SIMON FRASER UNIVERSITY

A Short Survey of THE MARVELOUS

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

1987

APPROVAL

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DEGREE Master of Arts

TITLE OF THESIS: A Short Survey of THE MARVELOUS

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A Short Survey of THE MARVELOUS

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ABSTRACT

It is possible to distinguish between representational literature and the marvelous in terms of their acceptance of the supernatural. In the former, the supernatural is by definition outside "reality," but the latter is characterized by an unhesitating acceptance of the supernatural which is perceived as an integral part of reality. What happens in representational literature is determined by social, economic, and psychological forces which are subject to the investigations of reason. The world in marvelous literature is by contrast controlled by forces beyond rational explanation.

Within the marvelous, further discriminations may be made: in the "pure" marvelous, the reader's attention is focused on the soul of the protagonist, and the narrative explores his spiritual crisis, normally resolved by a vision of paradise. The narrative structure of the pure marvelous--spiritual crisis followed by a paradisal vision--appears in texts which use this paradigm for the purpose of affecting a Christian readership, or for the purpose of parody and criticism of the Christian premise of revelation.

Though the basic structure of the pure marvelous is usually to be associated with Christian drama, its roots

precede Christianity and are evident in the literature of classical antiquity. In Sophocle's Philoctetes, for example, Neoptolemus relieves the intense suffering and spiritual agony of the eponymous hero; this sets in motion Philoctetes' healing transformation, ultimately confirmed by the arrival of the demi-god Hercules--a deus ex machina.

The supernatural, in the pure marvelous, is conceived of as nurturing. Novalis' Henry von Ofterdingen is a model of this kind: the pilgrim's acceptance of divine intervention is a step towards the "romanticization" of the world wherein the mundane is transformed by a new attention to its spiritual significance. In the medieval allegory Pearl, the speaker's crisis of faith is transformed by a vision of paradise which is scriptural. The poem is thus an example of the pure marvelous which is in accordance with scriptural tradition. It is significant that Pearl, one of the best examples of the pure marvelous, is written in verse: adapted to the more mundane requirements of prose fiction, the marvelous is often and characteristically marred by the desire to proselytize. Marvelous fictions which are encumbered by this proselytizing element are Clara Reeve's Gothic Tale, and C. S. Lewis' science fiction trilogy.

The typically "marvelous" view of the world which perceives the natural and supernatural as coexisting

harmoniously is frequently darkened by a sense of malevolence. E. T. A. Hoffmann's tales may be taken as examples of this tendency and may also be construed as parodies of the romantic and Christian vision of Novalis.

Such texts are treated here as paradigmatic rather than historical, in an attempt to establish generic differences between representational fiction, the marvelous, and different modes of the marvelous. It is to be noted that modernist aesthetics make the marvelous more problematic. The thesis therefore concludes with an examination of Timothy Findley's Not Wanted on the Voyage: it is here established as a contemporary marvelous narrative which proves to be deconstructive.

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1. Introduction

Tzvetan Todorov is one of the most influential theorists of the marvelous. He defines the marvelous as having no distinct frontiers, but existing in relationship to the fantastic, in this way: the uncanny/the fantastic/the marvelous. He writes:

> In a world which is indeed our world, the one we know, a world without devils, sylphides, or vampires, there occurs an event which cannot be explained by the laws of this same familiar world. The person who experiences the event must opt for one of two possible solutions: either he is the victim of an illusion of the senses, of a product of the imagination--and the laws of the world then remain what they are; or else the event has indeed taken place, it is an integral part of reality--but then this reality is controlled by laws unknown to us....The fantastic occupies the duration of this uncertainty. Once we choose one answer or the other, we leave the fantastic for a neighboring genre, the uncanny or the marvelous. The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event.[1]

If the character decides that the laws of reality permit an explanation of the phenomena, then the work belongs to the uncanny. But if the event has indeed taken place, and, therefore, new laws of nature must be acknowledged to account for the phenomena, "we enter the genre of the marvelous."[2]

Todorov refers to the idea of "the marvelous in the pure state." He describes four types of narrative which

are "imperfect" varieties of the marvelous. These are: the hyperbolic marvelous; the exotic marvelous; and the scientific marvelous, which "today we call science fiction." All of these types of narrative are explained, or "excused," and though the explanations themselves start "from irrational premises, they link the 'facts' they contain in a perfectly logical manner." Todorov writes: "all these varieties of the marvelous-- 'excused,' justified, and imperfect--stand in opposition to the marvelous in its pure--unexplained--state."[3]

The "unexplained" and therefore "pure" marvelous is, by this definition, a profound mystery: "the real goal of the marvelous journey is the total exploration of universal reality."[4] This kind of literature seeks to explore a numinous reality which the reader and writer confirm as being created by God, "Which doeth great things and unsearchable; marvellous things without number" (Job 5:9). The ideal reader of this ideal text is a believer, a respondent pilgrim celebrating "a marvelous, native, infinitely varied, and wholly satisfying world...an incomprehensibly intimate communion of all the blessed with God" (Ofterdingen, p. 168).[5]

In the fantastic and the uncanny (which Todorov calls the "literature of horror")[6] supernatural apparitions provoke sensations of unease and fear in both the character

and the reader. Todorov writes that, in the case of the marvelous, "supernatural elements provoke no particular reaction in either the characters or in the implicit reader."[7] Focusing, then, on the reaction of the reader, Todorov writes:

> There exist narratives which contain supernatural elements without the reader's ever questioning their nature, for he realizes that he is not to take them literally. If animals speak in a fable, doubt does not trouble the reader's mind: he knows that the words of the text are to be taken in another sense, which we call <u>allegorical</u>. The converse situation applies to poetry. The poetic text might often be judged fantastic, provided we required poetry to be representative. But the question does not come up. If it is said, for instance, that the "poetic I" soars into space, this is no more than a verbal sequence, to be taken as such, without there being any attempt to go beyond the words to images.[8]

In the pure marvelous the reader's praxis is not so much allegorical as analogical: whereas allegory necessitates the substitution of the words of the story for their <u>real</u> meaning, analogy enhances the significance of the words of the story by virtue of their affinity with Holy Writ. A fantastic text may be allegorical or non-representational. A marvelous text is non-representational, too, what Todorov calls "a verbal sequence." But the <u>pure</u> marvelous is religious and it is analogical with the recognizable forms of religious theistic experience, most notably Biblical imagery and narrative. The pure marvelous exists within

what Northrop Frye calls the Biblical "imaginative framework."[9]

The praxis of the reader of the marvelous text is analogical and poetic. And the pilgrim in the marvelous text perceives events as being analogical: "every stone, every tree, every hill invited recognition, each one the symbol of an old tale" (Ofterdingen, p. 156). And just as the character's perception is that the world is Holy Scripture, the reader's perception is that the marvelous narrative itself is analogical to the Scripture, "just as in Holy Writ you have the great example of how simple words and stories can reveal the universe, if not directly, at least mediately through the rousing and waking of our higher senses" (Ofterdingen, p. 168).

1.a The Chiasmus

The pure marvelous is a religious literature, which focuses on the soul of the protagonist and tells the story of a spiritual crisis caused by physical pain or by the death of a loved one. The protagonist, or pilgrim, suffers so terribly that he questions the compassion and judgement of God: "Doth God pervert judgement? or doth the Almighty pervert justice?" (Job 9:3). But the spiritual desolation is overcome by virtue of supernatural intervention, a

manifestation of the divine. This manfestation inspires in the pilgrim a feeling of affirmation and joy.

> The holy beam of light had drawn all pain and affliction out of his heart, so that his mind was again clear and relaxed, his spirit free and joyful as formerly. Nothing remained but a quiet heart-felt longing and a melancholy echo in his very innermost soul. The wild pangs of loneliness, the bitter pain of an unutterable loss, the dark and devastating emptiness, the earthly powerlessness--these had fled, and pilgrim saw himself again in a full and meaningful world. Voice and speech awoke to life again within him, and everything now appeared much more familiar and prophetic than formerly, so that death appeared to him like a higher revelation of life, and he viewed his own rapidly passing existence with a serene childlike emotion.
>
> Ofterdingen, p. 156

In his suffering, the pilgrim can see no meaning in existence; the world is incomprehensible, chaotic. But the "holy beam of light" restores order, harmony. The world becomes "intelligible" to the pilgrim, "the world and its history become Holy Scripture" (Ofterdingen, p. 168).

The marvelous narrative follows a pattern which can be illustrated by the chiasmus rhetorical figure, seen as a diagonal cross, the Greek letter chi (X). The manifestation of the divine occurs at the meeting-place, where the two lines cross. The first part of the narrative is comprised of the suffering and crisis of faith which forces the pilgrim into an impasse. His life and spirit are in jeopardy and he yearns for death and rest. Yet even

in this land of darkness, the pilgrim addresses himself to God. This complaint is itself a prayer which is answered by the paradisal vision. At this critical point, at the junction of the diagonal lines, the pilgrim's love of God is affirmed and his suffering becomes joy. The first part of the narrative is emphatically linear and time-bound: "So am I made to possess months of vanity and wearisome nights are appointed to me" (Job 7:3). The paradisal vision transforms the temporal or diachronic axis, and the emphasis thereafter is upon the synchronic, the eternal: "He stood far apart from the present, and the world did not become precious to him until he had lost it and found himself a mere stranger therein, though he was yet awhile to wander through its spacious, motley halls" (Ofterdingen, p. 156).

Grammatically, in the chiasmus, the order of the first phrase is inverted in the second, parallel phrase. In Henry von Ofterdingen, Novalis writes, "World turns to dream and dream to world" (Ofterdingen, p. 152). "World," which is subject in the first phrase, becomes object in the second phrase.

The first phrase, "World turns to dream," describes the first part of the marvelous narrative, wherein the pilgrim "speaks in the bitterness of his soul" (Job 10:1). The dream-world, in this phase, is insubstantial and

meaningless. But then there occurs the transformation, what Novalis calls, "the reciprocal principle of realization," (Encyclopedia ix),[10] when the divine becomes objectified and reified, and dream becomes world.

The junction of the diagonal lines of this chiasmus figure might also be called metanoia, which Northrop Frye defines this way:

> The spiritual way of life is described as beginning in metanoia, a word translated "repentance" by the AV, which suggests a moralized inhibition of the "stop doing everything you want to do" variety. What the word primarily means, however, is change of outlook or spiritual metamorphosis, an enlarged vision of the dimensions of human life. Such a vision, among other things, detaches one from one's primary community, and attaches him to another....As a form of vision, metanoia reverses our usual conceptions of time and space. The central points of time and space are now and here, neither of which exists in ordinary experience. In ordinary experience "now" continually vanishes between the no longer and the not yet; we may think of "here" as a hazy mental circumference around ourselves, but whatever we locate in ordinary space, inside it or outside it, is "there" in a separated alien world. In the "kingdom" the eternal and infinite are not time and space made endless (they are endless already) but are the now and here made real, an actual present and an actual presence.[11]

Translated to the narrative structure of the pure marvelous, metanoia is the revelation which dissolves the horizontal, the diachronic, the causal; revelation frees

the imprisoned subject in the vertical, the synchronic, acausal, object. The pilgrim's ultimate adventure is this marvelous release from ordinary causations.

The "pure" marvelous is a mystery, "the total exploration of reality." This exploration, which constitutes the "story" of the pure marvelous, takes the form of a vision, or a revelation, which does not solve the mystery, but confirms it. Northrop Frye writes:

> The word "mystery" is used extensively in the New Testament in both a good and a bad sense: there is a mystery of the kingdom (Matthew 13:11 and elsewhere) and a mystery of iniquity (1 Thessalonians 2:7)....But the mystery turns into a revelation of how things really are....The vision of the apocalypse is the vision of the total meaning of the Scriptures, and may break on anyone at any time....What is symbolized as the destruction of the order of nature is the destruction of the way of seeing that order that keeps many confined to the world of time and history as we know them. This destruction is what the Scripture is intended to achieve.[12]

Frye is emphasizing the interruption of the diachronic by the synchronic. He is writing about the Book of Revelation, but his comments are appropriate here, because the primary writers of the pure marvelous as it is defined in this paper are Christian: the anonymous author of Pearl, and the German romantic Novalis.

The narrative structure, the chiasmus, is Christian, or at least, it is theistic. The Other is supremely real,

and He is revealed to the pilgrim. Frye writes that the Biblical religions "preserve the tension of creature and creator to the limits of their revelation." The Other is "the external and objective barrier of the divine personal creator." Frye contrasts this belief with certain forms of Hindu and Buddhist belief which regard the creator as "largely a projection of the ego."[13] It is interesting to note that in the modern developments of the marvelous, with E. T. A. Hoffmann and with Timothy Findley, the divine creator does indeed become a "projection of the ego." And with the collapse of the Other, the pure marvelous itself is transformed, collapses into psychological constructs and word play.

