A CONFLICT
BETWEEN
MASK AND SHADOW
A STUDY
OF
ROBERTSON DAVIES' FIFTH BUSINESS

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ABSTRACT

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Robertson Davies' Fifth Business-- A Conflict Between Mask and Shadow

Fifth Business, a novel where the theme of the dichotomy inherent in human nature is so self-evident, appears well suited for a psychological interpretation. In the first degree I will be concerned with Dunstable Ramsay, the fictitious author and his psychoanalysis. Behind Ramsay, however, stands Robertson Davies. The distance between Ramsay's opinion of himself and Davies' hints as to the unreliable nature of the narrator's point of view will extrapolate the message of the book.

In this thesis I will integrate the protagonist's psychoanalysis into the literary whole of the book. C.G. Jung's concept of the individuation process and man's quest for wholeness and wisdom are embodied into Fifth Business and find their expression through imagery and symbolism. The archetypal image manifests its effectiveness when it moves the reader without being identified as such by him. For then it becomes the undoubted witness of a truly successful work of art. Fifth Business is indeed nothing short of this.

The soul is the living thing in man,
that which lives of itself and causes life....
She makes us believe incredible things,
that life be lived.

C. G. Jung

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CHAPTER I

Jungian Elements in Fifth Business

In Fifth Business Robertson Davies transfers the ancient theme of the conflict between mask and reality to a new plane. The psychological implications of the mask underly the protagonist's quest to shed his mask and eradicate the impression society had formed of him. Here the mode of appearance becomes a mask in the psychological sense of the word. Hidden behind this mask lies the personal reality of the self of which ego and consciousness are only two particles of a much larger whole. While this thesis shall certainly not become a treatise on human psychology per se I nevertheless need to give a short outline of the psychological implications inherent in some of the strands explored in this paper.

It is interesting to note that the majority of critics have responded to this book in a way that underlines the psychoanalytic tension inherent in this novel. Without claiming that a psychological approach to Fifth Business will supply the 'non plus ultra' interpretation to Davies' book I suggest that the application of C.G.Jung's depth psychology will lead the reader to a deeper under-

standing of the novel. The generally unquestionable validity of such an approach is stressed to the point where it becomes mandatory when the author identifies the nature of the sources which influenced him as a writer as overwhelmingly being psychological. For Davies these sources are intimately connected not only with Sigmund Freud but much more so with the writings of Jung.

> One of the things that enchanted me was that Freud was saying explicitly things which I had vaguely apprehended as possibilities.... Later on I discovered the same thing in Jung: he had had the intellect and the ability to go into very deeply, and to talk about superbly, things which I had dimly apprehended, and so I was eager to follow.[1]

Without overrating Davies' statement I nevertheless would like to stress his conclusion 'and so I was eager to follow', for it gives us an insight into the author's mind. Davies has, of course, not worked consciously from a scheme of fixed Jungian concepts but it appears that the author's metaphysical vision has coincided with Jung's. The psychological elements inherent in the book explain the vividness of the characters; they also throw a light on the reader's intuitive readiness to identify with the given situation.

Davies employed symbol and myth as they welled up out of the archetypal pattern of the collective unconscious. The many Jungian trends in the book show just how important the unconscious becomes in its influence on the writer Dunstan Ramsay, and thus underline what Davies asserts 'matter of fact'. In his talk "The Conscience of the

Writer"* Davies reiterates the role of the unconscious in the germination of a novel. "That realm of the Unconscious, which is the dwelling place of so many demons and monsters, is also the home of the Muses, the abode of the angels."[2] It is essentially, then, the very womb of that which later finds its expression in the novel. The conflict between the writer's conscious mind and his unconscious ultimately becomes the tension of Ramsay's autobiography.

In typical Jungian fashion the story of Fifth Business is Janus-faced. It says one thing to the conscious mind and evokes the conscious reaction to the story's manifest level of meaning; but it also whispers something quite different to the unconscious. Nonetheless, I believe that this level of meaning is accepted readily enough as it appeals to us intuitively and immediately. The reasons for the reader's acceptance of Ramsay's orthodox behaviour throughout his bizarre life become evident on the assumption that he understands it without difficulty, spontaneously, and that he finds it easy to identify with it. However, to respond to Ramsay's memoir and to accept his behaviour not only as right but also as satisfying, to decide whether Dunstan is indeed a reliable narrator**, we must recognize those

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*It is telling that this talk was given in 1968, a time when Davies was in the midst of writing Fifth Business.

**Throughout this thesis the term 'author' will be reserved for Robertson Davies.

aspects which are overlaid and are nowhere explicitly developed. To touch on these hidden implications demands a deliberate exertion of will as it compels one to employ some depth psychology.

Just how much Jung's vision of things had been assimilated by Davies becomes apparent when he states that the conscience of the writer consists essentially of his "'psychological make-up"[3] and that it is this which dominates the author and finds its revelation in his work. The 'psychological make-up' becomes the expression for

> the writer's inner struggle toward self-knowledge and self-recognition, which he makes manifest through his art. Writers...are notoriously resistant to psycho-analysis, and to put hundreds of thousands of words by both Freud and Jung into a nutshell it is because they are continuously psycho-analysing themselves in their own way, which is through their work, and it is the only way to peace of mind, to integration, open to them. It is a life process, and...presents an awesome achievement.[4]

Fifth Business contains Ramsay's quest for self-recognition and consists of the narrator's self-psychoanalysis. As he tells of his life experience he shows us his inner sensibility, giving full way to the ensuing conflict "that goes on in the psyche of every writer...."[5] Characteristically, Davies considers this psychoanalytical struggle

> from the standpoint of C.G. Jung, rather than that of Sigmund Freud. Great as Freud was...his actual technique seems more suited to the consulting-room.... After the Freudian treatment most things look a little shabby--needlessly so. Jung's depth psychology, on the other hand, is much more aesthetic and humanistic in its general tendency, and is not so Procrustean

> in its effects on artistic experience. The light it throws on matters of literature and on the temperament of the writer is extremely useful and revealing.[6]

If then Jung's influence on Davies is so pronounced, the question arises as to which way it makes itself apparent in Fifth Business.*

It was Jung's conviction that man consisted of a body and a psyche (or soul) between which exists a flow of energy. Both are anchored in the collective past. Specifically Jungian is the idea that the psyche consists of three parts. The one we may come to know through our intellect is our ego. Immediately beneath our ego consciousness lies the personal unconscious. It contains those feelings and memories which have become overlaid in the course of our life because they have been painful to us or have become a hindrance to our outside development. As our senses react to reality they in turn transmit these impressions into the realm of the mind where they rest as psychic events. Embedded in the personal unconscious is the shadow part. This 'shadow' represents "the negative side of the personality, the sum of all those

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*In my summary below (pp. 5-12) of Jung's concepts of anima, shadow, and the individuation process I am indebted to Gordon Roper's exposition of these phenomena in Journal of Canadian Fiction, v. 1, number 1 (1972) and the condensed version supplied in C.G. Jung's Man and His Symbols.

unpleasant qualities we like to hide, together with the insufficiently developed functions and the contents of the personal unconscious."[7] Deeper than the personal unconscious slumbers the collective unconscious with the primordial images common to all mankind. It is 'collective' because "it is detached from anything personal and is common to all men, since its contents can be found everywhere, which is naturally not the case with the personal contents."[8] It may be said then that the personal unconscious stands for the subjective psyche while the collective unconscious represents the objective part. In Ramsay's memoir it is obviously the subjective psyche with its subjective truth which breaks through.

Embedded in the collective unconscious are the archetypes (or primordial images) which represent "the most ancient and universal 'thought forms' of humanity."[9] These archetypes appear to be aboriginal, innate and inherited motifs of the human mind. While they tend to form representations of definite mythological motifs, these may vary considerably in their outward appearance though without losing their basic pattern. The age-old collective basis of the psyche 'creates' the archetypal images quite instinctively. It is important to realize that these instincts are in fact physiological urges which manifest themselves to us in fantasies or dreams and reveal their existence through the form of symbolic images. At the core

of the archetypal images are dynamic patterns found in myths and legends, in fairy-tales, religious symbols, and in the variety of all works of art. The archetypal images are activated by outside events and surge into consciousness through a constant flow of psychic energy which Jung called 'libido'. However, energy depends on a pre-existing inner polarity so that the eqilibrating process can take place; this is the regulative function between opposites and brings the libido into constant flow between our ego and the personal and collective unconscious. The unconscious has preserved within us primitive characteristics such as illusions, fantasies, and fundamental instincts from which the mind freed itself as it evolved but which remain highly charged. If our consciousness tries to repress the energy that comes from the unconscious and attempts to keep back these old forms then the unconscious will make its presence known in the form of physical illness or violent emotions or depressing dreams. Only the conscious attempt to come to grips with these opposing forces will bring peace to the personality. Ramsay's letter to the Headmaster constitutes this very attempt.

Jung observed that as the individual grows up, the ego tends to develop more and more those qualities which come easiest to it and which are encouraged by the outside world, i.e. first parents, then society in general.

At this stage the ego adjusts very quickly and moulds an ideal image of itself. This special side of the personality is the persona which the outside world often mistakes as the whole individual. The term 'persona' is in this context very appropriate as it originally referred to the mask once worn by an actor and defined the role he played. Thus the mask feigns individuality. As consciousness and self-awareness grow the ego tends to repress those features into the personal unconscious which impede on the development of its persona. This repressed part is the 'shadow'. As shadow and ego develop simultaneously one grows stronger outside, the other inside. However, the individual must arrive at some peaceful accomodation of ego and shadow if he is to become a homogeneous being. Making an attempt to see his shadow, the individual often becomes aware of those qualities and impulses in other people which he denies to exist in himself. In myths the shadow appears as a person of the same sex as that of the hero. The shadow part can consist of many different elements, i.e. of unconscious ambitions, or sexual hang-ups, or introversion. If people observe their own unconscious tendencies in others the shadow projects an image of itself. Whether the shadow becomes friend or enemy depends on the person's ability to arrive at a peaceful integration of ego and shadow. The refusal to do so will inevitably result in a serious disruption of the personality.

Relevant to a more complete understanding of Fifth Business is another conflict between two opposites, namely the tension between the ego and the anima. If the first conflict related the ego to the personal unconscious and was projected onto a person of the same sex, the second one connects the ego with the collective unconscious and centres on a contrasexual figure. Man's anima image contains a supra-individual quality that allows it to appear as a part of our collective unconscious. "An inherited collective image of woman exists in a man's unconscious, with the help of which he apprehends the nature of woman."[10] This image, first felt by the individual as an image of his mother, is responsible for the attraction to the opposite sex and underlies man's quest for completion--or, in psychological terms, for wholeness. In later life, the bearers of this soul image are those women who appealed most to the man's feelings. While different aspects of this image come forth at different times of the individual's development and are embodied in different women, the man must ultimately find an anima image that satisfies his needs in all respects if he is to lead a to him peaceful and satisfying life.

Since the mother is the first bearer of this soul-image and because she cannot become his wife, a separation from her must take place. As the symbolic expression of this initiation "ceremonies of rebirth are still needed."[11]

In modern society the anima is transferred in form of the mother-imago onto the wife. Thus the wife often adopts the function of the mother not only to her children but also to her husband. If man is to approach psychic wholeness he must find the to him satisfying anima image. Only when his conscious mind has accepted the unconscious processes reflected in the anima will this imago truly represent for him the archetypal image of the Great Mother who is at once his mother and his mistress, is mother of his own children and burier of the dead, is his spiritual guide and protector, is mediator to the world and to the self. The ego's recognition and positive interaction with both these conflicts as well as the general acceptance of their reality are integral parts of the successful individuation process.

As mask and shadow and anima are well-known motifs in mythology, the form that embodies these elements best is a myth that contains each of these conflicts as part of its overall destination. This pattern is brought forth in yet another Jungian phenomenon, namely the process of individuation. This process follows a meandering pattern which has a directing tendency, creating a process of psychic growth. Based on the understanding of alchemical symbolism, this is "the central concept of my psychology...."[12] This growing of the individual toward wholeness leads him to become a single, homogeneous being, leads

him to "'coming to selfhood' or 'self-realization'."[13] As the process of individuation centres on the self and includes ego (with its mask), personal unconscious (with its shadow), and collective unconscious (with the anima image) it moves the individual toward personal wholeness. Just how far he proceeds in his quest for wholeness and wisdom will depend on the extent to which he is able to shed his mask, accept his shadow side, and fulfill his anima imago. As this struggle is a life-process it should become most explicit when seen in retrospect. For it is then that the various stages of this development manifest themselves through certain events which the individual understands to have affected him intrinsicly at that time of his life. Undoubtedly, Ramsay's letter mirrors his very struggle through life and centres on those events which confronted him with the innate tensions between parts of his personality. Davies explains in how far these stages of the individuation process manifest themselves in the personal development of the writer*:

> Jung insisted on a particular type of development in the mind of anyone who meets the problems of life successfully; it is the change, the alteration of viewpoint, that transformation of aims and ambitions that overtakes everybody somewhere in the middle of life....in men the change is an intellectual and spiritual one of profound consequence....As Jung explains

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*It is paramount to notice that the writer for us is not only Davies the author but also Ramsay the fictitious writer of the autobiography.

> it, in the early part of life--roughly for the first half of it--man's chief aims are personal and social. He must grow up, he must find his work, he must find out what kind of sexlife he is going to lead, he must achieve some place in the world and attempt to get security within it, or else decide that security is not important to him. But when he has achieved these ends, or come to some sort of understanding with this part of existence, his attention is turned to matters that are broader in scope, and sometimes disturbing to contemplate. His physical strength is waning rather than growing; he has found out what sex is, and though it may be very important to him it can do little to surprise him; he realizes that some day he is really going to die and that the way he approaches death is of importance to him; he finds that without God (using that name to comprehend all the great and inexplicable things and the redemptive or destructive powers that lie outside human command and understanding) his life lacks a factor that it greatly needs; he finds that, in Jung's phrase, he is not the master of his fate except in a very modest degree and that he is in fact the object of a supraordinate subject. And he seeks wisdom rather than power...."[14]

The main characters in Fifth Business body forth so explicitly this change in viewpoint and the dangers to which the individual becomes prone if he is unwilling to undergo this essential change. It is for the sake of mental stability as well as for physical health that man extends his perspective and connects the unconscious and the conscious. "If they are split apart or 'dissociated', psychological disturbance follows."[15] The logical analysis of one's own development however, is the prerogative of that consciousness through which he begins to grasp his fate and his instinctive trends that guide his unconscious.

Fifth Business--An Autobiography

Fifth Business should be seen as a modern odyssey for which the form of the letter is appropriate. Telling his story, the modern mythmaker shows his individuation process; this, Jung suggests, is frequently "symbolized by a voyage of discovery to unknown lands."[16] Without doubt, Ramsay is such a traveller, undertaking a journey into his self. In the maze of his life-experiences he is searching for a way to connect inner and outer reality so as to find wisdom and wholeness. On his journey he has to climb many psychological mountains, as it were, is given up by the world as lost and dead, is forced to descend into hell and purgatory. As these periods of disorientation and lonely seeking are part of Ramsay's journey through life they finally lead him to a rebirth. This becomes for him an ascent from the unconscious to an elevated point of view of the ego; he becomes an observer and reporter of life. In retrospect, the writer's personality appears as his unconscious ego while many of the figures around him represent his shadow qualities. Thus he is the medium who is controlled by the numerous tones of his inner voice and who speaks of compulsion and because words are his tool.

Throughout his autobiography the narrator appears to be making excuses for unconscious tendencies in his life; he

reflects upon mask and upon his shadow. This dialectical method is typically Jungian as it seeks to unite opposites in a synthesis. In this respect Ramsay stands in juxtaposition to those who, like Boy Staunton, live solely in the world of the conscious, refusing to acknowledge a communication with the unconscious. The protagonist, however, attempts to gain a wider horizon through the recollection of his life and the reproduction of archetypal ways of psychic behaviour. Trying to assimilate and integrate these contents into the conscious mind, the narrator gains a greater consciousness. It is of importance to realize that the assimilation of these images will again modify the personality by necessity and that this modification of the personality becomes de facto an integral part of the individuation process, embodying one aspect of the attempt to gain psychic wholeness; it also represents a new stage of Ramsay's odyssey.

As writer and artist, the protagonist gives expression to his inner vision of man and to the spiritual background of his life. Thus his autobiography becomes a poetic confession of faith. From the psychological standpoint it is a gesture toward body and spirit. This points to the psychic rift manifested in the conflict between unconscious and conscious and created by society. These opposites characterize the psychic situation that breaks through in Ramsay's vindicatory letter to his Headmaster.

