and Eyes" to suggest that, like Jorge Luis Borges or Thomas Pynchon, his father is exploring "the pollution of reality by dream--or dream by reality...the trickery of mirrors and artistic representation" (16). Although Justin Leiber does not use the term, he seems to imply that his father creates a post-modernist structure. If so, there is justification for the idea. The novel's texts and oral narratives are diverse: Franz's television novelizations, the journal of *Weird Tales* writer Clark Ashton Smith, de Castries' modern grimoire *Mepopolismancy*, Saul's stories about psychiatric patients and Calpurnia's visit to his war, Saul's urban folklore about the Invisible Nurse, Donaldus Byers' conflicting accounts of de Castries' origins, the city-directories and records that Fran researches in, and the pile of occult and horror literature on his bed. This diversity parallels the post-modernist concern with text and narrative, all the more so because the novel constantly poses the question of
which narratives are trustworthy and rarely answers it. Even "The Pale Brown Thing" is part of the narrative maze, since Leiber suggests in An Hour With Fritz Leiber that the two texts should be regarded as the same story told at different times. If Franz's story is longer in Our Lady of Darkness, the reason is that he recalls more the second time he tells it.

Yet although Our Lady of Darkness is as playful as a post-modernist novel, its complexity is neither an end in itself nor wholly a product of a sense of absurdity. Even when they seem unnecessary to the plot, the secondary narratives add to the general atmosphere of uncertainty, and Leiber's intent is actually the direct opposite of a post-modernist's. Far from enjoying the labyrinths of narrative, as Byers urges, Franz specifically rejects this perspective. He has neither the wealth nor the detachment that shields Byers from the confusion. Like Jack London, Ambrose Bierce and Clark Ashton Smith, who in the secondary narratives encounter some of the same forces, Franz is a fantasist, who needs to distinguish fantasy and reality so that he can mediate between them for others. His need is to lessen his reliance on the books and researches that have sustained him through his grief, and the fact that one of the texts that obsesses him most contains a hidden curse indicates that Leiber does not regard the maze of narrative as a place to linger.

Thematically, Leiber returns to the conceit of "Smoke Ghost" in Our Lady of Darkness, inventing a new metaphysics for modern times. The metaphysical system is the subject of de Castries' Megapolismancy, an occult book written at the turn of the century that suggests that the accumulation of people, concrete and electricity in the modern city is gradually creating daemonic "paramental entities" that can be controlled by the proper symbols. On An Hour With Fritz Leiber, Leiber tells Randall Garrett that he invented the new form of magic
because he felt that the old ones had been overused in horror. Wryly amused, he adds that what was recognizably a literary conceit in the Forties fits the spirits of the Seventies so well that "I have had people who are into witchcraft and into theosophy take that idea of mine quite seriously, and say when did I make the discovery, and so on."

However, the psychological symbolism is indicated by the title. As the novel's epigraph indicates, the title of Our Lady of Darkness alludes to Thomas De Quincey's Suspiria de Profundis, a fragment originally intended as a sequel to Confessions of an English Opium-Eater. Leiber had used the same epigraph in 1962 in "A Bit of the Dark World," and de Quincey's appeal for him is easy to see. An eclectic writer whose work often borders on fantasy, de Quincey also believed that he needed opium to imagine clearly, just as Leiber once believed that he would find insight in alcohol. More importantly, as the title implies, Suspiria de Profundis is a series of prose poems on the subject of grief. In the section entitled "Levana and Our Ladies of Sorrows, de Quincey takes an approach that might be labelled pre-archetypal. Dividing grief into three stages, de Quincey writes:

I want a term expressing the mighty abstractions that incarnate themselves in all individual sufferings of man's heart, and I want these abstractions presented as impersonations--that is, as clothed with human attributes of life, and with functions pointing to the flesh. Let us call them, therefore, Our Ladies of Sorrow. (148-49)

The first "impersonation" is Our Lady of Tears, who "night and day raves and mourns, calling for vanished faces" (149); she represents the first emotional reaction to death. The second is Our Lady of Sighs, to whom belongs "the meekness that belongs to hopelessness" (150); she stands for the apathy of the depths of grief. The third is Our Lady of Darkness, whom the passage which Leiber chooses as an epigraph describes as
the defier of God. She is also the mother of lunacies, and the suggestress of suicides. Deep lie the roots of her power; but narrow is the nation that she rules. For she can approach only those in whom a profound nature has been upheaved by central convulsions; in whom the heart trembles and the brain rocks under conspiracies of tempest from without and tempest from within. (152)