1.b The Problem

The marvelous is a religious literature that tends to be reactionary in a modern context, in that it seeks to recall an aesthetic of identity that cannot be recalled except at the expense of history. The aesthetic of identity with the Word was a possibility of medieval reality, lost to modern literature except as an ironic exercise. The modern aesthetic is the aesthetic of difference, dominated by reason and by individuality. Octavio Paz writes:

> The modern age began when the conflict betwen God and Being, reason and revelation was considered insoluble. Contrary to what happened in Islam, reason grew at the expense of divinity. God is one and indivisible (He does not tolerate otherness except as the sin of non-being); meanwhile reason tends to split off from itself. Every time it reflects on itself, it divides in half; every time it contemplates itself, it discovers it is other. Reason aspires to unity but, unlike divinity, neither comes to rest nor identifies itself with unity; thus, the Trinity, which combines unity and plurality, is a mystery reason cannot penetrate. If unity becomes reflective, it becomes other: it perceives itself as otherness. By siding with reason, the West condemned itself to be always other, and to perpetuate itself only by constant self-negation.[14]

Whereas the medieval aesthetic of identity assumes a vertical relationship with the Word, the modern aesthetic of difference emphasizes the linear axis, and the subjective interpretation of experience.

Novalis recaptured the aesthetic of identity as an ideal. And as an ideal, the medieval setting of Henry von Ofterdingen is anti-historical, mythical.

> An idyllic poverty adorned those times with a peculiarly earnest and innocent simplicity; and in that semidarkness these treasures gleamed all the more significantly for being sparingly distributed, and they filled the thoughtful heart with wondrous hopes. It is is true that only a skillful distribution of light, color, and shadow reveals the hidden glory of the visible world and that a new and higher kind of eye appears to open here, there was likewise to be considered at that time a similar distribution and economy every-

> where; whereas the more propsperous modern age presents the monotonous and more humdrum picture of a commonplace day.
>
> Ofterdingen, p. 25

Ofterdingen is not an historical romance sustained by documented detail. The medieval setting provides a shadowy background while Novalis foregrounds the inner journey of his young pilgrim. We encounter a very different use of the medieval setting, in an inferior marvelous narrative, the gothic romance of Clara Reeve, The Old English Baron: A Gothic Story, wherein the feudal organization preserves the authority of the landowners. The "marvelous" serves a thoroughly materialistic and conservative function in this tale.

In the modern age, the telling of the inner journey suffers from scepticism. Marxist critics are particularly sceptical of the marvelous. Rosemary Jackson calls the marvelous "romances of integration," which are "sentimental and nostalgic." She writes, "They reinforce a blind faith in 'eternal' moral values, really those of an outworn liberal humanism."[15] Jackson's criticism is antithetical to the "pure" marvelous. Such criticism cannot serve the purpose of elucidating the text. But her analysis is appropriate for "imperfect" marvelous narratives, such as Clara Reeve's story.

There are writers as well as critics whose scepticism prevents them from writing the "pure" marvelous. E. T. A. Hoffmann's tales, "The Sandman," and "The Mines at Falun," are parodies of the marvelous. The latter tale is an absurd retelling of the harrowing of "the pit" (Revelation 9). And a contemporary writer, Timothy Findley, has written a travesty of the marvelous, Not Wanted on the Voyage. Findley is so conscious of the impossibility of a "revealed" text, his retelling of the story of Noah's ark is a critique and a deconstruction of the genre.

2. The Structure of the Marvelous Narrative: The Philoctetes

The Philoctetes is a structural model of the marvelous. The appearance of Hercules, the supernatural being, is real and no one doubts his reality. Also, his appearance is "unexplained." There is no rational premise which might explain Hercules' sudden appearance, but his appearance in this drama is justified on emotional, psychological, and spiritual grounds. The divine intervention is a confirmation of the compassionate exchange between two men; it is a breakthrough into the divine which is represented by the vision of Hercules. A brief narration of the play is useful here because this drama is a simpler narrative than the texts which we will discuss later as illustrations of the pure marvelous.

The Philoctetes takes place on a desert island, Lemnos, where the leaders of the Greek war against Troy had abandoned Philoctetes ten years before when his "screams and foul smell," caused by an incurable wound, became unpleasant. But after ten years of war the captive prophet Helenus tells the Greek commanders that they cannot win unless they persuade Philoctetes to return from the island and bring with him his only possession, the unerring bow of Hercules. Odysseus determines to use young Neoptolemus as his agent to deceive Philoctetes into surrendering the bow

by which Troy must fall. But Odysseus' political reasoning fails to comprehend that the mission "must fail/if we should take the bow alone without the man..." (11, 839-840)[1]. Neoptolemus, however, suddenly understands this--and the translator Robert Torrance tells us that his realization of that fact is spoken in the meter of the Delphic oracle in the original, which "stamps it as a divinely sanctioned revelation" (xix). Neoptolemus is resolved to sacrifice his ambition and devote himself to relieving the suffering of Philoctetes. When Neoptolemus returns the bow to Philoctetes, his resolve is so clear, even Odysseus cannot resist him. Odysseus makes a vague threat and departs from the scene.

Neoptolemus tells Philoctetes that "it is ordained that Troy shall fall/this very summer." He describes a future of tremendous glory and honour. Philoctetes will be cured of his illness and he will destroy Troy with his bow. But Philoctetes cannot forgive the Greeks for the ten years of pain and isolation. He refuses grace, desiring death and "Hades." Finally Neoptolemus sacrifices himself completely to alleviate Philoctetes' suffering, rests in Philoctetes' needs, as a son, and trusts that Philoctetes will somehow prevent reprisal from the Greeks. At this moment, Hercules arrives.

Hercules draws a parallel between himself and Philoctetes, that "now it is ordained for you as well/to build from suffering a noble life" (11, 1421-1422). It is *ordained*. Philoctetes is told "to reverence the gods"--when he spoils the land--and Philoctetes obeys.

The kind of drama described here is slow-moving, focused on the inner states of being, of Philoctetes and Neoptolemus, with Odysseus taking the static role of Evil Imperative; the stationary quality of Odysseus' character emphasizes the inner journey, the spiritual developments of Philoctetes and Neoptolemus. The characters are of "noble heritage," a fact which compounds the emotional tenor of the dilemma; their courageous histories enlarge the scope of their harrowing quest, and increase our expectations of their achievements.

Action does not constitute the force of the drama; rather it is the stunning idea of Philoctetes' suffering and Neoptolemus' perilous decision. Philoctetes' pain is incomprehensible, tragic.

> How can he bear such insufferable pain?
> O inscrutable plan of God!
> O most miserable race of men,
> never is destiny mild.
>
> 11, 176-179

His suffering is intensified by his isolation and his bitterness, and confirmed by his curses against the Greeks, his wish that those who betrayed him "could feel my never-

ending pain" (1, 1115). However, Philoctetes' isolation and suffering are mitigated by Neoptolemus' compassion and sacrifice.

Paul Goodman, in The Structure of Literature, establishes an affinity between the device of the deus ex machina and Christian theology.[2] He distinguishes four progressive stages in the plot. The sequence from impasse to miracle is also a compelling transformation from suffering to joy.

(1) Suffering: "A character suffers when he is in a vitally destructive incident...." This suffering is "there from the beginning and continuously...." Goodman distinguishes between the suffering of Philoctetes and that of Prometheus, in that Prometheus' suffering "is the necessary consequence of his active defiance." We might say that Philoctetes is more like Job; his suffering is incomprehensible and immediately calls into question the existence of God; it causes him to yearn for death and rest. At the impasse, both Neoptolemus and Piloctetes are prevented from action; they both lack the freedom to recognize and act upon the cause of suffering.

(2) Compassion and prayer: "Compassion is a steady will to remedy the distress....in the theatrical experience, set in motion by the plot, there is a kind of reserve of steady compassionate will for the apparently

impossible....Prayer is the reserve or gratuitous motion in a steady will for the impossible. It is a source of probability." We might add, the audience, too, is moved to empathize with the characters, and to conjoin with that which has been "ordained."

(3) Sacrifice, which provides "a powerful gratuitous motion toward some impossible event." Goodman points out the analogy with psychotherapy: "when the patient understands that he cannot will it and relaxes the grip on himself (his 'character-neuroses'), and then suddenly there is a new creative possibility."

(4) Hindrance and Miracle: "The miracle follows not directly from the action but from the removal, by the action, of the hindrances." The hindrances are "the impiety and bitterness of Philoctetes and the uncharacteristic lies" of Neoptolemus. These might be called "sins," in that they indicate a state of being that is weakened and "estranged from God"--a natural consequence of great suffering.[3] Estrangement from God might be seen as analogous to estrangement from oneself. Neoptolemus says, "Everything is offensive when a man/departs from his own nature and does wrong" (11, 902-903).

Once the hindrances, vices, sins, of Neoptolemus and Philoctetes have been allayed, Hercules appears--a <u>deus ex machina</u>, a marvel, and a vehicle for the transformation of

the characters, from impasse to health and power. Philoctetes moves from intense isolation to purposeful activity and power, and this occurs at the crisis, the impasse, which is overcome by the vision of Hercules.

This narrative conforms with the pattern of the chiasmus. Philoctetes' extreme subjectivity is transformed into extreme objectivity, by the manifestation of the divine, which occurs at the critical point, the junction of the diagonal lines. We might see the chiasmus in another way: Philoctetes sees and is seen by Hercules. The chiasmus, then, is the exchange between "the body sensed and the body sentient."[4] The chiasmus is a diagram of a crisis, an impasse which is not only resolved, but sublimed. Seen as the diagram of an entire text, the second phase--after the impasse has become miracle--is visionary or idealized, supramundane.

The Philoctetes has many of the characteristics of the marvelous. The chiasmus is of primary importance because it comprehends so many other features. The first phase of the drama is emphatically time-bound; in fact, the oppressive burden of time increases Philoctetes' suffering. There is a valid analogy between the deus ex machina and Christian theology. Philoctetes' complaint against destiny is consistently within the context of faith, within the context of the relationship between man and God: "Men must

endure the fortunes which are given them by God" (11, 1316). When his suffering becomes crucial, the intervention of the divine entirely transforms his pain and helplessness to joy and activity.

The Philoctetes concludes with the speech by Hercules who prophecies the successful battle at Troy. The focus of the play, at least in terms of duration and balance, is on the suffering, or the impasse. While the text that we will now discuss can be seen as a further illustration of the chiasmus, and of the marvelous, the crisis and the resultant transformation come at its beginning; the focus is then on the eternal, the vertical axis.

3. Pearl: the Gloss

Pearl[1] is an example of the pure marvelous. It is medieval, Christian, and analogical. Its structure is a chiasmus. The poet's sorrow is transformed to joy as result of a complaint against the pitiless hand of the Almighty, a prayer in darkness, which is answered by the revelation of paradise. The poet's spiritual crisis is contained within his unmitigated identification with religious faith. The paradisal vision is a gloss upon the Scripture especially the Apocalypse, the vision of the New Jerusalem. Such an achievement would be impossible in a modern context; the retelling of the vision of Jerusalem is entirely without irony or pedantry, and it is vibrant with a vitality of its own.

The Pearl is, in one respect, the speaker's daughter who dies an infant. The grieving father enters the arbor where his daughter is buried, and he falls asleep on her grave.

Bifore þat spot my honde I spe*n*n[e]d
For care ful colde þat to me ca3t;
A de[r]uely dele in my hert de*n*ned,
Þa3 resou*n* sette myseluen sa3t.
I playned my perle *þat þer* wat3 spe*n*ned
Wyth fyrte skylle3 þat faste fa3t;
Þa3 kynde of Kryst me comfort ke*n*ned,
My wreched wylle i*n* wo ay wra3te.
I felle vpon þat flo*ur*y fla3t,
Suche odo*ur* to my herne3 schot;
I slode vpon a slepy*n*g-sla3te —
On þat p*rec*[i]os perle wyt*h*outen spot.

II

FRO spot my spyryt þer sprang *in* space,
My body on balke þer bod *in* sweuen;
My goste is gon in Godez grace,
In auenture *þer* meruayleȝ meuen.
I ne wyste in þis worlde quere *þat* hit wace,
Bot I knew me keste *þer* klyfeȝ cleuen;
Towarde a foreste I bere þe face,
Where rych rokkeȝ wer to dyscreuen.
Þe lyȝt of hem myȝt no mon leuen,
Þe glemande glory þat of hem gle*n*t;
For wern neu*er* webbeȝ þat wyȝeȝ weuen
Of half so dere adub[be]mente.

In the dream vision, the speaker meets his daughter, who is envisioned as "A mayden of menske, ful debonere" (1:162). Though she died an infant, in death she is perfected, realized. The grieving father sees his child from an impassable distance. He must endure his years without her, while she has attained eternal perfection. His grief and the vision of his Pearl illustrate the conflict between the temporal and the eternal.