Here, the writer projects not only his mask and his physical shadows, but more importantly we discover hidden beneath these his inner darkness and a content which had been overlaid. As he begins to tell us his life-story he seeks to vanquish matter and to transform it into an abstract composition. In this process the memoir becomes a symbolic expression for the 'wise' Dunstan Ramsay who had seen the concept of the absolute concreteness of matter undermined by the experience of the soul. With a disarming self-depreciation he looks into the secret soul of things. The mask, that which constitutes Ramsay's factual life as it appeared to Packer, expands beyond the bounds of its appearance. Like a myth, his odyssey is more than its exterior presents to our eyes. Behind the mask of the outward journey it reveals the ghostly and metaphysical aspects of his inner odyssey and becomes the bearer of powers that remain inexplicable. The writer's unconscious manifests its reality when his rational knowledge has reached its limitations; then myth begins and the protagonist ultimately comes to love the enigma.

Ramsay's presentation of his concrete reality springs from the primal human need of catching the fleeting moment, reconquering the weight of a lost or hidden reality. In this way the writer finds himself as a human being with soul and heart. His autobiography contains primitive characteristics which the unconscious had

preserved but from which the mind had freed itself as it evolved. Describing his journey through life the unconscious brings back old illusions and fantasies. It is telling that the memoir begins with one of these characteristics, namely the fundamental instincts which become overlaid in the course of life. "I had a boy's sense of when a snowball was coming...."[17] It is through this reconquest that Ramsay is able to return to himself and to strengthen his individuality. Working on a conscious reunion of his inward reality with the reality of his mask Ramsay makes us listen to the secret pulse of his heart. While he is conveying his outer life-journey he sets it into juxtaposition to his inner reality, trying to form a new synthesis of body and soul. Through the external actions he transfers himself and the reader into his own inner position so that both may be able to relive his life on the level of the subconscious mind and grasp inner and outer reality as one. Hence the narrative can develop in a psychologically chronological order. On the conscious level the narrator gives us a picture of people, of actions, of the world, but not of emotions. As is so typical for Dunstan, he tries to suppress his emotional response. However, it breaks through most explicitly in his comments about Packer's tribute. Here, Ramsay lets us glimpse his self-justification and egoism as the reasons for writing the autobiography. As his mythopoeic faculty

is evoked by emotion this feeling-aspect consequently underlies the whole narrative. Thus, having made his excuse and looking straight into the reader's interrogative eyes, Ramsay lets his autobiography appear much in the fashion as he had related the story of the snowball-accident to his parents: "I gave my story a slight historical bias, leaning firmly but not absurdly on my own role as the Good Samaritan." (p. 11) It is therefore not surprising that the autobiography is indeed three-dimensional: first, there is Packer's portrait of Ramsay; then there is Dunstan's self-portrayal as he wishes to be seen by the Headmaster; and thirdly, there is the Headmaster's, that is to say our picture of him, where the contours of the first two are amalgamated with those features of which the narrator is unconscious. From the position of reflection Ramsay moves to action as he becomes again the clever, cunning little chap "Dunnie". On the psychological level he begins now to examine his own face in the water of the melted snow that hid the stone.

FOOTNOTES:

[1]Donald Cameron, Conversations With Canadian Novelists-Part One (Toronto: Macmillan of Canada, 1973), p. 38.

[2]Robertson Davies, "The Conscience of the Writer", p. 32, unpublished typescript of a talk given to students in Glendon College, York University, on February 15, 1968.

[3]Ibid., p. 3.

[4]Ibid., p. 9.

[5]Ibid., p. 4.

[6]Ibid., pp. 14-15.

[7]Carl Gustav Jung, The Collected Works of C. G. Jung (New York: Bollingen Series XX, Pantheon Books, 1953-1964), volume 7, p. 66. When referring to any of the seventeen volumes hereafter I will use the abreviation CW.

[8]Ibid.

[9]Ibid.

[10]Ibid., p. 190.

[11]Ibid., p. 197.

[12]Carl Gustav Jung, Memories, Dreams, Reflections, recorded and edited by Aniela Jaffé, (New York: Pantheon Books, 1973), p. 209.

[13]C. G. Jung, CW, v. 7, p. 173.

[14]Davies, op. cit., pp. 15-19.

[15]Carl Gustav Jung, Man and His Symbols (London: Aldus Books Ltd., 1964), p. 52.

[16]Ibid., p. 277.

[17]Robertson Davies, Fifth Business (New York: New American Library, 1971), p. 10. Subsequent quotations from this book will be taken from this edition and page numbers will be enclosed in brackets in the text.

CHAPTER II

Ramsay's Quest for Individuation

Central to the psychological theme of Fifth Business is the protagonist's quest for identity in the midst of a world of self-deceit, pretensions, illusions, egoisms, and wonders. In his search for self-definition he must embody the awareness of the dichotomy inherent in our very nature and the variability of the truth of our reality. Foremost there is the impression we make upon the people who surround us. To protect ourselves against their rash and superficial opinion we put up a mask. Ramsay does this through his sharp wit and the quickness of his tongue; Boy shows it in his loud-mouthed and bullying behaviour, while Paul hides behind his grim appearance as magician. Society can only see us in the light we present ourselves. Above all, we are judged by our deeds, by our daily life, by the outward fate we endure. This is our outer reality and "may be characterized briefly as the plane of 'facts' to which an existence independent of the individual's own wishes is ascribed. It is the realm of realistic behaviour, of insuperable difficulties, etc."[1] Whether we like to deny it or not, this remains an integral part of our

personality.

> The more unreal planes are those of hopes and dreams.... In a plane of unreality 'one can do what he pleases'.... If conditions on the plane of reality become too disagreeable...there arises a strong tendency to go out of the level of reality into one of unreality (flight into dream, into phantasy, or even illness).2*

This inner reality consists, of course, of a more intimate knowledge of the facts of our life and contains our own self-image, the array in which we see ourselves. But it must also include an awareness of the element of self-deceit and of our imaginary concept of ourselves. As well, our self-evaluation takes into account our comprehension of our fate. If seen in the context of a whole life we may understand, at least in part, the over-all influence of fate on our life and our very being. The amalgamation of our outer reality with the comprehension of our inner reality may then culminate in an acceptance of our total being and may lead toward personal wholeness and wisdom and inner harmony. On the other hand, this synthesis might rest in that image which our soul ultimately gives us of ourselves, and which we accept readily enough in all its finality so as to shield ourselves against a clear realization of the hopelessness of our human situation. For even out of this self-deceit springs a hope which enables us to continue our striving for wisdom and wholeness.

Dunstan Ramsay's mythic quest for wholeness and

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*Jung calls this plane of 'unreality' inner reality in contrast to the plane of 'facts' which he calls outer reality.

individuation is divided, I suggest, into four phases. At the beginning stands the protagonist's childhood, analogous to the state of innocence in the Garden of Eden, until a growing sense of dissatisfaction, rebelliousness, and ultimately an intuitive awareness of guilt culminate in the expulsion. The second stage begins with the punishment, analogous to the protagonist's suffering as he is initiated into the complexities and binary oppositions of life; he continues his growing into manhood as he begins to discover which role matters of sex will play for him; slowly, an apprehension of what he intends to do with his life emerges. The third phase begins with the partial re-integration into the social matrix against which he had rebelled as an adolescent; he struggles to come to grips with the propensities of his sexual life and of his chosen profession; his personality develops to the point where he has gained enough perspective to begin the mature struggle for self-awareness and wisdom. The final stage in the individuation process contains Ramsay's quest for wholeness and centres on his attempt to understand his personality and to come to terms with his inner and outer reality, with his mask and his shadow aspects.

Ramsay begins his autobiography not with a chronological report, starting with the date of his own birth, but he sets out with the introduction of what the reader

will later recognize as integral parts of the protagonist's self. As is fitting for any autobiography, it introduces mother* and writer first. "My lifelong involvement with Mrs. Dempster began at 5:58 o'clock p.m. on the 27th of December, 1908, at which time I was ten years and seven months old." (p. 9) In that Ramsay defines his own birthday in relation to the moment he became acquainted with Mrs. Dempster he underlines her intrinsic value for him. Usually, the birthday recalls the memory of the mother and implies a sense of reassurance and renewal. In his future life Ramsay will receive both from Mrs. Dempster rather than from his natural mother. It is characteristic that the event which leads to this involvement should appear at the beginning of the autobiography, for it marks for Dunstan the point where he becomes aware of the emergence of his ego-consciousness. The expository sentence throws a revealing light on the writer's awareness of the overwhelming maternal influence on his life; it also defines Mrs. Dempster's function for the protagonist and foreshadows the conflict in his psyche between his physical and his spiritual mother. The shock of the highly emotional experience of the snowball accident becomes the source that stirs Ramsay up out of his childhood slumber. For him it is the very

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*As will become clear in the following, Mrs. Dempster serves Ramsay as a surrogate mother figure while his own mother's influence on him is more peripheric.

beginning of his adolescence.

> For indeed our consciousness does not create itself-it wells up from unknown depths. In childhood it awakens gradually....It is like a child that is born daily out of the primordial womb of the unconscious.[3]

Having introduced Mrs. Dempster, Ramsay makes the reader acquainted with the opposing parts of his self. At once, there is his "lifelong friend and enemy Percy Boyd Staunton...." (p. 9) Employing the same adjective he had used when he told us of his involvement with Mrs. Dempster, the narrator links his friend and enemy as irrevocably with her as he feels himself attached to her. As well, the apparent juxtaposition inherent in the attributes indicates the protagonist's irreconcilable inner conflict. The early similarities and contradictions both outward and in character between Boyd Staunton and Dunstable Ramsay are manifold. Boy had a fine new sled, Dunstable had an old one with which he had humiliated his friend; Boy's mittens were of leather, Dunstable's had been knitted by his mother; Boy had a watch too good to wear while Dunstable's was a plain dollar watch; Boy was vindictive and loud, Dunstable was quiet and crafty. Through this cunningness Dunstable is able to make Boy lose face while he preserves his own dignity. Dunstable's early ability to put up a mask also becomes apparent in the opening scene when he slighted his friend, taking the invitation to fight as a reason to go home when in fact he

had to hurry home anyhow. This ability is further underlined when Ramsay describes the washing of his hands as in that "noisy, splashy way my parents seemed to like" (p. 10) and sitting in his place at the table with "my head bent for grace." (p. 10) The early connections between the two boys are further expressed in the names by which their mothers call them; Staunton is his mother's "Pidgy Boy-Boy" (p. 27), Ramsay is his mother's "own dear laddie" (p. 27) Dunnie, evoking the impression as if they had the same mother. In fact, this image is not as far-fetched as it might appear at first sight. At the end of his life Boy states "I've treated you like a brother." (p. 235) Furthermore, when Ramsay comes to adopt Mrs. Dempster as his spiritual mother she is also connected with Boy in that fashion. On the factual level, the ties that connect Mrs. Dempster with Ramsay and Boy are based on the snowball accident. Thus Mrs. Dempster becomes the lifelong link between Boy and Ramsay--much like a mother binds together brothers.

As we meet Boy and the narrator in this opening scene it becomes obvious what manifests itself throughout their lives, namely that each needed the other to set himself off. It is, as it were, that Boy Staunton the extrovert is an absolute necessity to define the introvert Dunstable Ramsay. The early boyhood friendship and rivalry between them becomes the basis for their lifelong relationship, as Boy lives out his self-image of the "Rich Young

Ruler" (p. 234) while Dunnie remains his crafty, sharp-tongued shadow.

Both Mrs. Dempster and Boy point to the climax of the first part of the introduction, to the birth of Paul Dempster. In Ramsay's memoir we learn little about the writer's own childhood, save through his relationship with Boy, Paul, and Mrs. Dempster. They come to represent a part of the protagonist's self which, in his adult life, he will first suppress into his unconscious and later grapple with in an attempt to become master of himself. The snowball thrown by Boy and ducked by Ramsay brings about Paul's premature birth and effects Mrs. Dempster's sanity. As Ramsay's mother hurries to help Mrs. Dempster out of tenderness "for poor, silly Mrs. Dempster, who was...utterly unfit to be a preacher's wife" (p. 11), we recognize in her that strand of self-sufficient arrogance and smugness which becomes so tangible throughout the novel as a characteristic feature of her son Dunstable. As Paul is born it is Ramsay's mother more than anybody else who takes care of the infant, just as if she were Paul's real mother. Thus Paul and Ramsay share not only Paul's natural mother but also Ramsay's. The emotions evoked in the protagonist through Paul's premature birth bear a tremendous influence on the development of Ramsay's personality. It is this childhood experience more than anything else which makes him mature early. On the one hand, this event leaves with

Ramsay such guilt-feelings that he begins to probe into his own nature. Jung identified adolescence as being "characterized by a state of gradual awakening in which the individual slowly becomes aware of the world and of himself."[4] It becomes indeed for him the awakening into a sinful world. On the other hand is Boy's refusal to acknowledge any existence of guilt and his imposition on Dunstable to believe the same. Left utterly alone in this conflict, the protagonist tries to find an answer to his problem in his own way. For one thing, he shies away from a physical encounter with Boy and, as his retirement fund later in life reveals, he knew 'what was good for him'. But not withstanding his holding back of the facts of the accident, Ramsay never lost sight of the truth. Secondly, it is this event that leads him to introversion, into keeping secrets to himself.

Part of the reason for his spiritual suffering is connected with the change from childhood to adolescence that was just taking place in Ramsay. "I was just upon eleven, and I matured early, so that some of the earliest changes of puberty were beginning in me." (p. 22) His religious upbringing causes him from early age to be "mistrustful of whatever seemed pleasurable in life" (p. 22), and this begins to effect his growing awareness of matters of sex. In typically Jungian fashion, this early influence on Ramsay's development of his attitude

toward sex has an effect on him for the rest of his life as it becomes the dominant aspect in his future outlook on sex. The mysteries of sex which the adolescent boy is about to discover are now intertwined with the mystery and the guilt-feelings of Paul's birth. Thus the strictly biological process becomes for him an evil sexual act. He also associates his parents with such an act and simultaneously moves himself into an isolated position where he feels "tormented by the suspicion that my parents were somehow involved in this hog-wallow of sex...." (p. 22) Ramsay is convinced that he "was directly responsible for a grossly sexual act--the birth of a child." (p. 22) The unfortunately ugly features of this child, he was "Hideous, stricken, a caricature" (p. 22), become for Dunstable the characteristics of sex in general. The hell he experiences at this stage in "the hot craziness of my thinking" (p. 22) is a hell he will always connect with sex. Attached to the discovered evil are his own feelings of guilt. The just punishment he believes he deserves will come in form of "some dreadful fate" (p. 22), part of which "would undoubtedly be rejection by my mother." (p. 22) Unable to bear this thought but convinced of its reality the young boy becomes prepared in his unconscious to look for a new mother--one who is not connected with such evil. He finds her in the person who in this whole incident

seems to suffer to the same extent as the protagonist and with whom he can consequently feel a secret bond: Mrs. Dempster.

At this early age he also begins to experience that physical hell and torment are one thing, but that "it is living with these guilty secrets that exacts the price." (p. 23) This sets the stage for Ramsay's existential dilemma; one that will be suppressed into the nucleus of his self, into his psyche, which is "the vital centre of the personality from which the whole structural development of consciousness stems."[5] The elements of the process of individuation inherent in the ramifications of this event--which the writer of the memoir places so characteristically at the beginning of his life-story--are all too tangible. In any case, this initial encounter with the self casts for Ramsay a dark shadow ahead of time as well as defining the form of this shadow. As he begins to develop his ego in a more pronounced way he starts to adapt to the outer world.

> This phase generally brings a number of painful shocks....some children begin to feel very different from others, and this feeling of being unique brings a certain sadness that is part of the loneliness of many youngsters. The imperfections of the world, and the evil within oneself as well as outside, become conscious problems; the child must try to cope with urgent (but not yet understood) inner impulses as well as the demands of the outer world.... In this early phase there are many children who earnestly seek for some meaning in life that could help them to deal with the chaos

> both within and outside themselves. There are others, however, who are still unconsciously carried along by the dynamism of inherited and instinctive archetypal patterns. These young people are not concerned about the deeper meaning of life....usually they are carried by the stream of life with less friction and disturbance than their more introspective fellows.[6]

The characteristic features that identify Dunstable and Boy at this stage in life are self-explanatory.