As "Levana and Our Ladies of Sorrow" breaks off incomplete, Our Lady of Tears is instructing her sisters. One after the other, they will take charge of a mourner. To Our Lady of Darkness, she charges:

"Suffer not woman and her tenderness to sit near him in his darkness. Banish the frailties of hope—wither the relentings of love—scorch the fountains of tears: curse him as only thou canst curse. So shall he be accomplished in the furnace—so shall he see things that ought not to be seen—sights that are abominable and secrets that are unutterable. So shall he read older truths, grand truths, fearful truths. So shall he rise again before he dies. And so shall our commission be accomplished which from God we had—to plaque his heart until we had unfolded the capacities of his spirit. (152-53, final emphasis added)

If the third sister visits horror upon the bereaved, it is only to force him from his grief. In Jungian terms, Our Lady of Darkness is the Shadow that must be overcome in order to put grief aside.

From the title and the epigraph, readers should infer that Our Lady of Darkness must be read with "Levana and Our Ladies of Sorrow" in mind. Before the novel opens, Franz has long since passed from his initial reactions to Daisy's death three years earlier. He believes that he has also passed from the depths of grief, since he has stopped drinking and returned to writing. The truth is that his recovery is less complete than he believes. Of the four Animas in his life, only one is human. The first thing he looks at each morning is the Sutro TV Tower, a "demigoddess" that "mediated between Franz and the universe" (3) as he wakens and orients himself. A picture of Daisy dominates his room, while on his bed is a collection of books that
added up to a slender, carefree woman lying beside him on the
covers—that was why he never put them on the floor; why he
contented himself with half the bed; why he unconsciously arranged
them in a female form with long, long legs. They were a "scholar's
mistress," he decided, on the analogy of "Dutch wife," that long,
slender bolster sleepers clutch to soak up sweat in tropical
countries—a very secret playmate, a dashing but studious call girl,
a slim, incestuous sister, eternal comrade of his writings. (4-5)

Consisting of his current reference books and pleasure reading, the Scholar’s
Mistress is his confidant, whom he addresses as "'my best girl’" (5). Like the
TV Tower, both Daisy and the Scholar’s Mistress mediate between Franz and the
world. Although he has recovered enough to observe the world, he is still
barely participating in it. His grief and his image of himself as an aging
widower have lead him into a solitary life of reading and writing, and although
he knows several people in the apartment building, he hesitates to intrude on
them, finding it easier to explore the city on his own. Together, Daisy, the
TV Tower and the Scholar’s Mistress represent the Anima-Shadow, binding him to
the past and to routines that no longer aid him. His routines may have helped
him through the worst of his grief, but, in reminding him of the past and
encouraging him not to involve himself with the present, they now retard his
recovery from mourning. When Franz sets out to discover the mysteries of the
noseless brown-robed figure he observes on Corona Heights and the location of
the apartment in which Thibault de Castries (another aging recluse and scholar)
spent his last years, he is led into a direct confrontation with the Anima-
Shadow.

The fourth Anima is Franz’s guide to the Self. She is Calpurnia—Cal for
short—the concert harpsichordist downstairs. Franz has slept with her a few
times, but he has doubts about involving himself with a woman twenty years his
junior. As the story opens, "he wasn’t sure how far he wanted to commit
himself" (10). If the other Animas keep Franz overshadowed by the past, Cal
urges him to participate in life and to face his problems. Appreciating the mathematical intricacies of her music, she is also passionately devoted to it, and, as Saul's story of how she calmed the psychiatric ward suggests, aware of its power over the emotions. Her combination of precision and passion is an example for Franz, and when he is tempted to mail his latest novelization without a minor descriptive detail, Cal has only to remark that such carelessness is unlike his usual perfectionism and painstaking to change his mind. Her intensity is a bit frightening, yet, comparing Cal to Daisy and the Scholar's Mistress, Franz recognizes her as benign. As he reflects, Cal is "no Lady of Darkness, but a Lady of Light and in eternal opposition to the other" (13). Obsessive herself about her music, she recognizes his obsession about de Castries and Clark Ashton Smith's journal as an interest that helps to take him out of himself. If she encourages him in the research that leads him towards the Anima-Shadow, she also arrives in time to help him confront it.

When Franz visits Corona Heights in search of the brown dancer, he sees the figure he is looking for standing in his apartment window. Conversations with Cal and other neighbors lead him to associate the figure with de Castries' book, which he bought in the depths of his alcoholic grief and has just gotten around to reading. On a return visit to the Heights, he sees the same figure in his room again--but this time, it seems to reach across the distance and break his binoculars.