V

'O PERLE,' q*uod* I, 'in perleȝ pyȝt,
Art þ*ou* my perle þat I haf playned,
Regretted by my*n* one, on nyȝte?
Much longey*n*g haf I for þe layned,
Syþen into gresse þ*ou* me aglyȝte;
Pensyf, payred, I am forpayned,
& þ*ou* *in* a lyf of lyky*n*g lyȝte,
In paradys erde, of stryf vnstrayned.
What wyrde hatȝ hyder my iuel vayned,
& don me in þys del & gret dau*n*ger?
Fro we *in* twy*n*ne wern towen & twayned,
I haf ben a joyleȝ juelere.'

The symbol of the "precious perle wyth-outen spot" is significant on both a secular and a sacred level. It is characteristic of the aesthetic of identity that the divine is naturally incorporated into the mundane. This aesthetic recognizes infinite possibilities of the Word, infinite analogies. Patrick Diehl calls this, "the vertical organization of medieval reality, with coherence and meaning conferred upon the universe by its multitudinous relationship to a super-reality outside it."[2] And in the medieval aesthetic of identity, the reader's faith and his familiarity with the scriptural tradition preclude the necessity of verification. In Pearl, we see the unhesitating acceptance of the divine as a reality. The poet's language is an ornament on his relationship with God. But in times of spiritual dryness, this consecration makes of him "a joyless jeweller."

Diagrammatically, stanzas 1 to 5 comprise the crisis, the loss of the Pearl, the ideal, which is both child and spiritual "love made visible."[3] Stanzas 6 to 97 are visionary and comprise the dialogue with the poet's daughter who speaks of grace in God. Stanzas 98 to 101 are the poet's commitment to the teaching revealed in the vision. These last stanzas take place in sorrowful reality where the poet must await his death.

To þat Prynceȝ paye hade I ay bente,
& ȝerned no more þen watȝ me geuen,
& halden me þer in trwe entent,
As þe perle me prayed þat watȝ so þryuen,
As helde[r] drawen to Goddeȝ presente,
To mo of his mysterys I hade ben dryuen.

The first part is diachronic; the second part is a dream-vision and thereby escapes the temporal; the third part is again diachronic, but the poet's rejuvenated faith in life's significance, its mystery, lightens the passing of time.

Pearl incorporates natural domestic love with religious faith. The poem is a gloss upon Scripture, but it is also the experience of the grieving parent. In this combination of the personal with the transpersonal we again see the chiasmus: the intensely subjective become supremely objective.

4. The Conservative Marvelous

4.a The Old English Baron: A Gothic Story

Reeve's Gothic Story is a romance with a feudal setting. The supernatural in it serves a didactic and conservative function; the tale is concerned with recalling better days of theocentric and autocratic order. The apparitions are aristocratic, and they are advocates for the rightful heir to the family fortune. The medieval, feudal setting serves to idealize the world and the language of Christian chivalry. The "worthy blood" of highborn Christians prepares the reader for the miraculous and justified intervention on behalf of the noble and good. The chiasmus, the transformation, the exchange between mundane and divine which characterizes the marvelous is here politicized and made to serve the ruling ideology. It is useful, for now, to oppose the marvelous with Marxist criticism, because Reeve does address her fiction to the social and political realm. The marvelous in the Gothic Story is materialistic.

Rosemary Jackson defines Marxist criticism as being in contrast to "transcendentalist criticism," which is part of a "solid tradition of liberal humanism." The marvelous tales which Jackson lists below, comprise a literary

aristocracy which holds power over its readership, prevents criticism by virtue of its "authority."

> The world of fairy story, romance, magic, supernaturalism is one belonging to marvelous narrative. Tales by the Grimm brothers, Hans Anderson, Andrew Lang and Tolkien all belong to this mode....The narrator is impersonal and has become an authoritative, knowing voice...that voice is positioned with absolute confidence and certainty towards events...its version of history is not questioned and the tale seems to deny the process of its own telling--it is merely reproducing established 'true' versions of what happened....It is a form which discourages reader participation, representing events which are in the long distant past, contained and fixed by a long temporal perspective and carrying the implication that their effects have long since ceased to disturb....The effect of such narrative is one of a passive relation to history. The reader, like the protagonist, is merely a receiver of events which enact a preconceived pattern.[2]

The authoritative narrator is imposing a single interpretation upon events; he is telling a closed tale. As she would have it, there are no analogical possibilities in these marvelous narratives, no Pearls.

A Gothic Story is didactic; the supernatural is contrived as a vehicle for the moral--though the "moral" itself is that one should not interfere with the destinies of the rich. The noble and good will suffer hardship, but will ultimately be rewarded. This transformational pattern of events encourages the reader's passivity. The "pre-

conceived" pattern evolves out of a retributive economy. The tale is linear, a history of familial heritage.

Reeve's family history of the old English Baron is situated in the fifteenth century. Its domestic, erotic, and political context is feudal. Edmund Twyford is a peasant, "the son of a poor labourer," who has gained the grace of the Baron Fitz-Owen by virtue of his "courtesy," his "sweet manners, which distinguishes him from those of his own class" (Gothic Story, p. 17)[3] Edmund is given the same education as his noble friends, the three sons of the Baron. But a peasant labourer cannot possibly foster one so naturally noble as Edmund, and indeed, it is soon discovered that Edmund is the rightful heir of Lovel, that his fortune was robbed of him by the criminal deeds of his wicked uncle Walter. The story concludes with the recognition of Edmund's true parentage. Innocence, virtue (and "nobility") are rewarded all round with marriages to noble ladies and castles for everyone. The supernatural plays a fundamental, but confined, role in this moral tale, this "striking lesson to posterity, of the over-ruling hand of Providence, and the certainty of RETRIBUTION" (Gothic Story, p. 153).

Edmund is required to prove himself by spending three nights in the deserted east wing of the castle of Lovel. It has been reported to be haunted by the ghost of the Lord

of Lovel and his wan and beautiful Lady. While Edmund sleeps, his ghostly parents appear before him and say, "the hour approaches that he shall be known...--Sleep in peace, oh my Edmund! for those who are the true possessors of this apartment are employed in thy preservation..." (Gothic Story, p. 53). This gentlemanly visitation serves to foreshadow coming events, apparently with the purpose of preparing the reader for the improbable, rather than to provoke fear or even excitement.

Clara Reeve felt that it would be unseemly to use the supernatural for anything but genteel moral improvement. Edmund's fear is muted by his consciousness of unblemished innocence. The supernatural visitation actually serves to diminish suspense. Reeve's formula for the Gothic story is as follows: "A sufficient degree of the marvellous to excite attention: enough of the manners of real life to give an air of probability to the work: and enough of the pathetic to engage the heart on its behalf" (Gothic Story, viii). This controlled supernatural diminishes emotional involvement, apparently for the purposes of exciting the reader's moral acuity. The supernatural in Reeve's Gothic tale represents Providence and controls the actions of the dispossessed Lord Edmund. Being free of sin, Edmund rests his responsibility in the arms of destiny--and destiny does have arms.

Property and materiality are cornerstones of this tale. The "providential" conclusion is the preservation of "rightful" property. The familial concerns determine an atomistic society, separate, stratified. Even the numinous apparitions are material: they have a history, they wear period dress, they are parents tucking in their son.

4.b That Hideous Strength

Like Reeve, C. S. Lewis assumes an official narrative voice. In That Hideous Strength, Lewis is not only omniscient, he offers direct commentary in the form of moral analysis of his characters. And like Reeve, Lewis ascribes mysterious powers to distinguished family lineage; the conjugal union of the heirs will in the end help to ensure the health of the nation. In Lewis' novel, the supernatural is material; in fact, it is fundamental to Lewis' Christianity, that good and evil inhabit "the packed reality of heaven (which men call empty space)" (H.S., p. 198).[4]

The story is on a much larger scale than Reeve's. The whole of Britain is at risk in a war between Good and Evil. The atmosphere around the small town where this battle takes place is charged with the presences of the gods: Mercury, Venus, Mars, Saturn, and Jove. Jove is the "King

of Kings, through whom the joy of creation principally blows across the fields of Arbol, known to men in old times as Jove, and under that name, by fatal but not inexplicable misprision, confused with his Maker--so little did they dream by how many degrees the stair even of created being rises above him" (H.S., p. 205). Evil has no such grand advocacy, but is represented by the men who have become its slaves--Mr. Frost and Mr. Wither are the principal malefactors. Their primary sin, that which yields to all the other atrocities, is the denial of the reality of man and mind.

> Frost had left the dining-room a few minutes after Wither. He did not know where he was going or what he was about to do. For many years he had theoretically believed that all which appears in the mind as motive or intention is merely a by-product of what the body is doing....His mind was a mere spectator. He could not understand why that spectator should exist at all. He resented its existence, even while assuring himself that resentment also was merely a chemical phenomenon. The nearest thing to a human passion which still existed in him was a sort of cold fury against all who believed in the mind. There were not, and must not be, such things as men.
>
> H.S. p. 230-231

Evil, then, is the denial of creation and denial of the will which chooses to participate in "the joy of creation." For Jane Studdock, nee Tudor ("the Warwickshire branch of

the family" (H.S., p. 42), the great battle takes place in her own marriage, when she commits the sin of disobedience, to her husband. On his side, the young husband Mark is an ambitious and obsequious materialist who fails to grasp that the entire future of Britain depends on his taming of the shrew and the successful consummation of his marriage. This crisis is altered by the inescapable presence of the spiritual "masters," the prismatic manifestations of the gods. Before these two errants can reconcile, each must experience the spiritual conversion, the intense merging of subject with object; and it is in this way, between Lewis' complicated sub-plots and learned digressions, that we once again encounter the chiasmus, and the transformation of the pilgrims, from subjective impasse to active participation in "creation."

Jane's conversion occurs, quaintly, "at one particular corner of the gooseberry patch" (H.S., p. 196).

> A boundary had been crossed. She had come into a world, or into a Person, or into the presence of a Person. Something expectant, patient, inexorable, met her with no veil or protection between. In the closeness of that contact she perceived at once that the Director's words had been entirely misleading. This demand which now pressed upon her was not, even by analogy, like any other demand. It was the origin of all right demands and contained them....In this height and depth and breadth the little idea of herself which she had hitherto called me dropped down and vanished, unfluttering, into bottomless distance like

> a bird in space without air. The name me was the name of a being whose existence she had never suspected, a being that did not yet fully exist but which was demanded. It was a person (not the person she had thought) yet also a thing--a made thing, made to please Another and in Him to please all others....
>
> H.S., p. 197

Her "religious experience" (H.S., p. 197) is filtered through the eternal fact of her sexuality. For Lewis, the feminine will have a definitively different relationship with the eternally masculine: "What is above and beyond all things is so masculine that we are all feminine in relation to it" (H.S., p. 194).

This is a fundamental reason for the inclusion of Lewis' novel under the heading, "The Conservative Marvelous." Belief in an eternal sexual polarity in the cosmos leads Lewis to assumptions about society which come from a distinguished medievalist writing in the 1940's, who is conserving the presuppositions of his social standing. When Jane senses the presence of the Other, her first moral lesson concerns her role in sexual relations.

> Supposing one were a thing afterall--a thing designed and invented by Someone Else and valued for qualities quite different from what one had decided to regard as one's true self? Supposing all those people who, from the bachelor uncles down to Mark and Mother Dimble, had infuriatingly found her sweet and fresh when she wanted them to find her also interesting and important, had all along been simply right and perceived the sort of thing she

> was? Supposing Maleldil on this subject agreed with them and not with her? For one moment she had a ridiculous and scorching vision of a world in which God Himself would never understand, never take her with full seriousness.
>
> H.S., p.196

Woman's domestic role, which acts in this novel as a microcosm of the larger, sexually charged universe, is one of the most important themes in this novel; the choice of a female as one of the principal characters provides Lewis with ample space for authorial comment on feminine deportment. The real outcome of Jane's conversion is her proper acceptance of Mark, in bed, and her proper procreation of an heir, the future Pentdragon. In her merging with the Other, there is the humiliation of the feminist.

4.c Conclusion

The anti-feminist slant of That Hideous Strength is only a part of Lewis' more general sense of a hierarchial cosmos. This concept of hierarchy is conservative, because it seeks to organize the universe, lowest to most high, and the role of the writer-moralist is to reassemble the rebels in their proper, that is, ordained, place.

That Hideous Strength is of the marvelous because the supernatural is accepted as a reality, "an integral part of

reality--but then this reality is controlled by laws unknown to us...."[5] In the calm after the stormy war with Evil, the disciples of the Pentdragon discuss these "true laws."

> "All this has the disadvantage of being clean contrary to the observed laws of Nature," observed MacPhee.
> "It is not contrary to the laws of Nature," said Grace Ironwood. "The laws of the universe are never broken. Your mistake is to think that the little regularities we have observed on one planet for a few hundred years are the real unbreakable laws; whereas they are only the remote results which the true laws bring about more often than not."
>
> H.S., p. 240

That Hideous Strength is of the marvelous because it contains the chiasmus, the meeting of the subject with the Other, and the resultant transformation of the Pilgrims. The Other "invades" the everyday world, as Lewis writes elsewhere.[6] This kind of fiction is the "violation of the frontier" which is the boundary between known and unknown. This, Lewis writes, is a synthesis of "straight" fiction and "pure fantasy which creates a world of its own, cut off in a kind of ring fence from reality."[7] This "third kind of book" is an "illumination of the ordinary world."[8] In particular, Lewis saw science fiction as an appropriate vehicle for this vision. Of the religious novel that is also science fiction, Lewis said, "If you have a religion it must be cosmic; therefore it seems to me odd that this genre was so late in arriving."[9]

5. The Psychological Marvelous

Todorov defines the uncanny as that which offers a rational explanation of the supernatural. He also writes that the uncanny is the literature of horror, and so it would seem that the rationalization of the supernatural phenomena will not necessarily dispell the impression that the narrative is frightening. The fantastic, too, is a genre that is defined by feelings of unease.