Having thus made the reader acquainted with those parts of his inner reality which influenced his individuation process to such an unforeseeable extent, the writer of these memoirs comes to the second part of his introduction. Now we meet the protagonist's ego as it had developed during his life. It is only fitting that the picture of Ramsay's mask should not be drawn by the wearer but rather by the spectator. For to see ourselves as others see us we are dependent upon their communication of their impression of us. Ramsay presents this picture in form of a portrait drawn by Packer at the occasion of the protagonist's retirement. However, Ramsay is enraged about his public image; indeed, his ego is nothing less than shocked at the features of this portrait which shows him "as a typical schoolmaster doddering into retirement with tears in his eyes and a drop hanging from his nose." (p. 13) As a matter of fact, this shock is so severe that it shakes the very foundations of his whole personality. Having been reticent about his personal affairs throughout his career, Ramsay feels compelled at the end of his professional life to rectify this public image.

It is fitting therefore that Ramsay's justification for writing this letter should appear immediately juxtaposed to Packer's impression of him. And if Packer didn't give him his due Ramsay himself will do so now, though before he begins his task Ramsay breaks out in invectives that appear utterly unfitting for a man of Ramsay's distinction. Nevertheless, a sharp tongue has always been one of his characteristic features and in his indignation it is even more lashing. Though in wrath, the narrator still gives Packer his titles, "M.A. and aspirant to a Ph.D." (p. 14) --a hint of another strand of Ramsay's personality, namely his insistence on his merits which, of course, are made public in the form of a title. It is Packer's omission of these more than anything else which evokes Ramsay's anger. Thus, before describing any further event in his life the protagonist gives his Headmaster a reminder of his most tangible achievements in life, and with the same breath he literally cuts Packer to pieces. Since both Packer and Ramsay had studied history Ramsay qualifies himself as far superior by isolating Packer as an intellectual dilettant. To validate the suspicion that it was Packer's neglect to mention what were for Ramsay his credentials of his achievements in life, we need only look at the paragraphs immediately following the retirement tribute. Here, the protagonist draws our attention to his war-decoration, the Victoria Cross, his ten books, one of which "has circulated in six languages and has sold over three-quarters of a million copies, and another

exerts a widening influence in the realm of mythic history" (p. 14) his having been "the only Protestant contributor to Analecta Bollandiana...for thirty-six years" (p. 14) while his scientific contributions have been well-thought-of in circles of experts; on the other hand, the protagonist marks Packer an "ineffable jackass...dullard...donkey...religious illiterate" (p. 14) whose jocose attitude toward Ramsay's hobby-horse is nothing short of gross impertinence and who is utterly unfit to draw a portrait of Ramsay since he does not know the part Ramsay played in life, nor would he be able to comprehend it. In characterizing Packer in such a way, and in his attempt to add to his own prestige Ramsay puts himself by implication and opposition on a pedestal as he adopts the same "patronizing, dismissive tone" (p. 14) that galled him so much in Packer's tribute. With irony Packer had hinted at how Ramsay spoke at the farewell party "in firm tones that many a younger man might envy" (p. 13) of his long years as "a teacher and friend to innumerable boys...." (p. 13) Indeed, this patronizing attitude becomes an unconscious part of the protagonist's personality and manifests itself throughout his memoir as a particle of his shadow. Jung qualified the shadow as

> those qualities and impulses he denies in himself but can plainly see in other people....It is particularly in contacts with people of the same sex that one stumbles over both one's own shadow and those of other people.[7]

The recognition of this part of Ramsay's shadow is all the more important since it is a strand that runs from beginning to end in the novel and which obscures his view and spoils his objectivity on the reality of his life. As Ramsay's ego repeatedly shows off his own merits it becomes understandable that he should dislike Packer, who ignored it. However, it would seem that as a renowned literary authority in the field of hagiography the protagonist has no need to re-articulate his achievements, striving for society's re-cognition. Though he qualifies himself as reticent yet in his memoir he becomes explicitly extrovert about his own success. Thus the autobiography appears as a counteract of the introvert to make his life-heroisms extrovert. The conscious discipline that had hitherto characterized his life and had so deeply influenced his mask is now thrown aside. Jung warned that it is in moments when feeling "an overwhelming rage coming up in you when...you can be fairly sure that at this point you will find a part of your shadow, of which you are unconscious."[8] Beyond doubt, the nature of Ramsay's intuitive response to Packer's tribute points to one aspect of the protagonist's shadow.

Ironically, Packer gives much room in his article to acknowledging the merits of many of "Corky's" former pupils as well as of Ramsay's rival Boy Staunton. The all-too-blatant discrepancy between the portrayed meager image

and Ramsay's concept of himself provokes him to tell his truth as he sees it--much as "he has taught history, as he sees it...." (p. 13) Now the mythopoeic faculty guides his pen, and as readers we had better be aware of the inherent conflict. To his students and colleagues Ramsay was, if we can believe Packer, the "cork". In his self-evaluation the protagonist regards himself as having been "cast by Fate and my own character for the vital though never glorious role of Fifth Business." (p. 14) However, closer scrutiny reveals that, at heart, there is little difference between these two concepts. Ramsay, passively effecting the dénouement, is indeed also the cork whose emotions are repressed and overlaid. This aspect of his self poses in fact his personal problem. Towards the end of the novel Liesl's description of the protagonist's dilemma connects up with the image Packer had called upon in his tribute. To Liesl the mature Ramsay appears "like a man full of secrets--grim-mouthed and buttoned-up and hard-eyed and cruel...." (p. 194) Naturally, Ramsay's profession as teacher, and even more his position as principal and vice-principal in that famous Canadian school, demanded the capability to put on a special face and manner. Ramsay describes the character of a Headmaster as "a figure of authority, of scholarship, of probity...." (p. 192) The fact that Ramsay believes he has won many of his pupils as his friends suggests that he has always been a

very good listener. His students must have known that when they left a secret with him he would not betray it. It is as if Boy Staunton's advice to keep a secret a secret "if you know what's good for you" (p. 21), has had a lifelong effect on Ramsay. Packer's and Liesl's accounts of Ramsay's persona indicate how the protagonist flattered and cultivated his precious ego by having been the confidant of so many people.

> Almost from the earliest days of my childhood I had been close-mouthed; I never passed on gossip if I could help it, though I had no objection to hearing it; I never betrayed a confidence, preferring the costive pleasure of being a repository of secrets. (p. 192)

Foremost, of course, he serves Boy in this function. Once Boy had discovered that Ramsay did not talk about the secret of the snowball-accident he was sure he could treat his friend as his very own conscience. In direct antithesis to Ramsay's introspection, Boy keeps anything from penetrating into his inner consciousness. In the process of this he is able to unload any secret that might become a burden to him onto Dunstan, who willingly plays this role. Without recognizing the deeper reason, Dunstan is aware that

> Much of my intimacy with Boy Staunton rested on the fact that he could be sure I would never repeat anything I was told in confidence, and extremely little that was not so regarded. My pleasure depended on what I knew, not on what I could tell. (p. 192)

Seen in this context, the present of the tape-recorder given Ramsay at his retirement gains its deeper meaning.

But what also becomes apparent is that from the time of the snowball-accident on Ramsay begins to assimilate Boy as part of his own ego and sets out to mould his mask in this manner. That he was successful in wearing this mask is expressed not only through the retirement gift but also through Liesl's characterization of the protagonist.

As Ramsay starts to lead us through his individuation process and embarks with us on his life-journey we recognize the four signposts upon which the action is suspended, namely Ramsay's self-image, Boy, Mrs. Dempster, and Paul. Ramsay's being assigned as the "unofficial watchdog to the Dempster family" (p. 27) not only foreshadows his future life on the symbolic level but also keeps the protagonist in his outer reality in close contact with Mrs. Dempster and with Paul. Equally important, both for the protagonist's and for Paul's future life, is the fact that Ramsay is appointed under-librarian in Deptford's library. Characteristically, Dunstable is most interested in the books that were "kept in a locked closet...." (p. 30). Here he discovers his special treasures The Secrets of Stage Conjuring and Modern Magic and Later Magic. Fascinated by the contents of these books and convinced of his calling to become a conjurer he acquires all those tricks that lay within his scope. Of course, such a "wholly charming master of the art" (p. 31), who was obviously a fellow "of the first importance and kept

distinguished company" (p. 31), must have an audience to applaud him. Ramsay finds it in young Paul, who, at the tender age of four, displays a stunning gift in picking up the tricks in a flash which the protagonist had practised for so long. Thus it is out of his youthful smugness that Ramsay "became Paul's instructor." (p. 36) However, the humiliation suffered through Paul's talent breaks through when he describes the infant as "such a thing as Paul...." (p. 36) Though he continues to justify this description the inherent patronizing arrogance is all too blatant.

Parallel to his discovering the art of magic and teaching it to Paul, Ramsay detects another forbidden book which equally influences his life, A Child's Book of Saints. Fond of lecturing, Ramsay teaches and reads to Paul. But their haven is abruptly destroyed when Paul displays to his father the ill influence Ramsay has exercised over him. Nonetheless, the experiences the two boys shared in the library leave a predestinating effect on both as each becomes in his later life the acclaimed authority on the subject of one of these books. The common denominator for these two subject matters, and thus also by implication for Ramsay and Paul, lies in that each supplies "a splendid extension of life, a creation of a world of wonder...." (p. 39) As Paul later becomes the outward agent of this 'world of wonder' he indeed embodies a part of Ramsay's self.

Intimately connected with these newly discovered realms in which the adolescent Ramsay lives out the dream of his hero-worship, is the sudden, and for him anti-climactic, fall from his magic throne through the beating he suffers through the hands of his mother. This is all too disgraceful for such a young hero as he. The disillusionment of this event is twofold: it quickly brings Dunstable back onto the ground of reality and supplies him with an essential insight, namely that this is indeed "a strange world that showed very little of itself on the surface" (p. 34); and secondly, it is his mother's hysteric beating of him and her subsequently professed motherliness whereby she simultaneously makes her forgiveness dependent upon his living up to her pretended conviction that she'll "never have another anxious moment with my own dear laddie" (p. 33), which are irreconcilable to him. The inherent moral demand is so imprisoning that it is essentially at this moment where the child's love for his mother suffers its psychologically severest blow and alienates him. As her two-faced behaviour is incomprehensible to Dunstable at the time, he draws the conclusion "that nobody--not even my mother--was to be trusted...." (pp. 33-34) The mother-image and the falseness of the world are equated with each other. And while this impression sinks into Ramsay's unconscious it makes the ground fertile there for his readiness to adopt a

new mother-image,-one which will be in direct contrast to his natural mother. But this whole experience also teaches the protagonist to protect himself in future against this world; he, too, will have to learn to wear a mask of pretension and deception.

Into the same time-span when Ramsay suffers the disillusionment of his mother and discovers his interest for the myths of saints fall two other events which ultimately lead him to see Mrs. Dempster as such a saint. The first one confirms to Deptford's society what up till then had only been slyly whispered: Mrs. Dempster has become insane. Her disappearance into the Deptford pit is the beginning of her life in hell. Ramsay describes the pit where she had sacrificed her body as having "the character of a Protestant Hell." (p. 42) But this was only the first step of the descent into hell, for the extension of it, her real physical and spiritual suffering, begins when she returns into society. Tied by a rope to a chair and isolated from the world, she endures her fate without complaint or accusation. Her act of copulation, with its grossness, coupled with her willingness to endure it, appear to the adolescent boy as utterly mysterious and incomprehensible. It is not so much her having given her body away in order to save Surgeoner's sanity which causes Ramsay to attach saintly features to her; for of this fact he learns only much later. But it

is her appearance in her situation of hell as a wise woman who can still laugh at the disproportion of society's outlook and who shows "a breadth of outlook and a clarity of vision that were strange and wonderful" (p. 47) which leave him in awe. Added to this "her lack of fear, of apprehension, of assumption that whatever happened was inevitably going to lead to some worse state of affairs" (pp.47-48), she begins to gain a magic hold over Dunstable. Through her unresenting, quiet, and fearless manner she gives the young boy a motherly comfort and reassurance. For though he was desperately in need of such a spiritual support he was yet denied it by his own mother.

The second event that left such an overpowering impression on Dunstable begins with his brother's severe illness. It happens exactly a year after Mrs. Dempster's first 'miracle'. Despite Willie's sad condition his mother goes to enjoy herself at Deptford's fair. It is this fact which seems so utterly incredible to Ramsay. Left alone to watch over his brother, Dunstable with his strongly developed mother-ties must have felt the gravity of the situation quite intuitively. This explains his spontaneous reaction in his state of intense inner uproar and desperation, for when he finds Willie has died he turns for help to Mrs. Dempster. Jung explains that in times of utter desolation the image of the mother may appear to men. Thus Ramsay's

calling upon not his physical mother but Mrs. Dempster is at once a rejection of his natural mother as well as the intuitive acceptance of a new and more abundant source of life. Mrs. Dempster, calm and self-contained as always, comes to Willie's bed, prays, and then calls Willie's name and shakes his hand. As Willie opens his eyes Ramsay faints. The strong biblical overtones contained in the description of this event, the plunging of Willie into the water, the healing through the laying on of hands, and Mrs. Dempster's intense belief that God will hear her prayer, set the stage for Ramsay's unflinching belief in the holiness of this miracle. "For me, Willie's recall from death is, and will always be, Mrs. Dempster's second miracle." (p. 56) In contrast stands Mrs. Ramsay's anger and loud reproach as well as her conviction that Dunstable is hallucinating and that Willie was never really dead. But she has lost her motherly credibility and feels that her influence over her son is waning. Forbidding him any communication with the Dempsters, however, cannot resolve the conflict but rather leads Dunstable to decide in opposition to his mother in favour of Mrs. Dempster. From now on she will serve as his spiritual mother. Thus the spiritual connection ultimately comes to overrule the physical one as the flesh is submitted to the spirit.

When it dawns on him that his mother "now regarded a hint of tenderness toward Mrs. Dempster as disloyalty to

herself" (p. 58) and one day "concluded by demanding that I make a choice between her and 'that woman'" (p. 58), Ramsay is further led into repressing his feelings. Though lacking the personal drama Ramsay's own position at home of being subjected to a relentlessly domineering power and his being alienated from home and society becomes more and more similar to Mrs. Dempster's situation. For parallel to the isolation into which his mother pressed him, is the disconnection and loneliness he suffers through the mockery by his friends. For them he is connected with the 'bughouse', with the Dempsters. And though he is able to make his friends refrain from associating him to his face with the 'bughouse', he knows that they do it behind his back. "This increased my sense of isolation--of being forced out of the world I belonged to into the strange and unchancy world of the Dempsters." (p. 29) In direct opposition to society's label, the protagonist insists on seeing Mrs. Dempster as a saint. As his outward sign of his revolt, both against his domineering mother and against society in general, Ramsay flees from home and enlists in the army. The immediate respect he thus gained amongst his friends and in particular amongst the girls, elevated the protagonist and furthered his youthful smugness of being different, of trying to be someone special.

Before Ramsay's childhood comes to a close we have to throw a quick glance at how his other self, namely Boy

Staunton, fared in his adolescence. In contrast to the protagonist's strict upbringing Boy was frequently allowed to have his own way. In further juxtaposition to Ramsay's home stands the paternal influence at the Staunton's. It is striking that Boy undergoes an experience similar to Mrs. Dempster's as he is also surprised in the act of copulation. However, his father acts in much the same way as his son will behave in later years. He uses his money and pays the girl's mother to keep quiet. (Boy, too, will pay someone, namely Ramsay, to keep quiet.) In consequence of this incidence Boy is sent to the boarding school where Ramsay will later work as a teacher. In accordance with Jung's observance, the experience of sex has for both boys an overwhelming influence on their lives. Their different reaction to matters of sex puts them in juxtaposition to each other. While sex becomes for Boy in his later life the outward manifestation of his manhood, Ramsay represses any sexual feelings as being evil. In his individuation process he thus lays the foundation to that part which in his later life will ascertain its existence in form of his shadow side.

Parallel to Boy's and Ramsay's expulsion in their adolescence runs Paul's flight from home at the age of ten. If Ramsay's first experience of sex is obscene and Boy's vulgar, Paul's becomes traumatic. Having run away from home where he had grown up as the son of a whore,

he joins the circus world. Here he is raped and becomes the servant of the homosexual conjurer Willard.