Shaken, he keeps an appointment with the wealthy eccentric Donaldus Byers to discuss de Castries' book and Smith's journal. From Byers, Franz learns how de Castries became the guru of the San Francisco Bohemian set in the early 1900's. According to Byers, the mysterious de Castries made constant reference to a veiled, black-clad mistress. The few men who claimed to have seen her were
intrigued, the few women repulsed. At times, Byers says, "'it wasn't certain whether it was a real woman, or a goddess, or some sort of metaphysical entity'" (103) that de Castries referred to. Possibly, for all his Satanic allure, de Castries feared women, and "'she somehow stood for or embodied that fear'" (104). Cultured and learned, she seemed to come and go at will. By the time that Smith knew de Castries in the Twenties, she was gone, although de Castries' reclusive life might be considered a monument to her, and she was sighted at his funeral in 1929. Alluding to both de Quincey and Mozart's *The Magic Flute*, de Castries called her "'My Queen of Night, Our Lady of Darkness'" (109). 38 Byers concludes his tale by revealing that de Castries was cremated in a brown bathrobe and buried on Corona Heights, and the Smith journal contains a curse hidden between two glued pages that applies to Smith and "all his Heirs"—whom, as the owner of the journal, Franz may be counted among (121). Byers has

38 *Our Lady of Darkness* makes several passing references to *The Magic Flute*, and for obvious reasons. In both Mozart's opera and Leiber's novel, music partakes of both the rational and the irrational, and Astriaamante, the Queen of the Night, has all the ambiguity of the Anima, seeking both revenge on those who abandon her cause and, through the marriage of her daughter Pamina, unification with the forces of Light. In the preface to W. H. Auden and Chester Kallman's adaptation of *The Magic Flute*, they write that the opera

is the story of the relation between the Dionysian principle and the Apollonian, Night and Day, the instinctive and the rational, the unconscious and the conscious, here symbolized as female and male, respectively.

What has been a relationship of antagonism, the war between the Queen and Sarastro, is finally replaced by a relationship of mutual affection and reconciliation, the marriage of Pamina and Tamino. . . Though the conscious and rational must take the responsibility for the instinctive, and hence be the "superior" partner, neither can exist without the other. . . though the Queen must be defeated in order that the New Age may come, her defeat completes Sarastro's task: he must now hand on the crown to Tamino and pass away like Prospero in *The Tempest*. (viii-ix)

Auden and Kallman go on to describe Tamino as a typical hero in search of maturation and purpose, whose success is symbolized by his marriage with Pamina.
believed that there was truth in de Castries' work for some time, he adds, but, convinced that he can do nothing against the paramentals, he tries to forget his terror in self-indulgence.

The self-indulgence in Byers' life makes him a negative example for Franz. Byers hides from the world through dilettantism, Franz through readings and researches that never lead anywhere. Like Byers’ elaborate sex games with his Chinese lover, which consist of constantly changing personas, Franz’s researches are designed to keep him from close contact with those around him. Franz intuitively draws these parallels when Byers’s lover returns from tracing the shop where Franz bought Smith’s journal and de Castries’ book, bringing with her the bookseller’s daughter. When he bought the books, Franz over-paid because he was worried that in his alcoholic stupor he had fondled the bookseller’s daughter, and her reappearance is another reminder of his struggle out of the self-indulgence of prolonged alcoholism and grief. The fact that the bookseller’s daughter now declares that she had encouraged his fumblings and was willing to endure them so long as he paid makes no difference to him. Her cynicism and attempt at sophistication only emphasizes the casualness of her contacts with others: just as she was willing to endure him, so she is willing to declare herself a lesbian to please Byers’ lover, and, apparently, to sleep with Byers on first meeting. Watching their teasing foreplay, Franz is certain that if he stays he will follow their examples and backslide into self-indulgence by having a drink. He leaves abruptly to attend Cal’s concert, only to realize that it is another escape. Giving friends a message for Cal, he resolves to solve his mysteries at once. Since Cal approves of his perfectionism, he knows that she will understand.
Back in his apartment, he learns that his apartment was de Castries' last home, and that it is the focus of the journal's curse. Unable to concentrate on his nightly chess game with the building's janitor, he goes to bed, adding the books he used to decipher the curse to his Scholar's Mistress. The arrangement of books is appropriate to a female form that represents the curse: the head is *Megapolismancy*, the chest Frances D. Lettland's *Sex, Death and Supernatural Dread*, opened to the chapter entitled "The Mammary Mystique," and, (recalling a common symbol of the Female), the genitals Mauricos Santos-Lobos' *The Spider-Glyph in Time*. Dozing and full of forebodings, Franz reflects that de Castries' metaphysics describe all too accurately the tensions of modern life. His recovery from alcoholism seems pointless, and he is too old for Cal. Looking up, he sees the portrait of Daisy, foreshortened so that it looks noseless, like a skull or the brown-robed dancer. He snuggles into the Scholar's Mistress, dreaming that he is sleeping beside Daisy in her final coma. His embrace gives the Anima-Shadow power, and he awakens to find his Scholar's Mistress animated by the curse. It attacks him, the paper in the books which comprise it twisting into a female figure "very much the shape of the skeletal TV tower" (174). His memories of Daisy's death, the Tower and the Scholar's Mistress combine into a figure composed equally of his death-wish, his desire to retain the habits of his grief and de Castries' curse.