> The uncanny realizes only one of the conditions of the fantastic: the description of certain reactions, especially of fear. It is uniquely linked to the sentiments of the characters and not to a material event defying reason. (The marvelous, by way of contrast, may be characterized by the mere presence of supernatural events, without implicating the reaction they provoke in the characters.)[1]

The hesitation that is characteristic of the fantastic, and the rationalization that is characteristic of the uncanny, are both of a psychological nature. In fact, the hesitation and possible explanation focus on whether the event has taken place <u>in the mind</u> of the protagonist. The result, in either case, is the intense isolation of the subject. And if the "material event defying reason" <u>has</u> taken place in the psyche, that psyche has produced phenomena that are yet inexplicable. Even the most rational and materialistic psychological debate points to

dark motivations whose source may never come to light.

Whereas the fantastic and the uncanny are intensely subjective, the marvelous focuses on the objectively ascertainable reality of the supernatural. The subject is relieved of his suffering by his contact with the object, the supernatural phenomena. Todorov writes:

> In the case of the marvelous, supernatural elements provoke no particular reaction in either the characters or in the implicit reader. It is not an attitude toward the events described which characterizes the marvelous, but the nature of these events.[2]

The focus is on the events themselves, the object. But when the character has access to the real supernatural, even though he may have no "particular" reaction, we may say that he will very likely have a reaction of some sort. The pilgrim in Henry von Ofterdingen expresses astonishment, ecstasy, joy, and then enlightened indifference. But all of these reactions follow the loss of self, and the merging with the other.

The uncanny and the fantastic are frightening because of the unknowable nature of the supernatural. The most horrifying conclusion of the debate and the rationalization is that the character is estranged from the other. The isolated self proceeds to investigate the phantasma that occupy his own mind. As Rosemary Jackson has written, "A loss of faith in the supernaturalism, a gradual scepticism

and problematization of the relation of self to world, has introduced a much closer 'otherness', something intimately related to the self."[3]

5.a "The Sandman"

E. T. A. Hoffmann's story "The Sandman" wavers between the uncanny and the marvelous. The story is the subject of Freud's well-known essay "The 'Uncanny'" in which Freud offers a psychoanalytic explanation for the atmosphere of unease that Hoffmann creates in this story. Freud's theory hinges on the processes of repression and substitution. He explains that Nathaniel's anxiety about the Sandman and the threat to Nathaniel's "lovely pair of children's eyes"[4] is a substitution for the (apparently universal) threat of castration. Freud writes:

> We may try to reject the derivation of fears about the eye from the fear of castration on rationalistic grounds, and say that it is very natural that so precious an organ as the eye should be guarded by a proportionate dread; indeed, we might go further and say that the fear of castration itself contains no other significance and no deeper secret than a justifiable dread of this kind. But this view does not account adequately for the substitutive relation between the eye and the male member which is seen to exist in dreams and myths and phantasies; nor can it dispel the impression one gains that it is the threat of being castrated in especial

> which excites a peculiarly violent and obscure emotion, and that this emotion is what first gives the idea of losing other organs its intense colouring.[5]

According to Freud's theory, Nathaniel's "father and Coppelius represent the two opposites into which the father-imago is split by the ambivalence of the child's feeling: whereas the one threatens to blind him, that is, to castrate him, the other, the loving father intercedes for his sight."[6]

Freud explains Nathaniel's feelings of anxiety, but Hoffmann himself reopens the psychoanalytic case, sustains the ambivalence of the psychoanalytic explanation in favour of that romantic and "mysterious world which often embraces men with invisible arms" ("The Sandman," p. 96).

There are three principles that emerge here, which find expression in the pure marvelous in a very different way than they do in Hoffmann's tales. The first principle is what Todorov calls "the effacement of the limit between subject and object."[7] This effacement is the psychological version of the juncture of the diagonal lines of the chiasmus, when extreme subjectivity becomes extreme objectivity. This is the place in the narrative when the pilgrim experiences the desolation of the dream-world. Nathaniel is unable to distinguish the difference between self and world, that is, he cannot judge the difference

between the phantoms of his imagination and events which occur in objective reality.

> Everything, the whole of life, had become for him a dream and a feeling of foreboding; he spoke continually of how each of us, thinking himself free, was in reality the tortured plaything of mysterious powers: resistance was vain; we had humbly to submit to the decrees of fate. He went so far as to assert that it was folly to think the creations of art and science the product of our own free will: the inspiration which alone made creation possible did not proceed from within us but was effectuated by some higher force from outside.
>
> "The Sandman," p. 103

This is the impasse in the chiasmus, when the character is helpless, lacking the freedom to act upon the cause of suffering. Because of the psychological and daemonic nature of "The Sandman," Nathaniel never overcomes this helplessness. The tale exists at the juncture, without the transcendence of suffering into activity and joy.

The second principle is the collapse of the difference between mind and matter. Coppelius-Coppola become manifestations of Nathaniel's personality. Nathaniel even writes his own psychoanalysis, in a letter to Lothario.

> You will understand that only some quite private association rooted deep in my life could bestow such significance upon this event that the mere person of that unfortunate tradesman should produce an inimical effect.
>
> "The Sandman," p. 86

This psychological rationalization serves to imprison Nathaniel in an endless series of mirror images.

> 'What is also certain,' Lothario put in, 'is that this dark psychic power, once we have surrendered to it, often assumes other forms which the outer world throws across our path and draws them into us, so that the spirit which seems to animate those forms has in fact been enkindled by us ourselves. Through their inner affinity with us and their influence over our heart they have the power to cast us into Hell or transport us to Heaven, but that is because they are phantoms of our own ego.'
>
> "The Sandman," p. 97

This explanation does postulate the existence of the "dark psychic power," but emphasizes its "psychic" manifestation. The manifestation of the supernatural is explained as a perceptual phenomenon. And the power, the other, is "inimical" to the subject; it "fastens on" at times of spiritual fatigue and despair, in Hoffmann's tales.

The third principle, which follows directly from this collapse of the difference between mind and matter, is a special causality whereby "nothing is by chance, everything corresponds to the subject."[8] Todorov calls this principle "pandeterminism" or "a generalized determinism."

> We might speak here of a generalized determinism, a pandeterminism: everything, down to the encounter of various causal series (or "chance") must have its cause, in the full sense of the word, even if this cause can only be of a supernatural order.[9]

In a religious sense, pandeterminism is providence--the

belief in a divine plan. However pandeterminism does not imply that the plan is ultimately beneficial. It is not a "fallacy" of that "outworn liberal humanism."[10] Todorov calls pandeterminism an "imaginary causality."[11]

Because pandeterminism is not the product of a moral scheme, its purpose is arbitrary, and as we see in "The Sandman," its workings may be daemonic and evil. In "The Sandman," everything contributes to Nathaniel's obsession with Coppelius/Coppola. The sandman of childhood tales merges with the sardonic Doppelgänger and forms a dark supernatural power. But because of the emphasis on perception, the Sandman's status is always uncertain. Whereas providence suggests a correspondence between God and self, pandeterminism suggests the "omnipotence of mind,"[12] the omnipotence of self, the merging of mind and matter.

These three principles indicate that Hoffmann's tale is a product of an aesthetic of difference. The psychological definition of the "effacement of limit between subject and object," the omnipotence of self and mind, and the arbitrary purpose of pandeterminism, all emphasize a break from the aesthetic of identity with the Christian tradition.

5.b "The Mines at Falun"

Hoffmann's stories are literary folk tales with a satiric edge. Characters are abstractions: formal concepts, except for the fact that they act upon subjective drives which reveal mysterious psychological depth. Patrick Diehl describes medieval characterization as being an "abstract, empty, pointlike concept"; this medieval soul belongs, Diehl writes, to the aesthetic of identity, the vertical relationship with the Word. Here, Diehl contrasts the medieval concept of the character with the modern view:

> For the Middle Ages, what matters finally is the eternal fate of the individual, and yet the individual remains an abstract, empty, pointlike concept, defined by social status perhaps, but with even those rags of difference stripped away by Death and Judge: every man as Everyman. If man is conceived of as anima (i.e., as soul or essence), and anima is ultimately a space closed upon one everlasting choice, then what room is left for personality? Again, the modern view of the individual reverses the medieval. We tend to think in terms of large groups of humanity, of impersonal forces, of collective destinies, with selfhood as a refuge from the "real world," a refuge where a freedom to be and powerlessness to affect what really "matters" seem to go hand in hand. For us, there may be considerable doubt whether individuals are in possession of an essence, but we generally agree in setting a high valuation upon the structure of personality in all its wealth of accidental particulars. And so we seek a happy life in which the self can flower, not a saved soul from which the self must fall away.[13]

In Hoffman, we see Everyman, this purely formal concept, in horizontal interaction--projected outward onto other figures who express the potential for conflict, or a dim hope of relief from daemonic forces. Whereas the modern aesthetic emphasizes the metonymic and diachronic axis, "the structure of personality in all its wealth of accidental particulars," the medieval aesthetic emphasizes the metaphoric and synchronic axis, "the eternal fate" of the soul. Hoffmann's tales are vertical tales of the soul without faith in the reality of that soul.

In "The Mines at Falun," as in "The Sandman," there is a problematic relationship between subject and object. The story begins with activity, quick and colorful, a setting of camaraderie which contrasts with the inner story.

> Now the finest drink flowed in rivers, and flagon after flagon was emptied; as always happens when sailors return home from long journeys, they were soon joined by the local ladies, dancing began and all grew ever louder and wilder.
>
> Only one solitary sailor, a slim, handsome youth hardly twenty years old, had slipped away from the din and had sat alone outside on a bench which stood close to the door of the tavern.
>
> "The Mines at Falun," p. 312

This establishes the spatial and temporal pattern of unity/isolation and activity/stasis, which will foster the reader's sensations of eeriness and vertigo. Again, the subject is isolated, and this leads to a breakdown of limits between subject and object.

The "slim, handsome youth" is engulfed by his activities so that he is driven along by the marvelous events. At the same time, however, the story is a psychological allegory; the events consist of encounters with recognizable symbols which speak to the privacy of the encounter with death. And so we have this tension: a psychological story consisting of inner drives, visions, inner states of being, comprising a narrative which excludes character development. Characters "become frozen into an idée fixe."[14] The entire story, all its elements, are slightly inexplicable, both intimate and profoundly mysterious. Characters and actions are abrupt and compulsive, yet emphatic and significant. This is the suggestive narrative of dreams, an effect which further emphasizes the characters' mysterious solitude.

The spatial form of "The Mines at Falun" invites an interpretive response even while its virulent psychological-supernatural material confounds a single lucid interpretation. The "sunken understructure of thought"[15] in Hoffman, is a sub-surface tension, the unconscious, a mercurial source which is vulnerable to disease. Ellis' intense inner experience is seen from the surface as being an alarming deformation. The spatial polarity, then, is between Ellis' intense subjectivity and "their" bewildered observations of his inexplicable obsessions.

The crisis, the juncture in the chiasmus that inaugurates the new vision, comes in "The Mines at Falun" in an offhand way early in the story.

> Ellis again sank back into his gloomy daydreaming, and as the noise in the inn grew louder and more riotous, he cried: 'Oh, if only I were lying at the bottom of the sea--for in life there is no one with whom I can be happy!'
>
> A rough, deep voice said close behind him: 'You must have had bad luck indeed, young man, if you are wishing for death when your life is only just beginning.'
>
> "The Mines at Falun," p. 313

The voice is the ghostly Tobern's and so begins the daemonic obsession which concludes with Ellis' death. In Hoffmann's story, Ellis' desire for death is responded to immediately and the miraculous vision confirms his isolated fate.

The appearance of the old miner Tobern is a diabolic unreality, conforming with the rules of folk tales, but not with a theology of good and evil: this evil is arbitrary as a virus attacking the susceptible Ellis. This is different from a Christian aesthetic, which posits that evil exists, but can be resisted by means of a theology and a disciplined will.

Tobern "was in league with the hidden powers which rule in the womb of the earth" ("The Mines at Falun," p. 329). It seems to Ellis that "the voice of Destiny had spoken through the old miner and was now leading him on"

("The Mines at Falun," p. 320). Hoffmann's supernatural economy subverts the meaning of the will. The friendly miner, Pehrson Dahsjo, says, "It is an ancient belief with us that the mighty elements in which the miner boldly rules will destroy him if he does not exert his whole being to assert his mastery over them, if he leaves room in his mind for other thoughts which diminish the strength he must exert undivided on his work in earth and fire" (Hoffmann, p. 325). This is double-negative logic: willful submission keeps one alive, but the "powers which rule" detect a wavering in our concentration, a sort of original sin, and because we haven't sufficient will to submit, we will be punished.