Ramsay's flight into the army and World War I serves as the symbolic expression for his freeing himself from his mother as much as it stands for the archetypal expulsion. This leads the protagonist to the second stage in his individuation process where he attempts to uphold his persona. He begins to further develop and protect his sensibility and his sense of being someone special. He also starts to put up a mask which is strongly characterized by his ability for 'good ones'. His former jealousy "of anybody who was funnier than I" (p. 51), his wish to be admired as extraordinary, leads him to act an imitation of Charlie Chaplin at an impromptu show for the soldiers. The experience he gains from it is the conviction that society accepts the mask as the true character. And for society this sham-character can change in no time into almost its opposite. Ramsay's impersonation gives him a certain distinction amongst his fellow-soldiers and subtly foreshadows his becoming a hero also on the battlefields. Fulfilling his military mission he is fatally wounded; not, however, by the enemy but by his own troops. Before he sinks into unconsciousness, into "that splendid, carefree world" (p. 71), he thinks of his home and of his mother. However, it is not his physical mother but Mrs. Dempster; and he remembers her parting advice, "There's

just one thing to remember; whatever happens, it does no good to be afraid." (p. 70) This fearlessness he had so admired in her now helps him to 'die' in peace as he sees a vision of the Virgin Mary and Child. But this Mary has the face of that other Mary--Mrs. Dempster. At this central point in Ramsay's life Jung supplies once again the psychological explanation to this phenomenon. Jung's experience confirmed that it is quite common that the mother image should appear to men in situations of utter despair and become an imaginatively protective force. When Paul's mother appears to the protagonist in a vision at Passchendaele she fills him with peace in the midst of exploding bombshells and provides him in his unconscious with the courage and the strength to survive. This constitutes for Ramsay Mrs. Dempster's third miracle.

If the protagonist's physical death is seen as the archetypal punishment of the evil flesh, then his survival must be regarded as the birth of the new man. In accordance with Ramsay's strongly developed feminine side it was a female face he saw last before his 'death'; it is again a female face he beholds when he wakes up in a hospital in London. Now he takes another vital step in the process of growing into manhood. As the exposition title of the second book indicates, Ramsay is born 'anew'. However, it is not merely his coming to life again but it is also his initiation into sexual love that constitutes the birth of

the new man. His battle to survive his severe physical injuries appears emblematic for his process of growing into manhood and liberating himself psychologically from the stronghold of his mother in order to achieve a more mature relationship to his unconscious. In his struggle to come to grips with the anima image the protagonist is guided by his nurse Diana Marfleet to experience sensual love. Though she rechristens Dunstable 'Dunstan' she is yet unable to help him fully to come to terms with his imago. For the mother image that rests in Ramsay's unconscious is too powerful. In fear that Diana, who throughout their relationship remained the dominant force, would be "too much a mother" (p. 80) Ramsay forsakes her as a wife and finally extricates himself.

His subsequent return to Deptford--described with strong overtones of the home-coming of the prodigal son--shows clearly the parallelisms in fate between Dunnie and Boy. Together they are honoured as heroes of war, Boy with a few medals and the D.S.O., Ramsay with the V.C. And while the protagonist had rejected marriage, Boy decided to marry the prettiest girl in Deptford, Leola, whom Ramsay had desired in his adolescence "as a trophy of success...." (p. 28) As the two friends meet again after the war they both have changed their names: Staunton was now called by everybody 'Boy' while Ramsay was 'Dunstan'. As the chapter of Boy's and Ramsay's re-integration into

the social matrix against which they had rebelled as adolescents begins, Ramsay's intellectual success in his studies remains hardly noticed; Boy's success in the business world, however, is widely acclaimed. It is during this time that Boy begins to help his friend financially in terms of supplying the right inside information on investment. Though the protagonist was aware "that in several ways I was jealous of him" (p. 102), and that in his mind he despised Boy, he still accepted Boy's helpful advice and thus laid the foundation for his retirement fund. While Boy begins to see himself in the image of the Prince of Wales and accordingly lived in a style of youthful splendour and exclusiveness, Ramsay regards himself more in the mode of the Prince's father, King George, living quietly and withdrawn "in the way congenial to myself." (p. 102) The opposition in their maturing outlook on life becomes explicit as the 'wise' narrator describes it with intellectual arrogance: "to him [Boy] the reality of life lay in external things, whereas for me the only reality was of the spirit--of the mind...." (p. 102) Naturally, their social lives were completely separated; but when they met Ramsay was always informed by Boy about his extra marital love-life and thus becomes the confidant onto whom Boy can unload any possible feelings of guilt, expecting Ramsay to give his blessings and to set "the seal of university wisdom on it." (p. 104) The inherent

smugness is self-evident. It also becomes typical for Ramsay's character that he was unable to "resist the bittersweet, prurient pleasure of listening." (p. 104) In absorbing Boy's guilt feelings toward Leola he simultaneously condones and grants Boy absolution.

Ramsay's position as Boy's conscience and as the quiet, absorbent observer on life is given further expression at Boy's wedding. Naturally, Ramsay is Boy's best man and as such is able to observe the other guests: "Up at the front...I could see who wept and who grinned." (p. 108) The conviction that he sees and knows secrets about the people who surround him fills the narrator with an inward feeling of power. This aspect connects not only with Ramsay's image as 'cork' but also helps develop his sense of smugness and quiet arrogance. As Boy and Ramsay find their respective positions in life, Their relationship continues to be one-sided. Dunstan becomes more and more the trustee of Boy's soul while Boy develops in exchange a stronger sense of regarding Ramsay "in certain respects a responsibility." (p. 128) Their professional position extrapulates their personality. Ramsay finds the respectability attached to the image of a teacher as best suited to mould his mask; Boy on the other hand becomes "the president and managing director of Alpha Corporation, a much-respected company that made nothing itself but controlled all the other companies that did." (p. 134)

Just as Boy is the dominant force in his outer reality due to his monetary power so he is in relation to Ramsay. Professionally, as well as in his private sphere, Boy's life consists of creating a sweet appearance of power which, despite its superficiality and hollowness in anything but the accumulation of money, attaches to his person the feature of power and prestige. Though invisible to the outer world Ramsay finds both these aspects in his knowledge of confided secrets. Of course, Boy uses Dunstan for his own goals for, as the narrator tells us with arrogance, Ramsay "disseminated an air of culture at the most Philistine assemblage of sugar-boilers and wholesale bakers...." (p. 163) In his private life Boy's control centres on Leola as well as on Ramsay. While imposing upon his friend in a subtle financial way Boy tries to mould Leola in the image of his own mask. As Davies had explained years before the writing of Fifth Business, "We attract what we are."[9] While this holds true in regard to Boy's relationship with Leola it is also of validity as far as Ramsay's friendship with Boy is concerned. As Boy becomes more and more absorbed in the image of the eternally handsome Rich Young Prince, Ramsay fosters the image of the wise King with parental authority and smugness. His position as teacher* allows him enough time for his hobby-horse, the

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*It is important to note that all through his life Ramsay never teaches girls--only boys; this points in itself to one part of his shadow as much as Boy Staunton serves as the outer personification of this shadow.

study of the myths of saints. If his public life shows Ramsay's mask, his private life identifies his inner features. Since Boy constitutes much of the protagonist's outer reality, the term 'hobby-horse' is apt to characterize Ramsay's instinctive zone. Jung understands the hobby-horse as the mother within us who leads us to an intuitive apprehension of our self. Characteristically, Ramsay had schooled himself "never to speak of my enthusiasms" (p. 149); that is to say, he will always hide his self, will always put up a mask. Foremost, of course, he employs his ability for 'good ones' in this direction. The development of his mask is a process which further isolates the protagonist. This isolation is not only tangible in his social life where he regards the people who surround him as looking at him as "uncomprehendingly, like cows at a passing train" (p. 149) and making him feel "like a stranger in my own land" (p. 151)*, but also in the fact that as the only Protestant contributor to Analecta Bollandiana he is surrounded by Jesuit priests.

The event that gives his inner life a new direction comes when Surgeoner visits the school as the "special speaker at Prayers...." (p. 116) Through him the protagonist is reminded of Mrs. Dempster's first miracle which, at heart, only turns into a miracle when Ramsay becomes aware

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*Both quotations extrapolate again the narrator's arrogance and his opinion of himself, seeing himself as someone extraordinary--as a quietly suffering hero.

that Surgeoner was that tramp to whom Mrs. Dempster had given herself in Deptford's Pit and that this act saved and reformed him, turning him into God's agent amongst fallen mankind. To Surgeoner, as much as to the protagonist, Mrs. Dempster "is a blessed saint, for what she did...was a miracle." (p. 122) Now the feelings of guilt which Ramsay had suppressed so long and his strong desire to expiate through bearing a responsibility both for Paul's mother and for Paul, are re-evoked and Dunstan sets out to find Mrs. Dempster. In contrast to Boy he cannot escape the debt of the past. In his search for Mrs. Dempster Ramsay returns to Deptford where he is given help through Father Regan's explanations about the fool-saint. When Ramsay meets Mrs. Dempster at last we are made aware of her outward connection with Boy's wife through her "great sweetness of expression...." (p. 125) Thus it appears as if Boy and Ramsay have outwardly a very similar imago; this point is also underlined in the similarity of beauty between Diana and Leola.

Ramsay gets a new opportunity to expiate his guilt when Mrs. Dempster's aunt, who had taken care of Paul's mother, dies. However, as he feels unable to accomodate her in any other way but to resign her to an asylum, this guilt only grows stronger. It becomes clear to him that he himself must bring a sacrifice in order to redeem himself; thus Ramsay comes to visit Mrs. Dempster every-

two weeks and also pays for her keep. It is interesting to note that he is able to look after her financially only through the gains he gets through Boy's help. In this way Boy himself becomes the source through whom the guilt may be expiated--just as it had been Boy from whom the underlying cause for the guilt had sprung. The re-emergence of Mrs. Dempster runs parallel to Ramsay's hobby-horse, for at the core of his mythological study of saints is Dunstan's search to find that statue of the Virgin Mary which he had seen at Passchendaele and to discover whether it really had the features of Mrs. Dempster. Behind this outward search, however, lies his quest to comprehend fully the sainthood he feels is part of Mrs. Dempster. His attempt to have her officially recognized and declared a saint embodies the hope that this would surely supply him with the redemption of his guilt. But this hope does not materialize as Father Blazon explains to him the near impossibility of success. However, becoming acquainted with the Jesuit Priest constitutes one source from which Ramsay gains help. The other source is only hinted at; it will re-emerge when Blazon's help is found not sufficient. Ramsay's search for further clues to the myth of the Portugese hermaphrodite Wilgefortis leads him to meet Paul Dempster, who works as the magician of a small circus. Paul, too, had changed his name and is now known as Faustus Legrand. Like Ramsay, Paul still carries with him the mark his premature birth had left

on him. However, similar to Boy he has repressed the feeling of guilt into his unconscious and has instead devoted his life to the outward display of his magic power.

The context that connects Wilgefortis with Paul serves as the foreshadowing of the source that will later guide the protagonist to the centre of his unconscious. As he nears the point where he begins to see himself with a more maturing self-awareness we recognize that he is unconsciously seeking the totality of selfhood. When Ramsay begins to tell Padre Blazon something of his inner life he meets his Wise Old Man who leads him on the way toward a spiritual amalgamation of reason and passion. In his advice Blazon urges Ramsay "to link the wisdom of the body with the wisdom of the spirit until the two are one." (p. 160) It is also Blazon who tells the protagonist to accept the sainthood of Mrs. Dempster as the reality of his very own soul. As the Jesuit begins to talk about his own shadow part he suggests that the central question in Ramsay's quest for spiritual sanity has to be "who is she in your personal world?" (p. 159) And Padre Blazon supplies further help when he connects the visionary appearance of Mrs. Dempster's face to Ramsay at Passchendaele with the psychological truth that "Lots of men have visions of their mothers in time of danger." (p. 159) These hints are given in fitting words; their relevance to Ramsay's inner reality is tangible. But there is more to come from this source of

wisdom as the Jesuit admonishes his pupil to discover the answer to his immediate personal problems "in psychological truth, not in objective truth." (p. 160) In order to approach wisdom Ramsay has to partake of life and not merely rest somewhere on the outer sphere of it like an uninvolved recorder. To "get on with your own life" (p. 160), live both inner reality and outer life-experience and amalgamate the two into one whole that constitutes your self must become the motto for Ramsay's further journey through life. However, the old Padre, who is "deep in the old man's puzzle" (p. 160), gives one further hint that hits the protagonist at his psychological core and marks the point where Dunstan must begin if he is to find inner and outer peace: "Forgive yourself for being a human creature, Ramezay. That is the beginning of wisdom...." (p. 160) It is clear that Blazon becomes indeed the voice of Jung. He does not merely express the general importance of psychological truth for Ramsay but points toward it explicitly. The mother image, connected with Mrs. Dempster's saintliness, Ramsay's attempt to muster up to an unconscious image of himself whereby he could redeem the frailty of his human nature, the appearance of the shadow, often not until late in life: all these elements, which have gained such vital importance for the protagonist in his individuation process, become connected with each other and are pronounced 'blazonly'.

Blazon's final advice connects with the event that will rearticulate what the Wise Old Man had pronounced as the stepstone toward wisdom. By implication it is thus not until Liesl reminds Dunstan with words almost identical to those Padre Blazon had used that the protagonist is able to start the fourth stage in his individuation process. While Blazon prepared the ground for Ramsay's psychological growth this process is a very slow one by nature. As the narrator informs us that he had now begun to be "much concerned with that old fantastical duke of dark corners, C. G. Jung" (p. 164) he connects it with his observance of Boy's sex-life and thus strikes the keynote that will eventually move him on toward a greater self-awareness.

Up to that point in time, however, he has but few new revelations to tell about himself and therefore fills us in further on Boy's "growth as an industrialist...." (p. 171) In juxtaposition to Boy's incredible success-story in the financial world stands the sad tale of his inner and private life. Diametrically opposed to the ascent of the one appears the decline of the other. "As Boy grew in importance and his remarkable abilities became increasingly manifest, she faded." (p. 172) Unable to jump over her own shadow, Leola eventually "joined the great company of the walking wounded in the battle of life." (p. 170) Through this image she becomes connected with the scarred Ramsay. Ironically, it is the protagonist's inability to re-enact

the miracle by which Mrs. Dempster had saved Surgeoner, that leads Leola to suicide. As she feels betrayed and rejected by Boy's sexual adventures and in her human need calls on Ramsay, the protagonist is still unable to commit himself, not even to a moment of physical love with his teenage flame. Loved neither by Boy nor by Ramsay, Leola cuts her wrists open. Though she is saved this constitutes her spiritual death which, ironically, runs parallel to Boy's spiritual death. The abdication of the Prince of Wales who had inherited the kingship becomes synonymous for Boy with the death of his own image. This kind of death Jung identified as a form of spiritual suicide.

After Leola's physical death Boy marries again with an extension of his own ego. Again, Jung's belief that we attract who we are ourselves finds its affirmation in Boy's second marriage. Thus the description of Denyse, Boy's second wife, "whose life and interests were entirely external....pitifully anxious for...sex...." (p. 214) identifies Boy at the end of his life. The lack of Boy's will to come to some kind of accomodation with his own inner reality begins to show its toll in the second part of his life. Suppressing his unconscious it now asserts itself as his shadow. Jung warned that for the sake of mental stability ego and psyche have to fight "the battle for deliverance."[10] However, Boy's refusal to fight that

battle results ultimately in his loss of soul. Repressing the inner call for individual consciousness, the negative aspects of his unconscious begin to become overpowering. Boy's unconscious, brought into action through the death of his self-image, is left to itself. Jung informs us that if this happens "there is a risk that its contents will become overpowering or will manifest their negative, destructive side."[11] This destructive side explodes in Boy's sudden melancholy: "sometimes I wish I could get into a car and drive away from the whole damned thing." (p. 215) Having abandoned the God-image of himself when he discovered that the human personification of that God turned out to be a failure, Boy becomes intuitively aware that without his 'God' his life has begun to lack the essential source from which he draws his life-energy. It is this "melancholy of the void"[12], which he cannot overcome and which throws him into an abyss of Welt-schmerz. As a self-identified atheist Boy has become dissociated from his self, has lost his own identity. Thus, Boy's secret death wish, aptly identified by the narrator as "a quite common form of psychological suicide" (p.215), does not come as a surprise but is in accordance with his character. Jung had warned that if we don't begin to mature in the first half of our life we will suffer disastrous consequences in the second part of our life.

Parallel to Ramsay's loss of his 'lifelong friend

and enemy' runs that of his spiritual mother, Mrs. Dempster. If the reader had had any doubt about her function as the protagonist's mother this doubt becomes extinguished at her death. The feelings evoked by the death of Mrs. Dempster stand in juxtaposition to the lack of emotion which the narrator experienced at the death of his parents. Not only preceding but bearing an unintended influence on her death is Ramsay's information about the life of her true son, Paul. In doing so the protagonist effects for Mrs. Dempster his own dénouement and reveals to her the superficial facts of reality. "She knew well enough who was her jailer. I was the man." (p. 207) But in her outbreak of feeling Mrs. Dempster also pronounces what must have lingered in her unconscious since Paul's disappearance and marks Ramsay as the "undoubted agent of those dark forces who had torn Paul from her." (p. 207) To the reader, however, the narrator had tried to put up a mask whereby he appeared as the 'Good Samaritan'. For the authorities in the hospital Ramsay had also long been identified as her son and when the undertaker speaks of her as Ramsay's mother he unwittingly confirms the spiritual truth. Nevertheless, it is on her deathbed that the psychic forces in Mrs. Dempster's unconscious break forth--though "hardly audible" (p. 217),--and give her the clarity of vision by which she is able to identify the protagonist. To her he is still "Dunstable....a boy...." (p. 217) As the identity of her child never changes

for the mother, Ramsay has remained to her what he had always been. The image of the 'boy' also connects him with Boy Staunton and simultaneously evokes the image of Mrs. Dempster's true son, Paul. Submerged in his thoughts that "she might say something about Paul" (p. 217), Ramsay receives from her hand "a little tug, the least possible squeeze" (p. 217); Mrs. Dempster, Paul, Boy, and Ramsay are again inextricably connected.