Franz is half-strangled when he is rescued by Cal, who left the concert early because of a premonition of his danger. Turning on the light, she banishes the dark Anima by invoking the names of modern rationalists in an updated exorcism. For all that her exorcism is the logical antidote to de Castries' magic, it seems incongruous, yet its incongruity is exactly what Franz needs to shatter his mounting obsession. Cal's calm certainty instantly dispels the power of the
Anima-Shadow, and Franz finally commits himself to her by fleeing the ruins of his research and collapsing in her arms. He spends the night with Cal, and together they find a new apartment, emblematic of Franz's fresh start. Her role as symbol done, Cal warns Franz at the end of the book to be wary of the new Scholar's Mistress accumulating on their bed, because "'I don't know if I could swing it again'" (185). As Saul says at the end of his story about Cal, magic is a one-time event, and Franz can no longer depend on the symbolic value he has placed in Cal to aid in his development. She has taken him to the point where he must be responsible for his own well-being, no matter how uncertain the future may be.

"The Button Molder," another allusive encounter with the Anima, Shadow and Self, can stand as Leiber's last word on his symbolism and career. First published in 1979 and still uncollected by Leiber, the story derives its title, central metaphor and atmosphere from the fifth act of Henrik Ibsen's Peer Gynt. Once renowned as a liar and fighter in his village, Peer has spent his life wandering, obtaining wealth, only to return, old and penniless to the scenes of his youth. Unrecognized, he hears legends about himself. Comparing himself to his legends, he recalls his failures and likens himself to an onion, with nothing at the center after all the layers have been peeled away. His opinion is confirmed when he meets the Button Molder at the crossroads. The Button Molder's job is to render down mediocre souls in order to make new ones, just as someone casting buttons melts flawed ones in order to reuse the metal. As someone who has lived only for himself, doing neither great good nor evil and accomplishing nothing, Peer is one whom the Button Molder wishes to collect. To save himself, Peer tries to prove that he is unique, then that he is a sinner. Both efforts fail. At last, he is saved by the devotion of Solveig,
the woman who has awaited him at home through the years he has been away. When Peer asks, "Where was my self, my whole self?/ The self that bore God's stamp?", Solveig answers, "In my faith, in my hope and in my love" (157). The Button Molder promises to return one day, and Peer ends the play sleeping in Solveig's lap.

Ibsen has been a favorite with Leiber since his earliest correspondence with Fischer, when they invented an imaginary world based on Peer Gynt and The Elder Edda. That Leiber should structure a story around Peer Gynt is therefore natural, especially since he believes that Peer's relation with Solveig anticipates the concept of the Anima. Like Solveig, the Anima in Leiber's story is a guide to the Self, as Leiber fictionalizes his move from the apartment that is the scene of Our Lady of Darkness and, like Peer, resolves how he will live the rest of his life. However, unlike Peer Gynt, Leiber's story fuses the guide to the Self with the Shadow of the Button Molder.

The story establishes its allusion quickly. On the first floor of the narrator's new building is a clothing store in which there is a mannequin with neither fingers nor facial features. The narrator thinks of it as female—although "perhaps a woman would think of it as male" (151). It reminds him of "the 'faceless' and unindividualized proto-human being to which the Button Molder threatens to melt down Peer Gynt" (152). A little later, he wonders idly whether the garbage trucks that waken him early in the morning have a special compartment for the Button Molder's prey. Imagining that he sees the

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39 There is perhaps an echo of this early literary exercise in "Rime Isle," when Odin describes a member's of Fafhrd's army as a "'troll'" (205). In Peer Gynt, trolls are the epitome of egocentricity and selfish individualism, while in "Rime Isle," the feyness which Odin inspires is associated with the self-centeredness Fafhrd is outgrowing.
mannequin being carried away by the trucks, he has to descend to the store and prove himself wrong.