All of this has a relationship with sexuality. The "voice of Destiny" proves to be the arbitrary demand for service to the mines, to the "womb of the earth" where Ellis encounters the Queen.

> Ellis became aware of the old miner, but as he looked at him, he began to grow into a giant figure made of molten ore. Before he had time to be terrified, a burst of light broke from the depths within which Ellis beheld the face of a huge woman. He felt the rising ecstasy in his breast turn into annihilating fear. The old man had laid hold of him and cried: 'Take care, Ellis Frobom, that is the Queen.'
>
> "The Mines at Falun," p. 318

The Queen and the miner and even Ulla become one, the object both of "fear and passionate longing" ("The Mines at

Falun," p. 318). The necessity of fixing himself upon, merging with this image evolves the consequence of death.

Hoffmann's tales have some of the characteristics of the marvelous. The characters in his tales do accept the existence of the supernatural without hesitation. The supernatural manifests itself in response to the character's crucial suffering. The supernatural presence takes the events out of the diachronic, makes them unearthly and mysterious. It distorts time, and radically alters the character's intense subjectivity, incorporates his personal struggle into the unknown.

In the pure marvelous, the transformation of the subject is a beatific integration with the eternal. The subject experiences harmony, freedom, and joy. In Hoffmann's tales, object, or the eternal unknown, becomes a problem of perception, a phantom of the subject's ego. And each one of these mirror-images estranges the subject from himself, in a perpetual process of disintegration.

6. The Pure Marvelous

6.a Hoffmann in Contrast with Novalis

Hoffmann's tale, "The Mines at Falun," is in many respects a parody of Novalis' Henry von Ofterdingen. (Hoffmann's tale was published in 1819, and Novalis' in 1801.) Hoffmann's tale is based on a true story which he has embellished with psychological shadows and fairy tale apparitions. Gordon Birrell calls this kind of tale "psychological Märchen": tales which are proscriptive, which focus on "the various temptations and preoccupations that benumb the mind and lead to an enduring state of arrested development." These tales, Birrell writes, make use of the supernatural as a form of emphasis and admonishment.[1] The psychological, proscriptive Märchen

> deal not only with universal problems of human frailty, but, more specifically, with the darker sides of Romanticism itself: its solipsistic cultivation of emotions, its morbid idealism, its aloof and elitist spirituality. This self-critique of Romanticism questions, among other things, the central assumptions of the prescriptive tale. It detects malignant forces in the mind and in nature, forces that make a mockery of the ideal of sovereign self-control and the exuberant attempt to model one's life according to mythic patterns.[2]

In contrast, Novalis' Ofterdingen is idealized, comprised of heightened dialogues and Märchen, which work by analogy,

each tale or encounter an embellishment of the divine "symbol of man's life" (Ofterdingen, p. 71). Birrell calls this kind of tale "allegorical Märchen." He writes that the allegorical Märchen are prescriptive, in that they "prescribe an ideal course of action; they spell out a methodology of intellectual and emotional advancement with the aim of integrating the mind and consolidating it with external nature."[3]

There are many similarities between Hoffmann's story, "The Mines at Falun," and a chapter in Novalis' Henry von Ofterdingen. This chapter in Ofterdingen tells the story of an old miner, from his boyhood to venerable old age.

> I found an old and venerable man who received me with great kindness, and after I had told him my story and attested my great desire to learn his rare, mysterious art, he readily promised to grant my wish. He appeared to take a liking to me and kept me in his house.
>
> Ofterdingen, p. 65

Like Pehrson Dahlsjo, this "old master" has a daughter, "a sturdy lively creature whose face was as pleasantly white and smooth as her temperament" (Ofterdingen, p. 68). And like Ellis, this young miner wins the daughter of his master: "he often told me that if I got to be a reputable miner, he would not refuse to let me have her" (Ofterdingen, p. 69). Miraculously, as the old miner tells us, on the day of the marriage,--"Just as the sun rose over

the earth above, I drove my pick into a rich vein" (Ofterdingen, p. 69). And so, in Novalis, as in Hoffmann, conjugal union, success in the ardent vocation of the miner, and the discovery of a rich mineral vein in the "earth's womb" all merge into one undercurrent. Except that, whereas this merging is terrifying in Hoffmann's tale, it is harmonious in Ofterdingen.

Like Hoffmann, Novalis writes of the temptations to miners of evil spirits: miners are in need of protection "against the wiles and temptations of evil spirits" (Ofterdingen, p. 66). Like Hoffmann, Novalis treats the "Hidden treasure chambers of nature" with awe--in Novalis, we might call this reverence. And like Hoffmann, Novalis writes of animate nature. In Ofterdingen, the old miner remembers:

> "With what veneration I saw for the first time in my life on the sixteenth of March, now forty-five years ago, the king of metals in delicate flakes embedded in the rock. It seemed to me it was held in strong prisons, as it were, and gleamed amiably at the miner who amid much danger and drudgery had broken a way through the mighty walls to bring this king to the light of day so that he might attain to honor in royal crowns and vessels and holy relics, and might rule and direct the world in the form of respected and well-preserved coins adorned with portraits...."
>
> Ofterdingen, p. 67

Note the benign quality of the words associated with power and materialism.

This animism is not merely an indication of a precious style, but is an important part of Novalis' "science of religion." For one thing, nature stands in potent relationship with mankind. Novalis writes elsewhere:

> What is Nature? - An encyclopedic, systematic index or map of our spirit. Why should we be satisfied with merely an inventory of our treasure? - Let us see them for themselves, - and use them and work on them in manifold ways.
>
> The fate which weighs on us is the inertia of our spirit. Through expansion and development of our activities we can transform ourselves into fate.
>
> Encyclopedia IX, 1682

Central to the difference between Novalis and Hoffmann is their use of the will. As it affects their different narratives, the will determines whether characters "evolve consequences" and gain "power" and knowledge, like Novalis' miner, or like Hoffmann's young man become completely "dependent on accident and circumstance," undeveloped, tragic, and finally consumed by the arbitrary and daemonic forces. Novalis' narrative is gregarious and healing. In Hoffman, the perspective is fragmented, characters diminished--the young miner at the end is a small pile of dust and his lovely Ulla a mad old woman whom no one knows or understands. Whereas in Hoffmann's tale, the young miner is recruited for the job because there is a labour shortage and because he is so vulnerable to suggestion, in Ofterdingen destiny, which is the vocation of mining, is

grounded in personal origin, the soul.

In Hoffmann, the mine merges with the female and thereby with death in a terrifying and fatalistic way. But in Novalis male and female are consistently harmonious. In Ofterdingen some kindly merchants tell Henry's mother:

> "Your sex is permitted to adorn social gatherings and may without fear of gossip engage through gracious demeanour in lively rivalry to attract attention. The uncouth soberness and the wild abandon commonly associated with men give way to a mild animation and a gentle, restrained delight, and love in a thousand forms is the guiding spirit at happy gatherings. Excesses and unseemly conduct are far from being invited thereby, and the evil spirits appear to flee the vicinity of charm; and certainly in all Germany there are no girls more blameless and no wives more faithful than those in Suabia...."
>
> Ofterdingen, p. 28

This ardent and restrained relationship exists, too, between miner and mine: "Uninflamed by perilous frenzy, he takes more delight in their peculiar structures and their strange origin and habitat than in their possession which promises so much" (Ofterdingen, p. 69). As the exercise and development of the will frees the individual from determinism and despair, according to Novalis, so too the freedom from possessions enables the miner to work "against a singularly hard and unyielding power" without fear.

In Novalis, the pilgrim's "diligence and attention" yield many secrets of "our mysterious existence"

(Ofterdingen, p. 67). The ardent soul discovers the "activities one is prepared and predestined for from the cradle" (Ofterdingen, p. 67). The old miner acknowledges the peculiarity of his own vocation:

> "It may be that these things would have appeared common, trifling, and even repulsive to anybody else; but to me they appeared as indispensable as air for the lungs or food for the stomach."
>
> Ofterdingen, p. 67

The pursuit of vocation, of destiny, teaches the miner to "uncover the noblest impulses" of his heart (Ofterdingen, p. 71). In concordance with his inner nature, he learns to read the increasingly legible signature of "his heavenly Father," "Whose hand and providence are daily visible to him in unmistakable signs" (Ofterdingen, p. 71).

6.b Novalis

The chiasmus figure is useful to an understanding of Novalis' religious teaching, which is a synthesis of philosophy and poetics. His novel was intended to be the apotheosis of this poetics, which he described this way:

> We must romanticize the world for only so can we recapture its original meaning. To romanticize means nothing other than to intensify a qualitative potential. In so doing the lower self becomes identified with the higher self within us. This because we ourselves are a ladder of qualitative potentials. The means for

> achieving this end is still all but unknown. By imparting a lofty meaning to common things and a spiritual patina to every day occurrences, and the dignity of the unknown to the things we know, we add the lustre of infinity to finite things. In short, we romanticize.[4]

We can see the exchange in this: known becomes "romanticized" by the willful exchange with the unknown. This is a truly mysterious practice. Novalis' prose is harmonious and free of irony.

Novalis' concept of the marvelous is inseparable from the concept of harmony as it is defined above. The marvelous is the unknown, the not-present, and it is also the active facility of representing the unknown. In Ofterdingen, the merchants say of young Henry, "'You also incline towards the marvelous, the element of the poet'" (Ofterdingen, p. 30). Elsewhere, Novalis writes of the "marvelous power of fiction" (Encyclopedia IX, 1714). We see something of the same intellectual understanding of the "condition of mystery" in Freud's essay on the uncanny, but Novalis' speculations are of a very different quality, and develop from a different premise.

> To elevate to a condition of mystery. The unknown is the stimulus of the faculty of recognition. The known no longer stimulates. Absolute unknown equals absolute stimulus.
>
> Encyclopedia IX, 1687

The recognition of the unknown is "independent of natural truth" (Encyclopedia IX, 1675). The recognition is of the higher state, of what he considers to be infinity, life's "original meaning."

> Marvellous power of belief. - All belief is marvellous and productive of marvels. God is, in the instant that I believe him.
>
> Belief is an indirect, active marvellous power...Belief is, on this earth, a perception of activity and sensation in another world - a perceived, transmundane "actus." True belief relates only to things of another world.
>
> Encyclopedia IX, 1713

The marvelous is realized as a religious "qualitative potential." The "unknown" is no longer merely "supernatural" in the sense of being a source of emphasis or surprise. The unknown is the spiritual and the ideal.

In Ofterdingen, the extraordinary prose sequences take young Henry through a series of spiritual landscapes during which Henry's reflections and his ardent conversations culminate in dreams and in prescriptive tales, which serve to epitomize the spiritual theme. These allegorical Märchen are highly sophisticated and allusive. Their purpose in the overall structure (as far as it is apparent in this incomplete novel) is to dissolve linear axes of time and space, thereby moving the story, which is that of Ofterdingen's spiritual quest, toward progressively rarefied references. The purpose of the marvelous, then,

is to provide the "power" behind the transition, to romanticize, to "add the lustre of infinity to finite things."

6.c Diachronic, Synchronic Exochronic

"The First Part: Expectations" begins with the famous dream of the blue flower. Young Henry sets out on his quest--a romantic circular pattern which will find him returned to his homeland, a weary and enlightened pilgrim.

The quest is for the young poet's "fulfillment" as an "artist of the immortal" (Encyclopedia IX, 1707). This necessitates the development of inner senses, of the ideal in synthesis with the real: the exchange is between inner and outer stimulation, between soul and world, and the body is the product and the medium of the stimulation (Encyclopedia IX, 1707). Thus the movement in Ofterdingen is always between the ideal--whether in the shape of Märchen or song or dream--and the real, which is more or less mimetic and diachronic. This is the movement which Novalis felt to be imperative for the "artist of the immortal." In Ofterdingen, the artistic ideal is described by the merchants, in The First Part.

> In days of old, all nature must have been more alive and meaningful than today. Effects which today animals hardly appear to notice anymore and which are felt and enjoyed by man alone moved lifeless objects in those times; hence it was possible for artistic individuals alone to do things and produce effects which appear fabulous and quite incredible today. Thus in the hoary antiquity of the lands of present-day Greece...there are supposed to have been poets who by the strange sounds of marvelous instruments awakened the secret life of the woods and the spirits hidden in trees, aroused the dead seed of plants in deserts and waste places, and called forth blooming gardens; they also tamed ferocious animals, made wild men accustomed to order and morality, aroused in them gentle inclinations and arts of peace, transformed raging floods into mild waters, and even swept the deadest stones into regular dance rhythms.
>
> Ofterdingen, pp. 32-33

This artistic endeavour is to turn multiplicity and randomness into unity and harmony. But the loss of receptivity of nature and of poet-priests does not yield to despair, determinism, irony. The ideal past informs the present, romanticizes the present.