Ramsay's realization that she has died causes all stored-up feelings to break out and he weeps like a son would weep at the death of his mother. Characteristically, the protagonist connects this outburst of his feelings with that moment "my mother had beaten me so many years before" (p. 218) and thus identifies the time in his life when he had in fact abandoned his physical mother. In the ensuing nightmares the conflict between the two mother-images re-emerges and evokes again in Ramsay "fantasies of desolation and wretchedness" (p. 218)--the kind of which had been summoned for the adolescent Dunstable in his first confrontation with Mrs. Dempster at the snow-ball accident. As the body of Mrs. Dempster is submitted to the flames in the crematorium Ramsay poses the question that once again connects Mrs. Dempster with the three heroes: "who else remembered her?" (p. 219)

The experience of Mrs. Dempster's death, as well as Boy's psychological death, prepare the ground in Ramsay's

unconscious for the psychoanalytic assistance with which Liesl will guide the protagonist toward self-awareness. In Mexico City the psychological help Padre Blazon began to lend Dunstan is extended through Liesl. However, before he can receive this help he again meets Paul. At a dead end in his search for the Little Madonna Ramsay tries the theatre and the film--those media of superficial transformation--and then turns toward the show given by a magician. Being on a special six-months' leave of absence granted him by Boy, the protagonist has taken leave not only from Boy Staunton but also from his own mask. On recognition that the famous magician Magnus Eisengrim is none other than Paul, Ramsay becomes further involved with this group. Liesl Vitzliputzli, who had rechristened Paul, persuades Dunstan to ghostwrite Paul's autobiography. Ramsay not only complies with his own magic skill, employing his sense of history and myth, but through his suggestion he calls to life the new act of the Brazen Head and again--like so many years before--helps mould Paul's mask.

While this throws a clear light on one of Ramsay's shadow sides, Liesl finally extrapulates another part of the protagonist's shadow when she takes the initiative and seduces Ramsay. Preceding, however, is their physical encounter, in the course of which Dunstan lives out the mythic elements attached to St. Dunstan. As if to remind us of this quality, Faustina had addressed him only the

day before as St. Dunstan. In the struggle with Liesl, Ramsay is at last openly confronted with the imago as well as with the demonic aspects of his self. As Liesl makes it clear to him that these features pose his personal problem, have in fact become his shadow side, Ramsay is literally able to jump over his shadow for a short moment and becomes embraced by Liesl's feminity. In the ensuing physical fulfillment Ramsay is able to forgive himself for being human and experiences a part of his hitherto unlived life. Now he feels that "A great cloud seemed to have lifted from my spirit...." (p. 200) This constitutes, as Padre Blazon had suggested, the beginning of wisdom for Ramsay. But it is all as if he were on "honeymoon" (p.200)-- it lasts only a few short hours. Then reality returns, no lasting change in Ramsay is apparent.

Returning back to his school-life, the narrator is able to glorify himself with his famous friends when he arranges for Paul's troupe to give a show of their magic at his school. In Ramsay's isolated study on the top floor--symbolically the image of the centre of the self-- it comes to the fated meeting between Paul, now Magnus Eisengrim, Percy Boyd Staunton, who is awaiting the appointment as Lieutenant-Governor but has remained 'Boy', and Dunstable Ramsay, known as Dunstan. As Ramsay cannot restrain himself from revealing the mystery of the fated snowball, he fully gives way to the forces of fate and

embraces his role as fifth business wholeheartedly. Playing this role, he becomes instrumental in bringing about Boy's death. At the last performance of Eisengrim's 'Soirée of Illusions' Ramsay suffers a sudden seizure which arrests all his powers of sense and motion when Liesl's voice, "slightly foreign and impossible to identify as man's or woman's" (p. 237), becomes the voice of fate. As the Brazen Head, Ramsay's own suggestion and addition to the show, pronounces the oracle the protagonist recognizes his ill-fated influence on the people around him--and thus also on his own self--and suffers his second death. Characteristically, he is again saved by a woman, "by a foreign lady" (p. 237), --who is certainly no other than Liesl.

Now Ramsay returns from his post as teacher, symbolically abandoning part of his mask, leaves the world that had been his stage, and joins Liesl and Paul in a platonic triangle. Having experienced the beginning of wisdom Ramsay has matured to the point where he realizes that he must shed his mask and begin to get deeper "into the old man's puzzle...." (p. 160) This attempt at self-awareness and integrity is indeed the beginning as well as the final stage in the individuation process "by which man lives out his innate human nature. Strictly speaking, however, the process of individuation is real only if the individual is aware of it and consciously makes a living connection with it."[13]

At the end the question still remains: when will Ramsay begin to live--not as an observer on life but actively participating and accepting the responsibility for his actions? When will he stop being that self-centred egoist? And when will he find an identity of his own without depending on somebody else, no matter who that somebody may be, whether Packer or Headmaster or--Fate.

FOOTNOTES:

[1]Kurt Lewin, A Dynamic Theory of Personality (New York: McGraw-Hill Book Company, Inc., 1953), p. 103.

[2]Ibid., pp. 103-104.

[3]C. G. Jung, CW, v. 11, pp. 569-570.

[4]C. G. Jung, Man and His Symbols (London: Aldus Books Ltd., 1964), p. 165.

[5]Ibid., p. 166.

[6]Ibid., pp. 165-166.

[7]Ibid., pp. 168-169.

[8]Ibid., p. 168.

[9]Robertson Davies, "The Last of Fortune's Favourite", Saturday Night, October 29, 1955, p. 28.

[10]C. G. Jung, Man and His Symbols, p. 118.

[11]Ibid., p. 257.

[12]Ibid.

[13]Ibid., p. 162.

CHAPTER III

Symbolism in Fifth Business As It Pertains To Ramsay's Individuation Process

A: Mythic Elements

In the vindicative letter to his former Headmaster, Ramsay looks back on his life and draws a profile of his own personal achievements. Intimately connected with his outer and inner life are Percy Boyd Staunton, Paul Dempster, and Mrs. Dempster, who come to embody aspects of the narrator's self.

In its encounter with the self the ego has to come to some peaceful accomodation of mask and inner reality. However, the ego is only capable of an immediate and hence limited reality, as perceived by the senses. The content of this awareness is a consciousness which has as its object the experience of having been conscious. Dunstan Ramsay's supposedly objective awareness of his subjective consciousness reiterates the subjective experience and gives the novel its mythic content. In his autobiography the writer states his psychic fact, which is his truth though objectively it may be a lie. Myth erupts when objective awareness to subjective consciousness seeks

description of the subjective experience. The outcome must necessarily always be speculation of a sort (as explaining the inexplicable always is) and mythic in content. What causes Ramsay to write his memoir is the mythopoeic faculty which springs from man's need to articulate the tensions and antinomies inherent in appearance and reality and are pronounced in the conflict between mask and self.

The protagonist seeks spiritual sanctity not only by exposing the overlay of social and moral pretensions of a small Ontario town but also by assuring the Headmaster that he has recognized the complexities and binary oppositions of his own being in its search for spiritual fulfillment. The large number of characters with whom the mythic hero comes into contact have an intrinsic value as well as they represent symbolic analogies to Ramsay's individuation process. Similarly, the structure of Fifth Business is well-suited to its content of a man's mythic quest for oneness with his self. Thus each chapter represents an area of ever-expanding awareness of the protagonist's reality. Robertson Davies once said that "the insights of literary men reach the world disguised as myth."[1] As the writer recalls his life to himself he transmits a message from himself to himself, creating a myth which enables him to amalgamate inner and outer reality; he "becomes a shaman, a mythmaker, speaking out of his unconscious a primordial truth."[2]

Recognizing the Jungian elements inherent in Ramsay's autobiography will enable the reader to speculate upon the writer's interior parts of his life which do not occur explicitly. Employing this approach we come to recognize "that an important part of the relationship between artist and art is similar to that between patient and dream.... [where] the writer has 'shed his sickness' in his book."[3] The artist in Fifth Business is Ramsay and his autobiography constitutes his art through which he lays open his unconscious so that we may see those inner patterns which motivated the protagonist throughout his life. Of course, the memoir remains his composed expression and not a dream with its compulsive confession. Nevertheless, it shows his struggle for self-awareness as his mythical mind gives expression to its form of subjective reality. Just as the world of myth is a dramatic world, full of emotional qualities and conflicting powers, so does the drama of Ramsay's life underline the tension between feeling and reason. In his life Ramsay seldom made his point of view known, and so it cannot surprise that in his memoir he also retreats behind historical, mythological reflections. But these contain the truth of a myth which tells us how reality appears in terms of the writer's human feeling qualities--an aspect which he denies himself to display but which is at the very source of the letter.

Throughout his autobiography Ramsay alludes to

several legends, myths, and fairy tales recalling archetypal heroes in symbolic forms as identified by Jung. The Faustus and Eisengrim episodes are surrounded by the myth of Gyges and King Candaules, as well as by the pattern of the Oedipus myth which is suggested in Ramsay's obsession with a mother image. The Narcissus myth, too, is introduced, not only through Boy's adoration of his own image, the image of the Rich Young Prince, and his death in the lake, but also through Paul's self-love, and finally in the form of Ramsay's worship of his own intelligence as reflected in his many books and ultimately in the writing of his autobiography. We are further able to identify the figure of the Sleeping Princess and that of the Wise Old Man, as well as that of the Devil in his myriad disguises. Central to the book is the Sisyphus myth. For it is the stone with its multiple implications with which Ramsay tries for a lifetime to come to grips but which allude him again and again and which finally drown Boy and nullify Ramsay's hope for expiation of his guilt. These myths are reactivated from the collective unconscious and appear to us in the novel as symbolic dramatizations. Here they underline the essential illusion of the mask and pronounce the dichotomy of body and spirit, of mask and self.

If we regard Ramsay's letter as an act of giving birth to a pair of opposites, that is to say putting his own view of himself into juxtaposition to Packer's evaluation

of him, trying to express the conscious by laying open the unconscious, then it cannot surprise that the book begins with a birth and a mythic symbol (the stone) that expresses "the delusions of the primitive human consciousness as it struggles to interpret the world of experience and reality."[4] For Jung, the archetypes (which lie behind all symbols) are vestiges of man's experience. They reconcile and unite the unconscious with the conscious. Although its rational component can be made comprehensible, the archetype's irrational component cannot be explained but only grasped by feeling. Here, at once expressive and impressive, the conscious and the unconscious are fused. As the archetype is simultaneously both image and emotion the image has to be charged with feeling before it can become dynamic. In writing his autobiography Ramsay, the 'cork' whose emotions had been repressed, unwittingly pops the cork and lets his feelings stream into his letter. As the unconscious draws on the archetypal material that slumbers in man it modifies its patterns to the individual's needs. Thus it cannot surprise that one of the central images of the novel is contained in the numerous forms of the archetypal hero.

B: The Hero Myth

Right from the beginning of the novel the position of the hero is shared between Boy, Dunstable, and Paul. As the

narrator sets out to describe Boy he very subtly lays the foundation for Boy's later self-image as the Rich Young Prince, a modern hero with seemingly unlimited riches. From his home Boy is endowed with all the characteristics of the King's son, for his father, Doc Staunton, was not only the richest man in Deptford but also possessed the prestige that placed him at the top of Deptford's social hierarchy. Already in his schooldays Boy "had a special place in our school world" (p. 27), and in contrast to the narrator himself, Boy's attributes are those of a rich, loudmouthed hero. This image grows stronger with Boy's age. In World War I Boy receives a few medals "for having been at particular engagements" (p. 91), and afterwards marries the acclaimed princess of Deptford. Connected with Percy Boyd Staunton is, of course, the myth of Sir Percival's search for the Holy Grail. While it becomes apparent that this treasure is not to be discovered in the riches of the world but lies hidden behind the 'old man's puzzle', Boy nevertheless believes himself to have found his personal Grail in his ascent to his role of aide to his idol, the Prince of Wales, and to the position of the industrial tycoon, whose fortunes can only be estimated. Thus he resembles the twentieth century economic hero who tries "to dominate everybody" (p. 216) by strength of his financial power. For Boy this power elevates him to the position of chairman of the board of directors at Ramsay's school and late in life makes him to be the first

choice for Lieutenant Governor. The irony that undercuts Boy's heroism lies in his suicidal death whereby he becomes a tragic hero.

If Boy's heroism is embedded in his self-image "as the Rich Young Ruler" (p. 231), Paul Dempster's heroism is no less tangible. Paul sets out on his quest toward heroism when he runs away with a circus. Through this act he connects himself with Boy, as Staunton admits at the end of his life "You know I wanted to do that. I suppose it is part of every boy's dream." (p. 231) The story of Paul Dempster runs closely along the lines of Jung's perception of the archetypal hero myth. Here the image of the hero evolves in a manner that reflects the evolution of the human personality (an aspect that also becomes central to Ramsay's intellectual heroism). Juxtaposed to Boy's state of affairs, Paul's birth is humble yet almost miraculous in that he survives. The symbolic importance of Paul's birth is further pronounced in that it is placed at the beginning of the novel and thus comes to serve as the image of the birth of one part of the protagonist's self. Ironically, however, the embodiment of this part of the self adopts not only Christian but overwhelmingly devilish features and in this duality comes to underline the slumbering antinomies in man. Born at Christmas to Mary, Paul appears to be a Christ figure. But the image of Paul's ugliness,

> He was red....he was wrinkled like a tiny old man,

> and his head and his back and much of his face were covered with weedy long black hair....His fingers and toes were almost without nails (p. 19),

and he was kept warm "by a few bricks...[and] the steam from a kettle" (p. 19) conjures up a picture of Satan and Hell. Indeed, this becomes a prefiguration of Paul's life which, for its greatest part, will be devoted to the dark forces that overshadow man's existence.

In accordance with the hero myth Paul is shunned by his own people as the son of a whore and grows up a lonely child, without any friends--save Dunstable Ramsay. Already at an early age Paul displays his almost superhuman ability to perform tricks of magic. Unwilling to endure the hell into which he was born any longer he runs away with a circus. For Deptford "it was the best thing Paul ever done...and it made him kind of a hero...." (p. 96) The early weakness of the hero is balanced by the appearance of strong tutelary figures. However, these guardians have a daemonic influence on Paul. First it is Dunstable who "had been the agent...by means of which the Evil One had trailed his black slime across a pure life" (p. 38); later Paul experiences a further extension of the satanic through the person of Willard the Wizard who abducts and rapes him at the age of ten. Fourteen years later Paul re-appears as the magician of a small circus. His new name 'Faustus Legrand' serves as the appropriate expression for the image of the ego that has traded its best part in

exchange for fame and fortune. In truly Faustian fashion Paul has centred on his mask as he forfeited his soul and became Mephistopheles' servant, devoting his whole life to the service of magic powers. Indeed, he has fallen under the spell of mystical powers to the extent that nothing else but his own glory bears any importance in his life. In his journey through the world Paul rises rapidly to prominence and power. As Magnus Eisengrim he gives symbolic proof in each performance of his triumphant struggle with the forces of the underworld. Jung identified the Magus* or magician as an archetypal expression of the hero myth. Thus it cannot surprise that Paul appears both as God-man who may call the spirits at his own discretion, and as vanquisher of monsters. In his constant heroic demonstration of his magic power Paul finds self-identification. This comes to a negative climax when he hypnotizes Boy to commit suicide. Like Goethe's Faust, Paul lives out the demands of his mask to the point of self-mutilation and embraces his role wholeheartedly. The interpretation of Paul as a Faust figure with Mephistophelean attributes leads to the affirmation of what I stated earlier, namely that Paul represents part of Ramsay's self. Paul is, to be exact, a part of the protagonist's shadow much in the

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*Magus connects with Magnus and from there with Paul's former name 'Legrand', pointing to the ego's striving for heroism and assertion of its power.

same sense as Mephisto had been ~~demoted~~ to the role of being the very personal shadow of the struggling hero Faust. However, one further association has to be made in this context. At the time Goethe wrote Faust the previous birth of the rational liberal Protestantism had deposed the devil figure into the shadier side of its metaphysical concept. In the Presbyterian Christian Olympus the devil became the 'odd man out'; this connects Paul very closely with the definition of 'fifth business', Ramsay's role. Paul, the devil figure, also asserts the principle of opposites--a principle on which Jung based the flow of psychic energy. As the daemonic force in man Paul constitutes an integral part of Ramsay's self and sets the counterbalance to the protagonist's strive for the saintly.