The allusion occurs to the narrator because he has recently re-read Peer Gynt. Yet he also identifies with the mannequin and those taken by the Button Molder. After a few weeks in his apartment, the narrator decides to drop his fiction and write a philosophical autobiography summarizing all that he has learned. Nearing the end of his life, he is tempted to give it a satisfactory conclusion. He does not believe in personal immortality, so all that is left is the notion of making the philosophical autobiography a monument to his life. The project goes well enough at first, but, as he sees an apparition on the roof and in his darkened apartment, it starts to falter. He needs to create a specialized vocabulary to express his insights, he rationalizes, or needs to re-read favorite writers so that he can quote them properly. But the real reason for his lack of progress is that he is afraid that his subject is too trivial, that his life is "too much like anyone else's" (163). Like Peer Gynt comparing himself to an onion, the narrator feels that to "strip away" (168) all his self-romanticism and his skill with words would reveal a miserably undeveloped Self.

Tempted to put the project aside, he finds that he cannot. He can neither progress with it nor return to fiction. He cannot even write letters, since he refuses to bore people with the details of his writer's block. He fantasizes about taking his manuscript down to the garbage trucks and listening to it being destroyed while the mannequin looks on approvingly. He knows that he would do better to abandon the project, yet continues to struggle, convinced that he could make progress if only he could finish a sentence beginning, "if you could sum up all you felt about your life and crystallize it into one master insight . . ." (170).
One night on the roof, he trips over a TV cable and nearly falls off the side. Wondering about unconscious suicidal impulses, he notices a violet light darting about the sky. Convinced that it is stalking him, he flees to his apartment, only to be confronted with the apparition that he has seen before, now more substantial than ever before. Seeing its resemblance to the mannequin, he wonders if it is "the Button Molder, come to reduce my individuality to its possibly raw materials" (175). At that moment, he completes his unfinished sentence with ". . .you would have said it all and you'd be dead" (175).

With this realization, he is able to survive the encounter, and to discard the philosophical autobiography. Thinking about the apparition later, he wonders, "was she perhaps an archetype of the unconscious mind somehow made real? the Anima or the Kore or the Hag who lays men out (if those be distinct archetypes?" (176). A doll in the panel in which the light bulb rests gives a rational explanation for the apparition, but the psychological one seems more valid, especially since the story begins by quoting Andrew Lang’s definition of a ghost as "a short waking dream in the mind" (150). A few days after abandoning the autobiography, he is writing fiction again. However, he warns:

> If, in future, I show little inclination to philosophize dogmatically, and if I busy myself with trivial and rather childish activities such as haunting game stores and amusement parks and other seedy and picturesque locations, if I write exceedingly fanciful, even frivolous fiction, if I pursue all sorts of quaint and curious people restlessly if there is at times something frantic in my desire for human closeness, and if I seem occasionally to head out towards the universe, anywhere at all in it, and dive in--well, I imagine you'll understand. (177)

Instead of looking for a tidy conclusion, he decides, he will continue to live and explore new experiences. It is a resolution that Leiber repeats in his 1983 interview with Tom Staicar when he states that he has no intention of retiring
from writing. It is also one that (so far as a remote acquaintance can tell),
he has done his best to live by ever since.

In *The White Goddess*, Robert Graves gives a very definite opinion about the
appearance of the Triple Goddess:

The Goddess is a lovely, slender woman with a hooked nose,
deathly pale face, her lips as red as rowan-berries, start-
lingly blue eyes and long fair hair; she will suddenly
transform herself into sow, mare, bitch, vixen, she-ass,
weasel, serpent, owl, she-wolf, tigress, mermaid or loathsome
hag. (24)

Although Leiber is not so concise, a picture of his Anima almost as exact could
be cobbled together from his fiction. Leiber's Anima would be thin, probably
small with a pointed chin, and wear black, gray, silver or white, and have an
exotic air about her. She would be associated with the colors purple and green,
and with masks and veils, centipedes, spiders and cats.