In The First Part, Henry meets the poet Klingsohr and his daughter Mathilda who embody the spirit of poetry and love. This part concludes with the union of Henry and Mathilda, and with Klingsohr's long and complex Märchen. To Mathilda, Henry says,

> "That which draws me so inseparably to you, that which has awakened an eternal

> longing in me, is not born of time. If you could only see what a vision you are to me, what a glory fills your form and radiates to me everywhere, you would fear no old age. Your earthly form is only a shadow of this vision. The powers of earth struggle and gush forth to hold it fast. But nature is still unripe; the vision is an eternal idea, a part of the unknown holy world."
>
> Ofterdingen, p. 118

This perfect union again suggests the reciprocity of ideal and real, or synchronic and diachronic. Klingsohr's tale also emphasizes the eternal, but at the expense of the diachronic; the spatial and temporal organization of Klingsohr's tale is one of consequent disorientation, references drawn and withdrawn alternately. The tale itself is closed, that is, the plot (confusing as it is) is seen to be resolved and all its personages are at rest at its conclusion. But Klingsohr the narrator has disappeared. Gordon Birrell writes this of the conclusion to The First Part:

> The distance between the narrator and the narrated events has vanished, and with it the sense of these events as past, even with respect to a fictional narrator.... What has happened here is a loss of the narrative frame that Englightenment poetics would have favoured and demanded. The concrete viewpoint, the carefully controlled and emphatically human perspective of the eighteenth century, gradually disappears in the course of "Eros und Fabel," until the reader is finally left suspended in a state of timeless abstraction, face to face, as it were, with the absolute.[5]

Because the Märchen opens with this narrative framework, teller and tale, the narrator's disappearance during the telling means that the references are abdicated, opened outward once again.

Between the first and second parts is Mathilda's death, an event which occurs elliptically; Mathilda's death is never (at least in the text as we have it) depicted, except as prophecy, with the resultant changes in Henry's spiritual health. The Second Part opens with a lyric, a form that is in its own way as "timeless" and "absolute" as the Märchen. The poem begins with the evocation of a state of bliss, the physical and spiritual union of Henry and Mathilda. Then follow these lines:

> And so the great heart of the world
> Is stirred, and endless flowers unfurled.
> All things must into all others flow,
> Each through the other thrive and grow.
> And each in all others represented
>
> The while with all of them it mingles
> And avidly drops into their deeps,
> Refreshing thus its nature, singles
> A thousand thoughts out, new invented.
> World turns to dream and dream to world,
> Belief is into being hurled
> Which yet is seen but from afar.
>
> Ofterdingen, pp. 152-153

There are images of exchange and transformation throughout Ofterdingen, but in these lines we see it in the grammatical form: "World turns to dream and dream to world." This chiasmus occurs, as in Pearl, during a crisis

of grief, though the changes in form between Märchen, lyric and prose narration, disrupt the temporal sequence.

The poem is followed by a return to the narration of the pilgrim's progress. When we meet him he is mourning Mathilda:

> Ghastly terror and then the dry chill of apathetic despair drove him to seek the wild horrors of the mountains. The laborious climb calmed the destructive play of the forces within him. He was faint but quiet. As he sat on a stone and gazed back, he did not yet perceive what had gradually been heaping up around him. He felt as if he were dreaming or had dreamed. A glory stretching beyond the range of sight appeared to open before him. Soon his tears flowed as he suddenly broke down inside; he wanted to weep himself into the far-away so that no single trace of his existence might remain. While sobbing vehemently he seemed gradually to recover. The clear gentle air permeated him; his senses again become aware of the world, and old thoughts began to speak comfortingly.
>
> Ofterdingen, pp. 153-154

We can see that there is this sequence once again in this marvelous tale: the consummate joy in love, broken by the death of the beloved which yields to apathy, despair, and chaos--until, through self-immolation, the impasse is broken and there follows a miracle, a vision which frees the pilgrim's spirit, leaves him comforted, refreshed, joyful.

Henry weeps, and then chastened, he prays for "a sign." So begins the vision, the miraculous appearance of

Mathilda who waves and speaks to him from "a wondrous, distant little glory." The vision is brief, but broadened by spatial detail, "vessels, pillars, rugs, decoration..." (Ofterdingen, p. 155). "The wild pangs of loneliness, the bitter pain of an unutterable loss, the dark and devastating emptiness, the earthly powerlessness--these had fled, and the pilgrim saw himself again in a full and meaningful world" (p. 156). The rest of the novel, all that we have of it, is comprised of a conversation between Henry and the venerable old man, who resembles the old miner--a figure in whom is united many other father-teacher figures of the novel.

The composition of the novel was interrupted by Novalis' death, leaving us with no reliable idea of his intentions and his overall structure. But Eric Blackall conjectures the following scheme:

> Part One is concerned with the quest and is entitled "Die Erwartung"--expectation, or anticipation. The second part bears the title "Die Erfüllung"--fulfillment--and presents what has been arrived at as a result of the quest, namely the translation of individual into absolute, finite into infinite, dissolving of time and space, fusing of inner and outer worlds--that poeticization of the world which was to overcome the dichotomousness of finitude and reveal true (that is to say, absolute) relations and connections. The first part of the novel moves in time and space and is therefore diachronic, the second part is synchronic, the third part would have been exochronic.[6]

The "synchronic" second part consists of the marvelous dialogue with the wise old man. Henry and Sylvester each speak at length on some matter of spiritual significance, and their heartfelt ruminations are beautifully balanced even in length and in tone. It is an ideal dialogue, one of affirmation and discovery.

In the course of this conversation, Henry once again considers the relationship between destiny and the soul.

> "Now I often feel to what extent my native land gave my earliest thoughts imperishable hues and strangely foreshadowed my own soul,--a foreshadowing which I apprehend the better, the more profoundly I realize that fate and the soul are two names for one concept."
>
> Ofterdingen, p. 162

This will have a radical effect upon the narrative: it will reduce the effects of suspense while it emphasizes the usefulness of foreshadowing, of prophecy. Once again, the effect of the supernatural is the diminishment of suspense and the enhancement of moral acuity.

The function of prophecy in Ofterdingen is the same as that which Northrop Frye calls typology in his analysis of the narrative structure of the Bible. Frye observes that the two Testaments "form a double mirror, each reflecting the other but neither the world outside."[7] The Gospel story is true because it confirms the prophesies of the Old

Testament, and the Old Testament prophecies are true because they are confirmed by the Gospel story. The New Testament is the "antitype" of which the Old Testament is the "type."

> Everything that happens in the Old Testament is a "type" or adumbration of something that happens in the New Testament, and the whole subject is therefore called typology....What happens in the new Testament constitutes an "antitype," a realized form of something foreshadowed in the Old Testament.[8]

The type, according to Frye, exists in the past and the antitype in the present, or the type exists in the present and the antitype in the future.[9] The antitype is a revelation of the real meaning of the type.[10] Frye also writes, "Typology points to future events that are often thought of as transcending time, so that they contain a vertical lift as well as a horizontal move forward."[11]

In Ofterdingen we see this "vertical lift" at the end of the second part, at what we have been calling the junction in the chiasmus figure, which in turn resembles the metanoia. The effect of metanoia and revelation is the transcendence of time, and ultimately, the end of time. Eric Blackall calls this "exochronic." Blackall's scheme as it is described above (diachronic first part, synchronic second part, and exochronic third part) is analogous with

the Bible's overall structure as it has been defined by Frye: the Old Testament is a history and is therefore diachronic; the New Testament is the revelation of the meaning of that history; and the third part is the Book of Revelation, "the vision of the total meaning of the Scripture."[12] The narrative structure of Ofterdingen is the revelation of the total meaning of Henry's existence, which becomes increasingly profound, "in the Spirit" (Revelation 1:10).

7. A Deconstruction of the Marvelous

In Timothy Findley's Not Wanted on the Voyage, we see an inversion and a deconstruction of the marvelous. This is the marvelous in an ironic context. When God makes himself known, it is the fact of His reality that destroys the pure marvelous. Voyage makes real divine intervention; but this reification of the divine pulls the eternal downward, to the mundane and the temporal. It is a timely novel, written perhaps in response to contemporary fundamentalist Christian morality. Yet it is also anti-temporal; the diachronic and synchronic axes are in tension, in unresolved conflict.

Findley describes his function as a writer as "prophet." He says, "all art is about anything but the temporal. It's a preservation of the future." In a 1973 interview with Graeme Gibson, Findley said,

> I mean that's the awful part of being what we [artists] are, is the weight of the vision of what is beyond all those doors that keep opening, and panic...the terrible panic that they're taking, and Jesus, don't ever tell me that "they" don't exist--they are taking our lives and our world away from us, by building roads and killing animals and saying no to life. And that's my panic. I just become a total maniac in the car on the way into the city, for instance.[1]

We can see several antithetical tensions that are relevant

to an understanding of Voyage in the context of a discussion of the marvelous. Findley displays a conservative fear of change, a fear of technology and urbanization. In Voyage, this fear is manifested as a tension between sensuality and order. Yaweh "solves" the problem of evil by destroying the world, "saying no to life." Yaweh's Edict is, therefore, analogous with the technological "order" which frightens Findley so much. We can also see Voyage as a criticism of the hierarchical organization of theistic religion. By making Yaweh anti-life, Findley is criticizing both secularism and the theology which works on the assumption of a privileged access to revealed truth.

Findley's criticism of theology gathers force gradually in the novel. At first, it is marvelous that Yaweh sends his pink and ruby dove with a message to earth. It is a confirmation of His presence. And this being a marvelous tale, there is no confusion at all about His actuality. He is real, confirmed and resonant with tradition. And the dove is female and she dies valiantly; that is wonderful, too. But Shem the Ox, and apish Japeth, and Emma and Hannah and Mrs. Noyes and Noah, all the characters are mimetically represented, as a family, the dynamics of which occupy the first pages. The disquieting message from God is remarkable, but not because such a

marvelous event is impossible. The supernatural is important, not implausible. In fact, the marvelous is reversed--what is marvelous is that God is so real.

Voyage is a critical novel, and an inversion of the ideal text of the marvelous. It is religious insofar as it criticizes formal fundamental religion. Findley is a social critic fascinated with perfection and evil which, he says, add up to fascism.[2] Voyage is an inversion of religious allegory, of Scripture. In the context of the pure marvelous, we have quoted Novalis' observation that "in Holy Writ you have the great example of how simple words and stories can reveal the universe" (Ofterdingen, p. 168). This revelation is what Angus Fletcher calls "the oldest idea about allegory," "that it is a human reconstitution of divinely inspired messages, a revealed transcendental language which tries to preserve the remoteness of a properly veiled godhead."[3] Findley's novel is a parody of revelation, a reconstitution of paratactic glimpses of a lost tradition.

Biblical myth and documentary are at odds in the very first sentence. Following the verse from Genesis: "And Noah went in and his sons, and his wife, and his sons' wives with him into the ark, because of the waters of the flood...", Findley writes, "Everyone knows it wasn't like

that" (Voyage, p. 3). There are bits of medieval alchemy, nineteenth century anthems, eighteenth century hymns (sung by sheep). When the novel and the Scriptures coincide, there are discrepancies, translations, explanations, expositions of scriptural myth. Emma's countless brothers, for example, are tall blond woodsmen, her father a "tall, sane, loving man"--the only such species in the novel--later described this way:

> The blond, dusty giant was holding his daughter--small and dark as her mother--just as he must have held her as a child, high against his shoulder while she clung to him and wept.
>
> Voyage, p. 118

Such a scene is an oasis in Voyage; it is tender and natural (and the style is not as halting, not as paratactic in this passage). And there is an echo of something else:

> That the sons of God saw the daughters of men that they were fair; and they took them wives of all which they chose.
>
> There were giants in the earth in those days; and also after that, when the sons of God came in unto the daughters of men, and they bare children to them, the same became mighty men which were of old, men of renown.
>
> Genesis 6:2 and 4

Genesis chapter 6, is relevant in its entirety because Findley follows God's instructions: "Make thee an ark of gopher wood...." Voyage is a modern gloss. By taking the Scriptures literally, Findley reduces the analogical possibilities of the scriptural language.

This is the outline of a great story: tyranny, apocalypse; it is a sublime story. But Findley makes it picturesque; he reduces the magnitude of events by making Noah an ironic figure. Compared with the breadth and mystery of Genesis, Voyage is brimming with detail.

> Gopher wood was the chosen medium, a strong, light-textured wood with some of the qualities of cork. Beams and planks were hewn from gigantic trees whose bark was a bilious green and whose flesh was yellow. None of these trees was to be found except at the greatest distance--over the river and into the forest. Crews of tall, blond men who hardly ever spoke were hired from the fringes of the forest--a place that seemed almost exclusively to be peopled with blond giants and dwarfish foreigners whose language was unintelligible.
>
> Voyage, pp. 115-116[4]

It is not that Findley indulges in really miniature stylistics. Voyage is picturesque only in comparison with its source.