The last part of the hero myth is the hero's fall. Paul's fallibility is contained in the unpardonable sin of hubris when he takes it on himself to revenge his mother's insanity and effects Boy's death through his daemonic skill. Paul's escape to Sankt Gallen is then simultaneously his admittance of guilt as well as it constitutes his symbolic death.

The professed heroism of Boy Staunton and Paul Dempster ultimately climax in a synthesis that has Ramsay's conscious and unconscious heroism as its content. Boy's outward heroism finds its parallel for Ramsay when he is decorated by the King "as a hero" (p. 78) and when he

becomes aware of "The business of getting used to myself as a hero...." (p. 79) Both Boy's and Ramsay's heroism are declared as such by society because these rest on a concrete and factual basis. Paul's heroism is slightly less tangible because it is based on mental alacrity. Nevertheless, since the basis for this heroism is "the study of magic" (p. 31), it connects Paul with Ramsay, who out of his youthful smugness had been Paul's first teacher. On realization of Paul's tremendous talent, Dunstable had set the stage for Paul's career, unaware that the world of illusions was to become the realm where Paul would be supreme master. Thus Ramsay is able to glorify himself in later life with the charisma of having been the mentor of the world-famous Magnus Eisengrim. This aspect finds its climax when Ramsay ghostwrites Paul's autobiography and is thus living out his own dreams for heroism. In that Paul's and Boy's heroisms are projected as integral parts of Ramsay's outward reality, of his mask, while the narrator explicitly denies to regard himself as a hero, this aspect must be identified as part of Ramsay's shadow, as that which the ego repressed into the personal unconscious.* But if Boy and Paul are made to appear to the reader as somewhat superficial heroes,

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*I found it in accordance with Ramsay's mask that the narrator would not want to appear openly as 'hero'. Therefore, I have refrained throughout this thesis from referring to Ramsay in general terms as 'hero' and limited myself to the term 'protagonist' or other similes.

Ramsay tends to show himself as the one without serious flaws--and if we did detect any shortcomings then we should be able to forgive these because the narrator supplies the immediate reason for them. Mostly, it is fate or inevitable circumstances that cause Ramsay's personal faults. However, he is the hero on the battlefields as well as the intellectual hero. But since physical heroism would be all too blatant the writer does not wallow in it. As master of auto-suggestion and understatement, he can rest assured that this form of heroism, being the most tangible one for his audience, won't be forgotten or overlooked. Instead, the narrator will expose the heroic deeds of his intellect.

Dunstan Ramsay's need to lift himself up out of the masses of tottering pensioners and to prove to himself, as much as to his audience, the heroic nature of his life is imminent in his answer to Packer. For Packer, there is nothing heroic about Ramsay. Nonetheless, the protagonist's intellectual heroism becomes explicit as the writer reminds us frequently of his literary achievements.* But Ramsay draws our attention not only to his many books and articles in renowned journals but also lets us marvel at his intellect. He assures us that he introduced the Bollandists to "the use of index cards" (p. 152) and that he was an absolute genius in learning

*For details see Fifth Business pp. 14, 149, 163, 220.

languages. Time and again he tells us that he spoke Latin, Greek, French, Spanish, Portugese, and German besides his mother tongue.* Consonant to this line of thought runs Ramsay's abhorrence of dilettantism of any kind. It also cannot surprise that, at heart, the protagonist enjoyed his holding the position of Headmaster as the importance attached to the image of the Headmaster constituted a welcome boost to his ego. Remembering this time in his life, the narrator tells us what a "taxing, thankless work" (p. 174) it was and how many difficulties he had to overcome in that position. "But I bent to the task and did what I could" (p. 174) represents the writer's symbolically clapping himself upon his shoulder. As he is outwardly denying to have discovered this self-love and admiration in his position he is nevertheless ready to admit that he "might get to like it very much" (p. 175), when he is pressed by Boy to resign. No, the writer of the memoir does not intend to show himself as the outward hero to his audience. But as master of indirection his secret feelings become tangible. When Padre Blazon on his deathbed, as it were, grants him that he is leading "the heroic life" (p. 223) it must have been for Dunstan the affirmation of his innermost wish. At last, here was somebody who recognized the heroisms of Ramsay's life.

In his apology to the Headmaster at the beginning of

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*Direct referrences to these are on pp. 111, 133, 148, 153, 184, 192.

the autobiography Ramsay alludes to David Copperfield. During the course of the novel it becomes clear, however, that the writer will employ his memoir to the same end as Copperfield did: "Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show."[5] Ultimately, the heroisms of Boy and Paul serve to underline the writer's own unique achievement. As the three heroes are closely connected from the beginning of the book so they are joined at the end. Here, both Paul and Ramsay are instrumental in bringing about Boy's suicidal death. Paul and Ramsay then withdraw to Sankt Gallen where they will continue to live together.

It is from here that Dunstan Ramsay looks back onto his life and undertakes the journey into the soul. Davies specifically characterized this journey as reminiscient of the voyage of the hero. The goal of this journey lies in the attainment of wholeness through a union of consciousness and unconscious. "In mythology the unconscious is portrayed as a great animal, for instance...as a whale, wolf, or dragon."[6] These three images gain their importance for our three heroes when we recall the myth of the Chariot of Aristotle. Here, the chariot serves as the vehicle for the journey into the self. Boy's form of death resembles that of being swallowed by the whale, for which the car in the water is the fitting modern symbol. But his drowning

is clearly also the return to the womb as he is immersed in the sea--symbolically the sea of the unconscious. Since his death has the attributes of suicide it is a self-incubation into a state of introversion--a state that was utterly missing from his life and where the unconscious content is brooded over. Boy's rebirth can only take place in the spiritual sphere--in Dunstan Ramsay's memoir.

The motif of the Aristotelian Chariot is continued when the chariot emerges out of the water and reaches dry land. Then the psychic content has become visible, has reached the conscious. However, as the psychic content becomes integrated into consciousness, man comes close to attaining wholeness. "Had it really been attained the opus would be consummated at this point."[7] But as the stone re-emerges out of Boy's mouth* and is again visible, Boy's death becomes outwardly connected with Paul. But for Paul the chariot, of which the modern version is the aeroplane, serves merely as a vehicle of escape. Paul's journey into the self is a journey into the daemonic. As he flees east it is the movement toward death. For Dunstan Ramsay the chariot becomes a spherical vessel only after he had suffered a heart attack in the box in the theatre.** But he is rushed to the hospital "by a foreign lady" (p. 237), who

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*This aspect finds its parallel in the myth of Kronos, who had swallowed the stone but had to spit it out again.

**Through word association and through imagery the box becomes a coffin and expresses his symbolic death.

is probably no-one else than Liesl. Thus the dragon, the archetypal symbol for the hermaphrodite, has become his saviour. Now he, too, like Paul, goes on a journey eastward although it does not constitute the end for the protagonist. The chariot as the spherical vessel becomes the suited vehicle for Ramsay. While we may regard him as physically dead, his lifelong quest had been an intellectual one and thus it is fitting that he is reborn spiritually. This finds its expression in various forms. For one, the protagonist takes the journey eastward toward the sun, the centre and the whole of the cosmos, into the self; he journeys through the element that is the abode of the spirit; and he lands in Sankt Gallen, which is traditionally the home of the most famous Swiss monastery as well as it hosts a renowned medieval library. From this point of inner and outer seclusion he turns his eye westward to Canada--in Jungian terms inside--to the place where he had lived. Thus he finds rebirth in his memoir.

C: Guilt

In the following I shall deal with the image of the archetypal guilt as it finds form and expression in the novel. It may seem that I have said too much about the outer reality of Ramsay without having stressed enough the quality of his shadow side. While it may become clear

that the protagonist's apparent lack of acknowledging his desire for heroism, yes even his clear denial of it, constitutes one part of his shadow side, the more tangible expression of another shadow strand lies in the form of the anima. The 'Eternal Female', as Goethe called it, is frequently connected with the evil in man and breaks through in him in the form of a guilt complex. Fascinated by magic, myth, and history, Ramsay's spiritual current connected the Christian and the primitive pagan. While the Satan-Prometheus aspect becomes in its form of expression "the essence of human individuation"[8] it cannot be surprising that guilt appears as an integral part of the protagonist's individuation process.

Dunstan Ramsay's creative intellect leads to his intellectual heroism, as explained earlier, and thus doomed him to Promethean guilt. As 'Cork', he had banished the feeling aspect in himself, pursuing solely the strive for knowledge. In Christianity, the principle of individuation becomes the source of all evil as it represents the human quest for knowledge. However, man is redeemed from his guilt through Christ's self-sacrifice. Man's awareness of his sinful nature finds its secret manifestation in his sense of guilt. As Ramsay gives expression to his awareness of this feeling of guilt he lifts himself out of the confines of the historian. Nevertheless, his hubris to expiate his guilt through his self-sacrifice dooms him

to arrogance and smugness as it leads him to strive to take on saintly features himself.

As Paul's premature birth results directly from man's evil action (i.e. Boy's placing the stone into the snowball as much as Ramsay's cunningness to use the Dempsters as a shield), it effects a feeling of guilt which asserts itself as an integral part of Ramsay's conscious and of Boy's unconscious. While the protagonist wallows in the mire of this guilt and tries to expiate it through taking on the responsibility for Mrs. Dempster, Boy represses it. His lifelong contributions to Ramsay's retirement fund are his bribery to his own unconscious as well as to keep Ramsay from making the facts of the accident known.

As Mrs. Dempster is the first person in the novel whom we meet by name and who stands somewhere in the centre of the guilt complex we have to attribute some symbolic importance to her name. In medieval English 'dempster' means 'to judge' and in Old Scots law--we remember Ramsay was a Scot--'dempster' was "an officer whose duty it was to pronounce the doom of the court."[9] However, one of Mrs. Dempster's characteristics is her utter inability to judge though she would have had good reason. Instead, she endures and suffers and in this respect advances to the position of the saint. In opposition to her stands the protagonist, who gives us in his autobiography his judgement of everybody around him, though it is against

his own perfection that he does so. Deptford, on the other hand, is the place where the original evil action took place and where the harsh judgements of its society necessitate the figure of the saint who redeems man, or who pays man's debt, as it were. As guilt is inextricably connected with human hubris and arrogance to judge, it constitutes part of the guilt that follows Ramsay through his life.

Deptford, of course, is the birthplace of Paul, Boy, and Ramsay and in this way connects the three protagonists with each other as well as it links them through the object of their 'debt', Mrs. Dempster. The critical place on the hero's journey is the 'ford', which is the archetypal meeting place for hero and monster. For Ramsay this monster is his guilt, embedded in his morbid self-reproach which manifests itself in his marked preoccupation with his behaviour at the time of the accident and finds its origin in his slyness and cunningness. Both these strands lead to the smugness of his later life. However, already at the time of the snowball accident Ramsay feels guilt rising up in himself. Returning home after the accident, the protagonist tells us of the washing of his hands in a manner that would attract his parents' attention. This pose serves at once as the archetypal image of cleansing himself of all guilt. This Pilate-like behaviour becomes the outward manifestation of his mask and is juxtaposed to the feelings

of guilt which well up into his conscious: "I lay awake too, feeling guilty and strange." (p. 12) The guilt for the accident apparently lies with Boy. The less tangible guilt is connected with Ramsay's cunningness in using the Dempsters as a shield. But both boys feel that they had done something wrong and this feeling becomes an invisible bond between them. While Ramsay is aware of the guilt, Boy represses any recollection of the accident into his unconscious--so much so that toward the end of his life "the incident of the snowball had quite vanished from his mind." (p. 233) Nevertheless, he takes care of Ramsay financially and unconsciously tries to expiate his guilt. Ironically enough, it is Boy who supplies Ramsay with the possibility of further expiating their mutual guilt by using part of the money for Mrs. Dempster.

As the feeling of guilt is directly connected with the act of giving birth it becomes the carrier of the image of the archetypal sin and guilt with which man is born. Not only does Ramsay discover himself to be sinful,

> I was perfectly sure, you see, that the birth of Paul Dempster, so small, so feeble, and troublesome, was my fault. If I had not been so clever, so sly, so spiteful in hopping in front of the Dempsters" (p. 21),

but he also begins to see the fear guilt evokes in man and what man will do to pacify his feelings. Talking to Boy about the accident the next day, Ramsay informs him that the baby was born prematurely:

> "Did it?" said he, looking me straight in the eyes. "And you know why," I said. "No I don't." "Yes you do. You threw that snowball." "I threw a snowball at you," he replied, "and I guess it gave you a good smack." I could tell by the frank boldness of his tone that he was lying. "Do you mean to say that's what you think?" I said. "You bet it's what I think," said he. "And it's what you'd better think too, if you know what's good for you." We looked into each other's eyes and I knew that he was afraid, and I knew also that he would fight, lie, do anything rather than admit what I knew. And I didn't know what in the world I could do about it. (p. 21)

The universal nature of guilt becomes apparent in that it connects not only Boy, Ramsay, and Paul but the whole of Deptford's society who throw Mrs. Dempster into a state of hell. It is also characteristic that this guilt is so evasive and is not specifically pinned down onto anyone in terms of hard police-court facts. Yet Ramsay becomes the bearer of it and in this way serves as a Christ figure and adds one more dimension to his secret heroism.

Trying to come to grips with his feelings the protagonist turns in his inner need for help toward his religion. But the result is discouraging and only underlines what he had already known intuitively before "I was of the damned." (p. 22) The consequences of this awareness have a far-reaching effect on his future attitude toward religion as they contain the roots of his later aversion to the doctrines generally believed in by Presbyterianism. The person, however, who is more immediately of the damned is Mrs. Dempster. Suddenly Ramsay realizes that all the

"dreadful fate" (p. 22) he had expected to hit him had come over her. Now it appears to him as if the devil had "shifted his mark." (p. 23) It is not Ramsay who is the bearer of this mark but Mrs. Dempster. But as he learns that "Mrs. Dempster had gone simple" (p. 23), he recognizes that the dreadfulness of his own fate will lie in his compulsion to accept the responsibility for Mrs. Dempster and carry the guilt for her suffering. His own suffering is then contained in his awareness that he will have to live with his guilt. Thus he is prepared to follow Mrs. Dempster in her suffering and make it his own.

D: Saint Shadow

Legend and myth pose the major stepping stones in Ramsay's study of hagiography. Unable to isolate one from the other he wrote the books A Hundred Saints for Travellers and The Saints: A Study in History and Popular Mythology where he explored the reason "why people needed saints, and then how much their need had to do with the saintly attainments of a wide range of extraordinary and gifted people." (p. 163) However, these questions are also central to his autobiography where the narrator shows himself as one of these 'extraordinary and gifted people'. Since the relation of legend and myth to reality proved to be inseparable to the author and historian Dunstan Ramsay

we have to be aware of the strong possibility that it may also have proven to be too complex for the writer of the memoir. The question that arises from this hypothesis is then this: did Ramsay not also write about a saint when he composed this letter to the Headmaster? Indeed, this aspect is closely related to Ramsay's quest to come to terms with his shadow parts. Directly connected with it is the protagonist's anima image which asserts itself as another part of his shadow. Hence, only the protagonist's ability to reach a peaceful accomodation with this duality of his shadow will de facto lead him toward the attainment of wisdom and wholeness.