Yet such a picture has limited value. It is true that Leiber sometimes uses
conventional symbolism. Often, for instance, he uses spiders as emblems of the
female sex. Yet such conventional symbolism is usually secondary to Leiber's
purposes as a writer. Unlike many horror writers, Leiber has never borrowed
Lovecraft's Cthulhu Mythos uncritically. Nor, unlike so many poets and
fantasists, has he considered Graves' *The White Goddess* or Jung's essays as
dictionaries of symbols which he could use unaltered.

What is significant in Leiber's five decades of development is the way in
which his circumstances and his reading constantly combine to give him better
understanding of his craft. Lovecraft's example helps Leiber to analyze himself
during his crisis of confidence in the mid-1940s, and to identify the rudiments
of his symbolism, then, when his ambivalence about his symbolism emerges, the
timely publication of Graves' *Seven Days in New Crete* focuses his misgivings by giving him something to react against. In much the same way, Leiber's discovery of Jung in the late 1950s justifies his shift to personal concerns, and further extends his understanding of his symbolism. When Leiber's recovery from grief in the mid-1970s interests him in individuation, Campbell, de Quincey and Ibsen allow him to present his symbolism by artful allusion, and to find still another new direction.

This cross-influence of life and reading is not unique to Leiber, but what does seem unusual is the deliberateness with which it has taken place in Leiber's case. Many writers absorb literary and environmental influences unconsciously, so much so that they are afraid to analyze them too closely lest self-consciousness prevent them from writing. By contrast, Leiber seems to have used his fiction as the main instrument in a fifty year process of individuation. Developing slowly and deliberately, sometimes too self-consciously to be successful, at other times hiding from the implications of his work through whimsy and irony or ambiguity, Leiber appears to have thought through most of the major changes in his work. In this respect, he is an exception to the truism that writers cannot be the best judges of their own work. Although he can be vague or reticent about details, his non-fiction about his influences and his life indicates a writer with a clear idea of how he operates in his craft. If this awareness has sometimes given his fiction a contrived feel, it has more often allowed him greater control, enabling him to pinpoint his themes and to find ways of reinforcing them. In general, the more personal or painful his material has been, the greater artistry he has shown. It is when he ignores or contradicts his attitudes--particularly when he responds to the market--that his fiction is usually at its weakest.
This consciousness of his craft explains the sudden advances that Judith Merril observes in his work. Leiber defines himself as a thorough rather than a quick thinker, yet once he becomes aware of his own tendencies, he realizes them quickly, and in a rather small number of works. As a consequence, he has paced developments in science fiction as no other writer has done. Even if Leiber was not worth studying for his own sake, he would still be an important figure because his development is a microcosm of the field's. Leiber and his chosen field have matured and become more literary together, and science fiction would lack some of the respect it has today without Leiber's quiet influence on better-known writers.

What direction Leiber will take in the future is uncertain. Age and weakening eyesight have slowed his already slow working pace, and with it his development. Five years divide his most recent collections, *The Ghost Light* and *The Knight and Knave of Swords*, during which time Leiber has published little. Yet, plainly, Leiber has done his best to keep the resolution he reached a decade ago in "The Button Molder." "The Mouser Goes Below" took seven years to finish, and two other major projects, a sequel to *The Big Time* and "No Great Magic" entitled either *Blood Games* or *Off Target on Project Caesar*, and "a Lovecraftian mystery about the New England hurricane of 1938" (Locus, May 1988, 15) are still underway, to judge by the occasional tantalizing references to them in Leiber's Locus columns. Whether these projects will be completed cannot be predicted.

One thing, however, seems certain: the Anima will continue to play an important role in his fiction. In a telephone conversation on June 5, 1988, Leiber informed me that he has become "less skeptical" in recent years about the Anima and the White Goddess, and more inclined to value their symbolic strength,
and his Locus columns confirm his continued fascination with such matters. For some years, he has used the columns to perfect a lunar calendar, and, in August 1988, he reports on his first attendance at a neopagan ritual, two interests which find their way into The Knight and Knave of Swords. At seventy-nine, Leiber is still seeking new experiences and recording them in his fiction. The half-century process of individuation, it appears, is still going on.

Probably, Leiber would have developed along similar lines had he never read Lovecraft, Graves or Jung. Many of the subjects which Leiber concentrates on while under a particular influence are touched upon long before he considers them in detail. Yet without these influences, his progress undoubtedly would have been more hesitant. In Lovecraft, Graves and Jung, Leiber finds more than a source of symbolism. He finds a philosophical center, a confirmation of his own inclinations, and a more conscious control of technique. Through Lovecraft, Graves and Jung, Leiber has found the confidence to develop as a writer.
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