It is interesting that the picturesque emphasizes "textural surface"--the brush strokes, the words themselves: the emphasis is on style, and signifiers that are at odds with their signifieds. Angus Fletcher writes that,

> the picturesque landscape plays with surrealistic deformities in nature...the "pleasing deformity of a clump." Such landscaping plays with the idea of textural surface itself, and when painters imitate landscape, their art becomes nothing but

> surface, seeking to agitate the senses of the beholder.[5]

Fletcher writes that "in consequence of the picturesque's reduction of sublime grandeur to minute textural intricacy, the more approachable, more charming, more comfortable effect of picturesque scenes."[6] The reductive quality of the picturesque is ironic. And, as we shall see, when Findley records atrocity in a picturesque manner, the event is slightly more palatable. And it makes for an easier read: the reader will always prefer Lucy who is funny, to Michael Archeangelis who isn't.

Findley's irreverent attitude toward the Scripture affects the possibilities of a figural or typological interpretation. The overall effect, the process of the narrative, is the narrowing of metaphorical and analogical meaning. This is the historical process by which a God-informed cosmology is replaced by "scientific" nature. Northrop Frye identifies this process in three phases of language: the metaphorical, the metonymic, and the descriptive or scientific.

> In the first, or metaphorical, phase of language, the unifying element of verbal expression is the "god," or personal nature-spirit. In the second phase the conception of a transcendent "god" moves into the center of the order of words. In the third phase the criterion of reality is the source of sense experience in the order of nature, where "God" is not to be found, and where "gods" are no longer believed in.

> Hence for the third phase of language the word "god" becomes linguistically unfunctional, except when confined to special areas outside its jurisdiction.[7]

Voyage is the story of these three phases. And it concludes with the emphasis on language, on the "linguistically unfunctional" God.

The novel ends on the sea, the natural zero point. In Voyage it is Yaweh who desires this zero point: "everything equal--valleys and mountains drowned in the same foraging deep--the great, jade bottle of these waters, under which Noah had placed the penny of the world and turned Yaweh's mind with the wonder of its 'miraculous' disappearance" (Voyage, 342). In desiring His own death and the death of the world, He leaves that void in which language comes to play. The Ark in His absence can refer only to itself. A perplexity.

The marvelous is concerned with the relationship between ordinary reality and that ideal world which is informed by a numinous presence, particularly as this presence is represented in Biblical iconography. Erich Auerbach tells us that the increasing representation of contemporary life drawn into the liturgical drama did eventually lead to farce (and the eventual conflict with the Reformation).[8] One can see such a development in Voyage, in the vengeance with which Findley portrays the decrepit Yaweh.

> His beard flowed all the way to his waist and though it was white, there were yellow streaks and bits of food and knotted tats. His eyes were narrowed against the light and their rims were pink and watery--sore looking, and tender.
>
> Voyage, p. 66

The Eternal King on tour. This is a kind of revenge on anthropomorphic iconographic religion, and on a fundamentalist reading of the Bible. If God's Word is to be taken literally, then so must His mouth. The reification of the ideal leads to a confusion of pronouns, the consciousness of stylistics. Yaweh speaks:

> "Make in your minds the images of four men--sages all and the wisest of the wise. Let Us even give them names: for names are everything in the creation of a legend.... Let us stand them together at the gate to the Orchard--the Sacred Orchard of Wisdom--and witness Rabbi Akiva, Simeon Ben Zoma, Simeon Ben Azai and Elisha Ben Abuya--four great sages, it so happens, who were once known to Me...."
> (He said "Me": Mrs. Noyes almost said aloud. He said "Me"...)
>
> Voyage, p. 99

The process is one of disintegration: Yaweh as sick character in a realistic novel; Yaweh as dead character in an ironic allegory. This process is expressed by the increasing textuality, a consuming preoccupation with "a radically linguistic existence."[9] Yaweh is mortal, victim of the laws of biology and the laws of logic:

> "He's dying," said Michael.
> "He can't die," she said, almost whispering.
> "Why not?"

> "He isn't able to die...."
> "I thought that too. But He is God. And if God wants to die..."
> "Then God is able."
> "Yes."
> There was near silence then.
>
> Voyage, p. 108

Noah's life as an allegorical figure is undercut by irony; but prophecy, contagious magic, pandeterminism, and a loving sense of wonder occasionally fill the place emptied by this irony.

> Mrs. Noyes loved to sit and watch the sun, resplendent in its orange trance above the hills and the mists all rising up together--each from its separate valley--melding into one thick-scented bank above the heat. All the sounds of the birds flying up for one last meal of insects hanging over the yard; the howling of the lemurs in the treetops, calling to their kindred deep in the other valleys far beyond the river; bee noise and cattle lowing--these were the hymns that Mrs. Noyes loved in the evening light. And the songs, way down by the road, of the itinerant work gangs--peasants by their campfires, singing of their distant homes...Oh, it was grand in the evening, she thought--truly a kind of heaven.
>
> Voyage, p. 18

This interlude is framed on one side by Mrs. Noyes' gin (the serenity of her heavenly vision is "afloat"), and on the other side by the "dreaded altar bell." There is symbolic resonance in this passage; and in this context, "hymns" and "heaven" are rejuvenated. This kind of revery is peculiar to Mrs. Noyes. It might be said that this

passage represents a form of "mimetic allegory," as John Dominic Crossan defines it in Cliffs of Fall:

> In mimetic allegory one is enjoying layers of divinely caused structural order mirroring the divine mind or will. One is viewing with great pleasure, as Rosemond Tuve says, the "nature of the world" placed there by God to be discovered by ourselves.[9]

The mimetic allegory has been eviscerated, historically, first by Noah's altar bell--his iconographic monotheistic authority--and by the renewed irony that must challenge that authority.

We can follow Crossan's text here, because he moves from his definition of mimetic allegory to a definition of ludic allegory, which is appropriate to Voyage.

> But in ludic allegory one is enjoying the playful human imagination creating isomorphic plot as an act of supreme play. It is, reversing Tuve's correct analysis of ancient allegory, precisely "the drama-in-men's-minds" that one is invited to applaud....Ludic allegory is plot rendered radiantly self-conscious of its creative isomorphism across all the levels of world and reality. And when such an allegory reaches the exquisite apex of self-manifestation, I shall term the story that results a metaparable.[10]

The distinction between mimetic and ludic allegory reveals something more about Findley's insistent textuality. We are offered a resolution of the dichotomy between identity and difference, as it has been discussed in this paper. The impossibility of a recurrence of an aesthetic of

identity, in this context a "mimetic allegory," is overcome by the ludic allegory which comprehends the deconstruction of the vertical relationship with the Word.

Consider as an example the sacrifice of the Unicorn to facilitate the consummation of Japeth's marriage. The Unicorn's sacrifice is anti-paradigmatic and transgressive, chaotic and irreducible: everything that signifies the irretrievable loss of what we have been calling the aesthetic of identity. Noah defends himself with a re-write:

> Noah turned his mind to ritual.
> This holy dust...(Very good! Holy dust was good)...
> This holy dust will be mixed with mead (holy mead) and with the blood from Emma's wound (holy wound?) and it will be drunk by the two young people in remembrance of the Holy Beast whose horn facilitates the consummation of their marriage. And whose Holy life has been sacrificed so that...In order that...
> Noah faltered.
> In order that...apes...
> Noah looked behind him. Was someone watching him? Was someone there?
> No.
> Whose life had--whose Holy life had been sacrificed to the greater understanding of...apes...
> STOP THAT!
> All the icons--many with the face of Yaweh--were watching him.
>
> Voyage, p. 272

He used the horn "in aid of Emma's mutilation" out of a purely erotic impulse, a biological and forgetful impulse

which runs counter to the careful choosing of action and word that is characteristic of reflective ritualistic thought, counter to tradition, counter to allegory and to romance. If "romance must seal the hero's mission by some form of revelation"[11] Noah suddenly finds himself in a different story, an interrupted romance, a family comedy concerned with fathers and sons. Yaweh withdraws himself from the cosmos, taking with Him revelation. And the play that must continue is ironic.

The family dynamics involve the sublime battle for freedom from tyranny. Noah's arrogant imbecility becomes pronounced in the middle of the voyage, reaching its apex in the incident with the pirates and whales. Noah and his farcical knight Japeth are here under the delusion that they are characters in Famous Battles of the Seven Seas.

> "Madam--" he called down through the smoke of his beard--he raised his arm and the black umbrella at heaven--"These are the creatures of Hell! Pirates from the pit! Spewed from Satan's mouth! Do your duty, woman. Kill them!"
>
> Mrs. Noyes turned away. Sick.
>
> A great, grey pearly shape--all gleaming and straining against the air--leapt up before Mrs. Noyes--and fell at her feet.
>
> Rolling on its back like a cat at play, it raised its head and looked at her with eyes she would never forget.
>
> The whole visage was a message of joy and of greeting.
>
> Voyage, pp. 236-237

Correspondence between Noah's ark and contemporary life is

emphasized quizzically by the whales. The whales alert us to a fairly recent manifestation of the religious impulse: the desire to reinvest the earth with sacred qualities--Rachel Carsons' "Mother Sea." In Voyage, the whales are like Dylan in a "folk Mass"; they alert the audience to the possibilities of contemporary application.

Noah allies himself with the formulas of romance. But Mrs. Noyes, Ham, and Emma are associated with naturalism. In the first pages of the novel Findley writes:

> Mrs. Noyes went running-headlong down the darkening halls--her skirts and aprons yanked above her thighs--running with the blank-eyed terror of someone who cannot find her children while she hears their cries for help....She paused only a second--long enough to throw up her arms against the heat and to wrap an apron around her head because the air was full of sparks the size of birds and her hair was dry as tinder-grass....
>
> Voyage, p. 4

The compassion and pragmatism of domesticity are in battle against Noah's ritual and tradition. On Mrs. Noyes' side is nature, but all of natural life is destroyed by Yaweh's Edict--birds and grass burned and drowned in the losing battle against magic and religion. Voyage transgresses the formulas of romance and of the marvelous.

The sequence of events surrounding Emma's and the Unicorn's mutilation and murder is powerful for a number of reasons. For one thing, the animals in Voyage are vested

with virtues such as courage, altruism, and wisdom. The Unicorn and his "Lady" (a courtly honorific) are dog-sized flower-eaters, ultra-vegetarians, shy and intellectual, aristocratic. They offer their company briefly to those who earn it. In addition, unicorns are associated with beauty and magic. Crow, Mottyl, the lemurs, Bip and Ringer, the elephant, grouchy Rhino, depressed Hippo--these animals displace the human tragedy of the Flood. Findley focuses on the animals in the wood, thereby avoiding description of slowly drowning humanity.

> The immense congregation had gone beyond panic. It had returned through stupor to a bleak kind of reason that was now approaching shock. Its members had waited out all the days of rain and all the days of runnings, all the days of hunger and all the days of endless climbing as each plateau was washed away beneath them. For as long as it was possible, they had moved in and out of one another's presence, avoiding with whatever grace they could summon those confrontations that were hardest to bear: the panther turning away from the antelope and the vixen from the hare....
>
> Voyage, p. 191

Findley's use of animals corresponds with what Angus Fletcher calls a "double plot." Describing the "imitative magic of allegory," Fletcher writes that "Animal fables are built on this kind of parallel...they depend on some idea of the Great Chain of Being, which allows a cross relation between different creatures that are at equal

levels of dignity, differing only in that they belong to different species." In particular, the Unicorn is not so much a symbol of a "cosmic correspondence" between animal and human worlds (the whales serve that purpose) as a representation of the continuity between human and magical worlds. Fletcher writes,

> The Great Chain disposes objects that not only have fixed places but furthermore elicit wonder and admiration. Aristotle points out that to achieve a marvelous, magical effect in a mimetic drama you must introduce ornamental language. The implication would be that the language of cosmic correspondence is an inherently magical language.[12]

Voyage does occasionally require the reader's generosity, or suspension of mature irony: "whole storms of chattering mice had congregated in a mass of callings to lost children and cries of 'families--stay together!'" (Voyage, p. 190). But the Unicorn is a more sublime creature, and his demise, like that of the faeries, is an extinction of magic.

Marvelous narratives do seem to have the distinction of employing talking animals, a tendency which infuriates Rosemary Jackson. She is writing here of romances of "integration" which "provide a promise of redemption on cosmic and personal levels." "These miraculous unities are myths of psychic order which help to contain critiques of disorder."

> From Walter de la Mare, Beatrix Potter, A. A. Milne, to Richard Adams and J. R. R. Tolkien, a tradition of liberal humanism spreads outwards covering with moral, social, and linguistic orthodoxies a world of bears, foxes, wolves, rabbits, ducks, hens and hobbits. George Orwell's Animal Farm usefully translates animal into man for purposes of political allegory, but these romantic fables are more sentimental and nostalgic. They reinforce a blind faith in 'eternal' moral values, really those of an outworn liberal humanism.[13]

Findley does occasionally drift into this conservative function. But we might say that Voyage records not so much the conserving of liberal humanism as the process of its outwearing.