As Ramsay tries throughout his life to redeem himself his efforts take on much the character of saintly sacrifices. The continuous presence of Ramsay's personal saint, Mrs. Dempster, bears much of the responsibility for his 'holy' quest. This quest begins with his attempt to expiate the guilt feelings and with his conviction that he will have to suffer some dreadful fate. It is in tune with the nature of this archetype that it should manifest itself solely in a spiritual way. For the protagonist the guilt is only tangible in his feelings. Outwardly, however, it exists in Mrs. Dempster's disturbed state of mind. Deptford's society does not know or care about anything else but facts and labels the incomprehensible as madness. Rooted in common sense, Boy Staunton becomes

the representative of this society where any such feelings of guilt would constitute a considerable hindrance in the further advance in this society. Serving as Boy's conscience, Ramsay has to give way to this guilt complex and begins to expiate it when his mother adopts the Dempsters as a charity case and he has to do the chores in and around the house. These "kept me out of many a game I would have liked to join" (p. 27); his sacrifice continues through his openly being associated with the 'bughouse' and with Mrs. Dempster, which brought "mockery down on my head, not hers" (p. 27); he has to endure the Dempsters as "a nuisance" (p. 27) which "did nothing for my popularity" (p. 27), and earned him the nickname "Nursie". All this brought him isolation, but Ramsay endured it with "the patience of the saints". He is further isolated into "the strange and unchancy world of the Dempsters" (p. 29), when he believes in Mrs. Dempster's two miracles. The strand of suffering continues when he forfeits his home in favour of his loyalty to Mrs. Dempster. However, she does not leave him in his loneliness but gives him the faith of the saint to endure his fate with patience. Her appearance in Ramsay's vision at Passchendaele saves his life for the second time. Jung identifies this situation in the context of society: "If anyone claims to have seen a vision....It is said he is mentally disturbed."[10] As Jung comes close here to equating the 'saintly' and the 'mentally disturbed' it

leads us directly to the term 'fool-saint' which connects Ramsay and Mrs. Dempster as well as suggesting the interchangeable nature of 'fool' and 'saint'. If we believe Father Regan then Ramsay is a fool to see her as a saint. Padre Blazon says it explicitly: "you [Ramsay] are foolish...." (p. 156) However, as man's human nature "demands that even the saints should cast a shadow" (p. 155), it is not surprising that Mrs. Dempster's saintly features represent part of the protagonist's shadow. Liesl qualifies things further when she tells Ramsay that it is this shadow that "makes a fool of you." (p. 202) Since Mrs. Dempster is regarded by society as fool and by Ramsay as saint he himself becomes a fool in society's judgement. Nonetheless, Dunstan's saintly qualities are no less tangible. They begin with his playing the role of the "Good Samaritan" (p. 11), when he gives his parents a report on the snowball accident. When Paul appears as the devilish element embedded even in Christ and is defined as that part of Ramsay's self, it seems logical that the other part of Ramsay, namely that person as which he wants to make himself appear to the Headmaster, represents the saintly. Not only does he hint at the saintly quality in himself when he informs us that the exploration of every dark riddle in the myths of saints filled out all his free time* but Boy, himself a part of Ramsay's self,

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*For a closer identification of hobby horse and the saintly aspect as a part of Ramsay's self please see p. 49 above.

informs the protagonist that he behaved "like one of the bloody saints I [Ramsay] was always yapping about...." (p. 167) For society, the narrator makes himself appear too much of a saint to hold for long the prestigious post of Headmaster. Liesl, that outspoken part of Ramsay's shadow, calls him: "Oh, knight! Oh, saint!" (p. 198) After all, Ramsay had been renamed after St. Dunstan and unwittingly lives out the myth of this saint. This aspect reaches a new climax when the protagonist withdraws at the end of his life to Sankt Gallen. For then it becomes the lasting affirmation of his indominable shadow part.

Driven by guilt Ramsay sacrifices every Saturday and visits Mrs. Dempster, flogging himself "to the hospital, cursing what seemed to be a life sentence." (p. 162) But as he was "visiting a part of my own soul that was condemned to live in hell" (p. 162), he is convinced that he is redeeming himself. By making himself "responsible for other people's troubles" (p. 201), the protagonist is trying to live out the sacrificial demands of the holy life of a saint. "It is your hobby" (p. 201), Liesl tells him. As he keeps Mrs. Dempster's ashes sacred he shows us through the script how intimately connected her fate and his own are: "Here is the patience and faith of the saints." (p. 234) Indeed, the plural form of 'saint' points to Mrs. Dempster as well as to Dunstan. But finally he gives in to revenging the fate she and he had to suffer

and tells Paul the truth of the stone-in-the-snowball. However, as Liesl's oracle drives home the message, Ramsay realizes his new guilt and suffers yet another punishment. Now it is Paul's guilt of causing Boy's death that Ramsay takes on himself.

Throughout his life Ramsay's sacrifices are all centred on Mrs. Dempster, who endured the punishment he had believed was due him. In fact, embedded in Mrs. Dempster's suffering lies the protagonist's chance to live. "By your own admission you have enjoyed many of the good things of life because she suffered a fate that might have been yours" (p. 222), Blazon explains. As the Wise Old Man describes it: "She saved you on the battlefield, you say. But did she not also save you when she took the blow that was meant for you?" (p. 159) When she was hit by the snowball aimed at Ramsay she became his saviour on a physical level. On the battlefields of World War I she serves him as his spiritual Christ. Undoubtedly, she takes for the protagonist the place of a saint whom he will honour on All Saints Day as his personal saint. In accordance with the importance of the Madonna with the Child as the central figure amongst the saints, Mrs. Dempster becomes the central person in Ramsay's life. The fact that her life "was lived heroically; [and that] she endured a hard fate, did the best she could, and kept it up" (p. 222) sets for the protagonist the moral demands for his own life if he wants to come close

to sainthood himself. Hence, his enthusiasm to relive the myth of St. Dunstan takes on a new perspective. It also shows that Diana had known him far better than he wants us to believe. However, Mrs. Dempster does not only appear saintly to him due to her heroic virtue of suffering nor merely through the miracles he believed she created, but she becomes someone extraordinary for him because of her wonderful personality. Her unselfishness, her peaceful expression and her lack of fear of any evil are the outstanding qualities which fascinate him. It seems to him that no-one can embody these characteristics perseveringly without divine inspiration and grace, and that even then these features can ultimately only exist in a perfectly harmonized soul. It is in this sense that she comes to personify the content of Ramsay's lifelong admiration and quest for she seems to him to have attained the stage of wisdom and wholeness for which he is striving. It is obvious then that her saintly quality as a whole constitutes Ramsay's goal in life--though he is not consciously aware of it.

Parallel and as a precondition to the achievement of wholeness runs the necessity to come to terms with the female function she has adopted for him. It is apparent that Mrs. Dempster's function in the protagonist's quest for wholeness and wisdom is, like so many things in this book, twofold: on the one hand she is his personal saint

by strength of the undisputed protective influence she has exercised over his life; on the other hand she serves as his mother image. Unable to protect him against her womanly influence she becomes his anima with all its ramifications. Thus Ramsay remains faithful to Mrs. Dempster as he rejects any other woman. Keeping her image holy becomes part of the underlying cause for his failure to marry. In fact, Paul's mother is Ramsay's shadow part on two levels. She embodies that aspect of the protagonist's self which brings about his personal quest for sainthood. Simultaneously, she is also his anima which is brought to his attention through Padre Blazon as well as through Liesl. The most apt characterization of Mrs. Dempster's function is, of course, the realization of her as Dunstan Ramsay's mother. For in typically Jungian terms she is thus identified as guardian and anima, as Erinys and devil, as inborn shadow and innate Christ. It is through the complexity of Ramsay's shadow that his attainment of wisdom and wholeness becomes so illusive. Only the recognition that his shadow consists of two interlocking aspects will lead to a solution of Ramsay's problem. The awareness of the stature of his shadow is the 'conditio sine qua non' to individuation. His final retreat to Sankt Gallen shows that he has never overthrown his personal quest for sainthood and makes us realize that as yet he has not defined this part of his shadow. He has not been able to "stop trying to be God"

(p. 159), as Padre Blazon had advised him. This strand finds a parallel in the protagonist's hidden tendency to show himself to us by indirection as heroic. Boy and Paul function in this regard as the protagonist's veil for his own heroism. The narrator points to his own saintly features especially by setting himself into juxtaposition to Boy's abnormally strong sexual demands. In taking the guilt for the accident onto his own shoulders he carries the cross for Boy, as it were, and identifies his virtue as holy. Though marked as the victim of the snowball Ramsay escapes it, but only to mark himself as the sacrificial lamb. The old Padre informs us of Ramsay's conviction "that torment of the spirit is a splendid thing, a sign of a superior nature. But...it is time you found out that these spiritual athletics do not lead to wisdom." (p. 160)

At this point a definition of the saint will throw some illuminating light on Ramsay's quest.

> ...the only quality common to all the saints--is that it exalts weakness into an irresistible strength, and causes its possessors, burning with the love of God, to behave in a way which is certainly unusual. It is therefore very easy for us...to consider some of the saints to have been abnormal almost to the point of insanity--especially when they have had visions....[11]

Indeed, in the protagonist, as much as in Mrs. Dempster, physical weakness is exalted into intellectual strength and causes Ramsay to behave in that saintly fashion which Boy described. But Ramsay also had a vision and,

to the likes of Packer (that is to say to us), 'Corky' appears strange and weird. In fact, the protagonist even sees himself in terms of a saint when he recognizes that he is searching for

> some valuable permanent insight, into the nature of life and the true end of man,...The only thing for me to do was to keep on keeping on, to have faith in my whim, and remember that for me, as for the saints, illumination when it came would probably come from some unexpected source. (p. 152)

His quest for immortality, which is somehow built into the nature of an autobiography, strongly underlines his saintly feature. It is in this context that we must interpret the writer's frequent reminders to the Headmaster not to judge him until the final curtain has rung down. As the narrator points out to the Headmaster, "You will not see this memoir until after my own death" (p. 226), so the Headmaster's judgement will indeed not come until after Ramsay's death. The writer, however, is able to continue to live through his work, that is to say, through his books on saints as well as through his autobiography. In this way he gains an immortality which in itself connects him with saints.

Nevertheless, saints are not only the obvious subject of his literary immortality but the saintly also rests at the centre of his autobiography. There is foremost Mary Dempster, the uncanonized saint, acclaimed as such through Ramsay's personal conviction; then there are St. Uncumber or St. Wilgefortis, personified by Liesl; we hear of St. Ignacio,

whom we meet in the person of Padre Blazon and who was also hit by "a big stone...." (p. 158) Most importantly, however, and at the centre of the memoir, stands the protagonist himself: St. Dunstan. But he does not need to tell us much about himself for the nature of his personality is made explicit through his works--as it would be for any saint. It is of interest to note in this context that St. Dunstan is given credit for the establishment of Ramsey Abbey in England. The holy nature of Ramsay's name thus becomes even more explicit. It is further underlined in that the best known picture of St. Dunstan "is a self-portrait"[12] --thus corresponding to the nature of an autobiography. "Above all, there is testimony to his reputation for holiness, and for holiness of character and personality rather than of reputed signs and wonders."[13] Is it not exactly this 'holiness of character and personality' which the narrator shows us in his memoir and which finds its culmination not only in his re-living of St. Dunstan's mythic fight with the devil but also in his retreat to St. Gall at the end of his life?

One final point has to be made in this context. As the names of 'Dempster' and 'Deptford' allude to guilt and to the judging of guilt we have to ask who this judge is. Though the answer is obvious, the ramifications are overlaid. As the memoir is addressed to the Headmaster it is He who is asked to pronounce the verdict. As Ramsay recalls

Packer's inept retirement tribute the narrator turns to the Headmaster for justice and begins to state his case. But as he addresses himself to the Headmaster not only as that person who was immediately connected with Ramsay as his superior and who was most likely to have read Packer's report in the College Chronicle, but he approaches him as the ultimate source of justice. In fear that the Headmaster might get the same impression of him as Packer had, the narrator appeals to him not to judge him by Packer's report. No, he himself promises to supply the true facts of his reality by which the Headmaster may then pronounce the verdict on Ramsay's life. Thus the Headmaster adopts a God-like stance and Ramsay's memoir comes to resemble the justification man will make on Judgement Day. The Headmaster as the neutral, omniscient observer is the archetype of the Wise Old Man "who knows the good and evil of life, and...who possesses a wisdom beyond that of the incarnated Christ." (p. 159) In this function God gives comfort and guidance to Padre Blazon like the Headmaster would give to his teacher Dunstan Ramsay. The famous self-portrait of St. Dunstan where he shows himself at the feet of his Christ, becomes indeed a portrait that shows Ramsay at the mercy of his Headmaster.

E: Anima Shadow

Since the protagonist's foolish and saintly features are inextricably connected with Mrs. Dempster, Diana Marfleet, and Liesl we must throw a closer look at these three women who represent a great part of Ramsay's unlived life. The image of his natural mother is contained in Mrs. Dempster as the narrator tells us from his retreat in Switzerland: "When I think of my mother now, I try to remember her as she was in her dealings with Mrs. Dempster." (p. 40) As I have already made evident the basis on which Ramsay's guilt feelings are founded and how they connect him with Mrs. Dempster, I now intend to show how Mrs. Dempster--and all she stands for, i.e. guilt, sainthood, motherhood, sexual aspects--becomes the embodiment of Ramsay's anima, and how this anima continues in Diana and reaches its climax with Liesl. In the whole of this context anima and shadow are ultimately amalgamated.

Mrs. Dempster's act of copulation on the one hand, and the beating the protagonist receives from his mother who "did not know how much I loved her, and how miserable it made me to defy her" (p. 58) on the other hand, represent the events which gain such incisive influence on the development of Ramsay's anima. His early attraction toward Mrs. Dempster shows that she has become for the boy his outlet for emotions. The mature narrator tells us that

"looking back on it now, I know I was in love with Mrs. Dempster." (p. 28) As his spiritual mother she nevertheless remains the woman who is unattainable for him. On one level Mrs. Dempster's sexual act is wounding to Ramsay because it punctures any attempt to idolize her and deny her, as well as his mother's, sexuality. On another level, however, it duplicates the primal scene of the original investigation of the parents' sexual relationship. The event in the Deptford Pit contains all the characteristics of the prototype experience of initiation: the search, the secrecy, the mixture of fascination and horror at the discovery, the guilt and the shame stand in proportion to Ramsay's strict Presbyterian upbringing that regards matters of sex as essentially evil. For Deptford's society Mrs. Dempster becomes now the 'hoor' and is separated from everybody else. Taking into account the deep impression the discovery of her in the midst of a sexual act with its obscene sight of "those bare buttocks and four legs so strangely opposed" (pp. 48-49), must have left on the adolescent boy, then her appearance as saint seems a strange reversal of values. Seeing her as a saint becomes in fact for him an escape from the world of the flesh into that of the spirit and in this manner he "gives the saint figure a kind of eroticized spirituality--a quality that is frequently found in men who repress their own sexuality and try to rely solely on their 'spirit' or

'reason'."[14] The adolescent Dunstable begins to associate Mrs. Dempster's image with the repressed image in his unconscious of a woman whom he himself would never approach: In striking opposition to a too-much venerated mother, a woman bearing the scarlet letter, as it were, would always have been taboo to him by authority of his own mother's influence, although the figure of a whore exercises a strange and "secret fascination for him--as for every son with a mother-complex."[15] When we have learned more about Ramsay's private life we recognize how several events point to sexuality as being one of his shadow parts.

From beginning to end he extrapolates time and again his own aesthetic superiority by contrast to Boy's overemphasized and for the protagonist debased sex-hunger; then there is Ramsay's patronizing arrogance toward Agnus Dei, Gloria Mundi, and Libby Doe with whom, he tells us, he had some intimacy but who were unable to grasp his wit; there is also his refusal to give Leola some physical love, though we remember that she was his teenage flame; finally, we see his veneration for the Venus-like beauty of Faustina and his restraint to approach her. All these incidents make Ramsay's shadow part self-evident: he regards sexuality as animal-like, unworthy an intellectual human being. This realization is only further underlined when Dunstan reduces Liesl after she had seduced him to "such a gargoyle!" (p. 203) As a

typical result of his strong mother-ties he has an insurmountable difficulty in giving both feeling and sensuality to the same woman. The world of sex is for him inextricably connected with obscenity and remains a forbidden world--forbidden by his unconscious developed through the influence of his mother and his strict Presbytarian upbringing as well as through the two boyhood experiences with Mrs. Dempster. The protagonist's withdrawal into introversion, his desire to escape into a kind of aescetic ism are unmistakable symptoms of the secret doubts of himself.

Adopting Mrs. Dempster as his spiritual mother she becomes to the narrator a replica of some of the inner feminine traits of his psyche. Underlying the attraction of a whore to a person with a mother-complex, like Ramsay, is the fact that the possibility of restricting a relationship with a woman to the mere act of sex would be rather tempting as it enables him to keep his true feelings split off. For it is in such a relationship that he is able to remain true to his mother in an ultimate sense, since the taboo evoked by every mother "against every other woman remains inflexibly effective in the psyche of the son."[16] However, the protagonist goes one step further when he transforms that figure that somewhere repelled him and yet much more attracted him, into a saint. Aided by Mrs. Dempster's three miracles his unconscious

breaks through. It is quite possible that his psyche had wished to confer saintliness onto Paul's mother in order to shield himself against her womanly attractiveness. This female attraction underlies, for instance, his secret watching of Mrs. Dempster as she is breast feeding Paul. The transformation of Mrs. Dempster into a saint at the time of his puberty constitutes a transformation which, as Jung described the inner process taking place in the adolescent,

> eliminates everything sexual from the image, and implies that the only means of escape from the reality of sex lies in the adoption of an ascetic and holy life, denying the flesh....Something turns into its opposite (as the prostitute becomes a saint) as if to demonstrate that by transmutation even extreme opposites can change into each other.[17]

Such an escape from sensuality is unnatural in a young person, but if it takes place it forms an obstacle in his unconscious which will be extremely difficult for him to overcome in his later life. In his description of the individuation process Jung states that man should learn to accept his sexuality in the first half of his life or else it will become repressed into the psyche and may erupt later in life as an unlived part, causing damage to the whole personality. It is ultimately this aspect of the unlived life which comes to grow as Ramsay's shadow part. Liesl refers to exactly this point when she advises him to forgive himself for being human.