These things run parallel: in Genesis, the Flood is followed by Babel, "because the Lord did there confound the language of all the earth..." (Genesis 11:9). In Voyage, the anthropomorphism of Yaweh logically leads to His demise and the end of the Word; as Yaweh withdraws from the cosmos, Moses speaks his own covenant as if it were received from God. And the animals no longer speak to humans, subtle revenge for savagery and for iconic monotheism.[14] The anthropomorphism of the divine ends with its mortality and the silly onomatopoeia that must pass for animal communication.

"Cosmic correspondence" in regard to the Unicorn has another allegorical function, Christian and Jungian. The following is a translation of a German verse, 1569,

included in Jung's chapter, "The Paradigm of the Unicorn."

> This is the Unicorn you see/
> He is not found in our country.
> Arlunnus says these animals
> Lust greatly after pretty girls.
> This way to catch him is the best/
> A youth in women's clothes is dressed
> And then with mincing steps he flaunts
> About the Unicorn's bright haunts.
> For when this creature spies a maid
> Straight in her lap he lays his head.
> The huntsman/doffing his disguise/
> Saws off the horn and wins the prize.[15]

Jung writes that the unicorn is a symbol, along with the lion and the white dove, of Mercurius (the unconscious, the paradoxical prima materia). The image of the unicorn lying bleeding in the lap of the virgin is an allusion to the Piéta and "a frequent theme in medieval pictures."[16] Jung writes that "The language of the Church borrows its unicorn allegories from the Psalms, where the unicorn stands in the first place for the might of the Lord," (Psalm 29:6) and for "the vitality of man," (Psalm 92:10), and also for the "power of evil" (Psalm 22:21). According to ecclesiastical tradition, the unicorn is Christ, "tamed and pacified by the most kindly Mary": "He, who lay down in the womb of the Virgin, has been caught by the hunters: that is to say, he was found in human shape by those who loved him."[17]

This is an image of the divine that barely contains the power of the unknown. The unicorn in this medieval

context is an icon that resists its own iconography, its taming and its pacification. It is an icon that suggests its opposite. Crossan writes about this "aniconic monotheism."

> iconic monotheism would surely be the most monstrous act ever produced by the human imagination....But aniconic monotheism is Israel's challenge to itself and to the world and this opens the human imagination as possibly nothing else could. Such a monotheism can only generate single paradoxical images, or double contradictory images, or multiple and polyvalent images of its God.[18]

But the difference, in Findley's novel, is the small Unicorn, most reluctant to lay his head in the lap of Emma, his amber horn sawed off by the witless Japeth. One explanation for this deconstruction of the allegory might be discovered in Findley's 1973 interview where he says,

> I started out with the wrong concept. I started out with the concept of gentle Jesus, meek and mild. But that is not what we are obliged to adhere to. Gentle Jesus, meek and mild, in fact went into the temple and destroyed everything in sight. That is what we [artists, again] are about, and that is selfish. It is self-centered in the sense that it is our vision of the temple as a clean place that makes us clear it out. Which is what Jesus did....[19]

From this we might venture that the meek and mild Unicorn is a criticism of an effete mythology, one which, as Findley says in the same interview, "is involved in the

impossibility of perfection. We're taught to look up--to be humbled by impossibility."[20]

Findley is critical of the legalisms of organized religion, critical of the authority of "revealed" truth. In Voyage, he attacks this authority on the basis so appropriate for a contemporary novelist, on the basis of language. Yaweh is dead, and has been replaced by his Icons and by Noah's talent for speaking "the Covenant." Anarchy is the substitute for freedom; it is the rejection of symbolic systems, the shrewd "subject" acknowledging that the rainbow is as "pretty as a paper whale" (Voyage, p. 351). Mrs. Noyes says, "No!", and she prays:

> But not to the absent God. Never, never again to the absent God, but to the absent clouds, she prayed. And to the empty sky. She prayed for rain.
>
> Voyage, p. 352

8. Summary

While the marvelous might include works that are not Christian, the narrative structure of the pure marvelous is premised on a theistic cosmology. The pure marvelous is transcendent; the "story" is the pilgrim's spiritual crisis which yields to a vision--divine, scriptural, paradisal. Whereas the supernatural is a problem of perception in the fantastic, and the supernatural is explained in the uncanny, in the marvelous the supernatural is a part of reality. In the pure marvelous the revelation of numinous reality confirms the value of the pilgrim's quest and leads him to a "true" understanding of existence.

The marvelous differs from other non-representational literature in the nature of its rejection of mundane reality. We see this most clearly with Novalis, who seeks to recreate an ideal world which is willfully, creatively, attainable through the imagination. Assuming that Novalis would have realised his ideal novel, the "exochronic" reification might have depicted the following:

> "With what an assurance a poet can follow the promptings of his inspiration, or, if he is also possessed of a higher supermundane sense, follow higher beings and surrender to his calling with childlike humility. From his lips also comes the higher voice of the universe, calling with enchanting sayings into more cheerful, more familiar worlds. As virtue is to religion

> so inspiration is to the doctrine of fable; and if the accounts of revelation are contained in sacred writings, so in fable's teachings the life of a higher world is variously presented in poetic works originating in a wondrous manner. Fable and history go most intimately together on the most involved paths and in the strangest disguises, and the Bible and the precepts of fable are constellations with one and the same orbit.
>
> Ofterdingen, p. 167

Novalis' vision, what Frye calls the "vision of the apocalypse,"[1] inaugurates the poet-pilgrim's comprehension of "a marvelous, native, infinitely varied, and wholly satisfying world" (Ofterdingen, p. 168). The marvelous world is informed by God, "a perceptible deifying presence of the most personal being, or of its will, its love, within our deepest selves" (Ofterdingen, p. 168).

Novalis worked out of a romantic sensibility which envisions Christianity as an aesthetic of the "master," the poet (Ofterdingen, p. 166). While he feels that his fables are in the same "orbit" as the Bible, his novel represents the "joy of creation," rather than scriptural gloss. The language is original and there is no evidence of scriptural iconography.

C. S. Lewis is more classical than romantic. Whereas Novalis concentrates on the variety of nature and creation,

Lewis organizes the cosmology in That Hideous Strength according to the paternalistic premise of the Old Testament wherein the Father is God. Divine intervention is greeted with homiletic astonishment by Lewis' "good souls," quite different from Novalis' heightened dialogue between spiritual sages.

Texts that work in tension with the "higher voice of the universe"--texts such as those of E. T. A. Hoffmann and Timothy Findley--help to define the pure marvelous in a negative sense. Hoffmann illustrates the breakdown of the individual's relationship with the "dark psychic power." In terms of the chiasmus narrative structure, the character or subject recognizes the presence of a will other than his own which determines his life, but he sees himself as a plaything of inimical forces.

Timothy Findley writes a documentary of the pure marvelous. Not Wanted on the Voyage is a critique and a deconstruction of the Biblical myth. Whereas Hoffmann depicts the breakdown of the "communion" of subject and object or "Other," in Voyage this is the breakdown of signifier and signified. The emphasis is on the language of the sacred.

NOTES

1. Introduction

[1]Tzvetan Todorov, The Fantastic: A Structural Approach to a Literary Genre, trans. Richard Howard (Cleveland, Ohio: the Press of Case Western Reserve University, 1973), p. 25.

[2]Ibid., p. 51.

[3]Ibid., pp. 54-57.

[4]Ibid., p. 57.

[5]Novalis, Henry von Ofterdingen, trans. Palmer Hilty (New York: Frederick Ungar Publishing Co., 1982). All references to the text are from this source.

[6]Todorov, p. 41 and p. 48.

[7]Ibid., p. 54.

[8]Ibid., p. 32.

[9]Northrop Frye, The Great Code: The Bible and Literature (New York: Harcourt Brace Jovanovich, 1982), p. xi.

[10]Novalis, The Encyclopedia IX, trans. Karl Siegler (Coquitlam, British Columbia: Archai Publications, 1973). All references to the text are from this source.

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[12]Ibid., p. 136.

[13]Ibid., p. 105.

[14]Octavio Paz, Children of the Mire: Modern Poetry from Romanticism to the Avant-Garde, trans. Rachel Phillips (Cambridge, Massachusetts: Cambridge University Press, 1974).

[15]Rosemary Jackson, Fantasy: The Literature of Subversion (New York: Methuen, 1981), p. 155.

2. Philoctetes

[1]Sophocles Philoctetes, trans. Robert Torrance (Boston: Houghton Mifflin Co., 1966). All references to the text are from this source.

[2]Paul Goodman, The Structure of Literature (Chicago: University of Chicago Press, 1962), p. 50.

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[4]Maurice Merleau-Ponty, The Visible and the Invisible, trans. Alphonso Lingis, ed. Claude Lefort (Evanston: Northwestern University Press, 1968), p. 138.

3. Pearl

[1]Pearl, ed., Charles G. Osgood (Boston: D. C. Heath, 1906, 1972). All references to the text are from this source.

[2]Patrick S. Diehl, The Medieval Religious Lyric: An Ars Poetica (Berkley: University of California Press, 1985), pp. 13-14.

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4. The Conservative Marvelous

[1]Jackson, p. 153.

[2]Ibid., p. 33.

[3]Clara Reeve, The Old English Baron: A Gothic Story (London: Oxford University Press, 1967). All references to the text are from this source.

[4]C. S. Lewis, That Hideous Strength: A Modern Fairy-tale for Grown-ups (London: The Bodley Head, 1949, 1968). All references to the text are from this source.

[5]Todorov, p. 25.

[6]C. S. Lewis, Of This and Other Worlds (London: William Collins and Sons, 1982), p. 47.

[7]Ibid., p. 47.

[8]Ibid., p. 51.

[9]Ibid., p. 184.

5. The Psychological Marvelous

[1]Todorov, p. 48.

[2]Ibid., p. 51.

[3]Jackson, p. 56.

[4]E. T. A. Hoffmann, "The Sandman," Tales of Hoffmann (Middlesex, England: Penguin Books Ltd., 1982), p. 91. All other references to Hoffmann's short stories are from this source.

[5]Sigmund Freud, On Creativity and the Unconscious: Papers on the Psychology of Art, Literature, Love, Religion, trans. under the supervision of Joan Riviere (New York: Harper Row, 1958), p. 135-136.

[6]Ibid., p. 138n.

[7]Todorov, p. 116.

[8]Jackson, p. 50.

[9]Todorov, p. 110.

[10]Jackson, p. 150.

[11]Todorov, p. 110.

[12]Freud, p. 147.

[13]Diehl, p. 11.

[14]Angus Fletcher, Allegory: The Theory of a Symbolic Mode (Ithaca, New York: Cornell University Press, 1964), p. 289.

[15]Ibid., p. 107

6. The Pure Marvelous

[1]Gordon Birrell, The Boundless Present: Space and Time in the Literary Fairy Tales of Novalis and Tieck (Chapel Hill: The University of North Carolina Press, 1979), pp. 137-138.

[2]Ibid., p. 138.

[3]Ibid., p. 139.

[4]Novalis, trans. Powell Spring, pp. 41-42.

[5]Birrell, pp. 88-89.

[6]Eric Blackall, The Novels of the German Romantics (London: Cornell University Press, 1983), p. 23.

[7]Frye, p. 78.

[8]Ibid., p. 79.

[9]Ibid., p. 80.

[10]Ibid., p. 81.

[11]Ibid., p. 82.

[12]Ibid., p. 136.

7. A Deconstruction of the Marvelous

[1]Interview with Graeme Gibson, Eleven Canadian Novelists (Toronto: Anansi, 1973), pp. 131-132.

[2]Ibid., p. 134

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[4]Timothy Findley, Not Wanted on the Voyage (Markham, Ontario: Penguin Books Canada, 1984; Penguin Books, 1985). All references to the text will be taken from this source.

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[6]Ibid., p. 258.

[7]Frye, p. 15.

[8]Erich Auerbach, Mimesis: The Representation of Reality in Western Literature, trans. William Tresk (Garden City, New York: Doubleday Anchor Books, 1946, 1957), pp. 138-139.

[9]John Dominic Crossan, Cliffs of Fall: Paradox and Polyvalence in the Parables of Jesus (New York: The Seabury Press, 1980), pp. 98-99.

[10]Ibid., pp. 99-100.

[11]Fredric Jameson, "Magical Narratives: Romance as Genre," New Literary History 7 (1975), p. 153.

[12]Fletcher, pp. 192-193.

[13]Jackson, pp. 154-155.

[14]Crossan, p. 58.

[15]C. G. Jung, Psychology and Alchemy (Princeton: Princeton University Press, 1953, 1977), p. 435.

[16]Jung, p. 438.

[17]Medieval text in Jung, p. 444.

[18]Crossan, p. 58.

[19]Interview with Gibson, p. 131.

[20]Ibid., p. 141.

8. Summary

[1]Frye, p. 136.

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