As the protagonist confers sainthood onto Mrs. Dempster she becomes a symbol for his own self. His inner life, he seems to tell his Headmaster, compensated for his perhaps boring outer life, and gave him valuable insights into his own ambivalence, into his true place in life. In this inner sphere he tries to follow the saintly life of his adopted mother, denying the demands of the morbid flesh while redeeming the archetypal guilt. It becomes clear that somewhere on Ramsay's lonely inner journey he will need help to come to terms with his feminine side and to overcome his fear and his negative attitude toward sex. But not withstanding what has become apparent up to this point, the central hint to a more complete identification of the writer Dunstan Ramsay comes through the term 'fool-saint'. Fool and saint point to the nature of Ramsay's shadow, indeed identifying it as twofold. One aspect is the fool; that is his more human side with the anima imago as its content. The other aspect is the saint, comprised in his quest for saintly and intellectual heroism. Of the first one he is ultimately made aware; the latter, however, utterly escapes him and therefore remains as his shadow.

As all the ramifications of anima, sexual feeling, and guilt press toward a dissolution, this outbreak finally comes at Passchendaele. As the protagonist's

willing suffering--both physically and spiritually--in World War I serves as a form of expiating the guilt, his vision of the Virgin Mary who had Mrs. Dempster's face, supplies the clue to the understanding of his shadow. Closer scrutiny at Ramsay's fatal combat reveals that the imagery employed here is potently sexual as well as psychological and represents a journey in itself.

Ramsay is one of six men who are "detailed to make a night raid" (p. 67)--that is to say, to penetrate into the unknown, into the psyche. Looking for the fiend he crawls through mud, symbolically through his personal chaotic world, sinking in deeper and deeper as he cannot locate the enemy. Though flares are sent up to show him the right way they don't supply him with the help needed so that he began to look "like a dead man." (p. 67) But as the battle continues inside, in the mud, it appears to him that he is merely given the choice "between burning to death or drowning in mud...." (p. 68) That is to say, he either comes to grips with his sexual problems or he will drown in his private chaos like Boy later does. However, trying to survive as outside and inside are in uproar Ramsay "got to my [his] feet and ran" (p. 68), as he had run away from his problems at home. But now his "own guns, from a considerable distance to the left began to answer" (p. 68)*; symbolically,

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In Jungian symbolism 'left' corresponds to the inside, to the psyche, and to feeling while 'right' represents the outside, the mask, and reason. Together, the attack from right and left represents the uproar of a restricted consciousness of a dualistic being; the purpose of the assault is a widening of consciousness.

his suppressed sexual feelings begin to assert themselves and lead him to a climax as he fulfills his mission and kills the outside enemy. In his heroic act he asserts outwardly his manhood. But his conscious is not satisfied with such a solution and now firing also starts from the right. However, he finds that once he had begun the fight a return to the original state is impossible. As he flees from his own side, from his inward reality, he turns away from his consciousness "toward the German lines" (p. 68), toward the outward reality. He has not learned yet to come to some peaceful accomodation of the conflicting forces and therefore has to endure an outward death so that his inside may survive. He is injured on the left side. At first he cannot see the wound, can only feel it. As he realizes that the injured part cannot be abandoned but has to be dragged along, he finally reaches a stone wall where he collects his senses. "For three years I had kept my nerve by stifling my intelligence, but now I let the intelligence rip and the nerve dissolve." (p. 69) Now, in his fourth* year, his feeling quality must have its say and so the inner wretchedness, his sexual fear and despair, the things hidden behind the mask, have to make themselves known as a reality, as "world's history...." (p. 69) The inner voice demands to be heard

*For Jung the number four represents the whole self. In the passage above this number is used twice: once when Ramsay kills three Germans, the second time when he becomes aware of his situation. In both cases the author points to the 'four' by indirection.

and so his leg, itself a phallic symbol, "began to declare itself in ....terms of sound; from a mute condition it began to murmur, then to moan and whine, then to scream. I could not see much...,but my exploring hand found.... blood...," (p. 69) The blood he finds evokes a series of associations which lead him back to his childhood, to his brother Willie's rebirth, to his mother, to the womb--"a round coffin" (p. 69)--and to Mrs. Dempster. Giving way to "the belief" (p. 69), to feeling, the enlightenment takes place and prepares the ground for a rebirth. "I became conscious" (p. 70) constitutes his awareness of his condition and is the first step in the healing process. Now that "the bombardment had ceased" (p. 70) a light from heaven illumines him. When "the hissing flame" (p. 70) finally dropped he saw that he "lay at the foot of a ruined tower" (p. 70); while 'flame' hints at a new climax, the phallic symbol of the tower points to his ruined sexuality. The stone wall surrounding him on one side indicates he is in a church or a school--connecting saint with the image of the teacher. The flame itself is so bright that it shows him the "statue of the Virgin and Child" (p. 70), placed on the opposite wall. Thus the flame with its cleansing quality foreshadows Ramsay's rebirth and connects it with 'virgin' and 'child'. In Ramsay's vision the Virgin Mary is seen with Mrs. Dempster's face. As it is a dream vision it brings out all the repressed

substances from his unconscious. Mrs. Dempster becomes the Virgin Mary not only through name association but also through the sainthood the protagonist had already bestowed upon her. Contained in and overlaid by the image of Mrs. Dempster's sainthood are Ramsay's suppressed sexual feelings; embedded are also the awareness of guilt which necessitates a redeemer, and the protecting power of the mother.

The child she holds in her left arm points again to the feeling side and to the sexual potentiality within Ramsay; both aspects are still infantile. The crescent moon dominating the globe underlines the repressed volatile and feminine principles. The lilies springing from the globe suggest that reason can bring forth life and growth only when it is connected in one centre. The Christ child depicted with the sphere of the world is a universal symbol of totality and denotes the self. The mediator between ego and self is the anima which, as Gretchen in Faust, serves as the guide to the inner world. At this point Ramsay sinks into oblivion. Losing consciousness and being burned from the outside he returns to the original state--to the womb. However, the motherly protection imaged by the sheltering Madonna foreshadows his rebirth..

This whole battle scene marks the turning point in Ramsay's life. When he wakes up six months later there are again three other men with him in the room. It is morning and the clean, bright hospital room forms a sharp

antithesis to the muddy and chaotic battlefield. Everything that was previously dark, destructive, filled with death, chaos, and sex is now set into striking contrast: the protagonist is reborn. The way that led him through hell and paradise has brought him unexpectedly back to earth. In these new dimensions he must now orient himself anew. When he wakes up his dream vision proves to be of such hallucinatory vividness that he begins to wonder where he had been for six months. The Madonna from his vision and Diana, the nurse, who is the first human being he sees when he wakes up, are linked so that the peace he found in paradise continues in the hospital. Contained in the connection between the Madonna, Mrs. Dempster, and Diana is the association of Diana as a new mother image. For it is she who takes care of Ramsay, who has to be nursed just like a baby. Through her warmth and tenderness (attributes of a mother) she brings the protagonist back to life. Nevertheless, Ramsay's rebirth does not in itself bring about a change in the protagonist. "Every transformation demands as its precondition 'the ending of a world'--the collapse of an old philosophy of life."[18] The leg injury and his subsequent survival foreshadow his initiation into manhood and suggest the possibility of a new, different life.

While everything is in a healing process the protagonist gives way to those unconscious tendencies which

were at the core of his dream vision and which found expression in the sexual imagery inherent in his description of this episode. As he recuperates, Diana provides him with sexual incentives and fully initiates him into the joys of sex. It is at this stage that the protagonist begins to come to terms with his anima image. However, this is but a fleeting moment. It is as fleeting as the outward decoration that acknowledges him as a hero, for the momentary nature of the hero-label serves as the appropriate symbol for Ramsay's sexual achievements. As his sexual initiation takes place with a mother image his intellect begins to connect Diana with the maternal authority from which he had tried to free himself.

The encounter with Diana Marfleet* follows Ramsay's war experience and explains the attraction which had lured him away from home. If his becoming a soldier and fighting the battle of "deliverance" for Britain is the outward and superficial initiation into manhood, then the protagonist's relationship with his nurse furnishes additional evidence that he was indeed unconsciously searching for a way to come to terms with the problems posed by his repressed sexual feelings. The escape from being his 'mother's own dear laddie' would necessarily climax

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*Diana as the moongoddess represents chastity, thus connecting up with the sainthood of the Virgin Mary and with Mrs. Dempster. Diana is also used as the archetypal anima figure. The name 'Marfleet' on the other hand connects closely with Ramsay's war experience.

in a manhood acknowledged as such by society, namely as a soldier, husband and father. However, having been initiated into sexual manhood he refuses to adopt the role of husband and father. With insight and artistry Ramsay knits the evidence of his irresoluteness of purpose for joining the army into the story till the moment when Mrs. Dempster's appearance becomes connected with the Virgin Mary and with Diana. At this point of the story we unconsciously understand Ramsay's vacillation. The evidence for the protagonist's rejection of marriage is so subtle and fits so smoothly into the surface flow of the narrative that we never become consciously aware of its significance. While the narrator is unable to restrain himself from boasting of his grown-upness, this becomes one expression that helps us understand the forces which drove him into joining the army: he wanted to become a man. His terrible war injuries are his outward sign, both to himself and to society, of having acquired manhood. This also serves him as the justification to reject any further demands of society, as would be inherent in the function of being a father. For all men on the verge of marriage, the image of the husband is by necessity connected with their own father. The image of his own father, however, Ramsay wholeheartedly rejected as it contained for him an utter lack of sexual and intellectual freedom. It is obvious to him that he would never want to be like his father, who is the extension of

the son's state of being his mother's 'own dear laddie'. Now we understand that the youth has good reason for not wanting to marry Diana, and we do not doubt the truthfulness of his arguments against marriage. His wish to attend university and find a to him suitable profession is right and proper. But not withstanding the ramifications of Ramsay's argument Diana as a possible wife embodies just those aspects of the mother figure from which he so urgently desired to be free. Being his elder by four(!) years she becomes an authority figure whom he instantly confuses with his own mother and consequently rejects as an intuitive means of bringing to life his very own personality. Afraid that as a husband he, like his father, will have to re-submit to the kind of authority from which he had escaped, Ramsay extricates himself; the disillusionment brought about by the father is too advanced to be kept in check. It is interesting to note that we learn of these things only through unconscious manifestations as Jung explained them.

If Ramsay's outward journey toward heroism and manhood demanded its toll, his inward odyssey will be infinitely more demanding. Up to this point, Fifth Business is to the conscious mind the story of a youth who had run away from home to experience the heroisms of manhood. To the unconscious it is a tale of a young man who has given way to his rebellious feelings against his mother

and his wish to free himself from guilt and maternal domination. From now on, the novel will become to the conscious mind a story of the protagonist's quest to survive in his outward journey with dignity and much intellectual heroism. To the unconscious mind, however, the story will centre on the narrator's internal inhibitions which hinder him from fully coming to terms with his shadow parts and progressing toward individual wholeness and wisdom. The crux of all these ramifications lies, I believe, in that Ramsay's experience with Diana becomes of such exemplary importance to him that his few and far between other sexual encounters are subjected to the resolution he had made when rejecting Diana.

Agnus Dei, Gloria Mundi, and Libby Doe* all resemble Ramsay's adopted mother as well as Diana. In that they represent aspects of shy feminity and sacrificial saintliness they become to some extent a personification of Ramsay's anima. This imago holds him in the condition of pure love resisting the physical aspect of pleasure. In Diana's rechristening the protagonist lies the foreshadowing of that female figure who will re-evoke Ramsay's struggle with his anima. As this takes place so many years later the anima has by then been repressed for so long that it has become a shadow part. While the narrator

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*For reference to the symbolic nature of these names please see pp. 134-135 in this text.

had tried to escape the high expectations and ambitions his mother had cherished for him these break through as he finds his career in teaching and writing. Nonetheless, as for the state of his unconscious Ramsay's clear-cut thinking and his efforts to find a rational standpoint in the purely mythical remain nothing more than an intellectual exercise. While he is aware that his inner urge for growth, so strongly felt as an adolescent, included the need to detach himself from his natural mother, he could not perceive that a similar detachment was necessary from his adopted mother. His readiness to realize inner facts was not sufficient to dissolve his personal dilemma but needed the guiding help from an outside analyst. This assistance the protagonist receives first from Padre Blazon who, as the Wise Old Man, is himself an image of psychological wholeness and wisdom. He prepares the ground for Liesl's later influence to be fruitful.

Characteristically, Ramsay meets Liesl through Paul; she is in this way connected with the origin of Ramsay's anima part. This meeting happens in opposition to Ramsay's cultivated western intellect in a city that represents through its primitive and sensual contents the realm of the unconscious. Here, the hidden and maternal powers erupt again. The protagonist's increase in consciousness is foreshadowed by the high altitude of Mexico City. As in mythology a mountain city often symbolizes a place of

revelation and where transformation and change may take take place, the 'city on the mountain', Jerusalem, is also a well-known archetype. The ground plan of this city has the shape of a mandala and thus points to the region of the soul. The outward sign of the seat of the self lies for Ramsay in the church. The symbolic expression of his anima shadow manifests itself in his re-discovery of the statue of the Virgin Mary, though it is not yet the one he was searching for. However, now he receives help from his unconscious which leads him to the show given by a magician--by Paul. Through Paul and Liesl he is confronted with his anima shadow. This unlived, primitive side appears in the guise of a conjurer and a hermaphrodite. Liesl lays open Ramsay's shadow part and pushes herself in a physical struggle past Ramsay's ego. Since she may be seen as the personification of the autonomy of unconscious qualities she becomes the proper carrier of fate through whom the revelation and the dénouement will happen to the protagonist.

As conjurer with a hermaphroditic figure, Liesl poses the best suited instrument to symbolize the beautiful maiden who, as anima image, has become so monstrous for the narrator. I pointed out earlier that Ramsay wishes us to regard him as a hero. Now Jung's observation of the nature of such heroism sheds further light on the protagonist's position: "In myths the hero is the one who

conquers the dragon....the dark ground of his self...."[19] When Ramsay fights with Liesl the narrator leaves little doubt that he is indeed fighting the battle with the dragon.

Re-enacting the mythic fight of St. Dunstan, the androgynous nature of the dragon brings out yet another archetype. This becomes evident when we consider the nature of the creation myth of Eve, who is said to have sprung from Adam's side. Adam serves in this context as the prototype of Christ who, often shown with distinctly female features, may well be regarded as a hermaphrodite and thus represents all that is united in one as a complete whole. This train of thought leads to the concept that sees the hermaphrodite as the appropriate image of psychic totality, of wholeness, of the self. It is therefore fitting that the guiding help in Ramsay's quest for psychic wholeness and wisdom should come from a Jesuit priest and from a hermaphrodite, as both figures stand for the totality of the self. Blazon and Liesl also personify the protagonist's shadow parts: namely, the saintly sacrificial aspects as well as the anima conflict. However, we may go one step further in our conclusion when we understand Jung's definition of wholeness as to be found in the "anima, who expresses life, and the 'Wise Old Man', who personifies meaning."[20] Ramsay's physical struggle with the woman Liesl exemplifies his lifelong inner conflict with his anima. His victory in

the physical battle is brought about through the weapon of his wooden leg; that is to say, by the strength of his utterly maimed sexual feelings Ramsay is able to withstand the female.

Through the symbol of the wooden leg, as well as through St. Dunstan's mythic fight, the whole episode becomes connected with Passchendaele, with Mrs. Dempster, and with Diana. As Liesl reasons with Dunstan her intellect gains the upper hand and leads to physical fulfilment. Thus it is ultimately the female element that remains victorious. Continuing along the lines of Padre Blazon's psychological wisdom and embracing the protagonist physically as well as intellectually, Liesl advances to the stance of the archetypal Great Mother. A sublime and matriarchal power, she understands and forgives, acts for the best and, like a magician, is the mouthpiece of ultimate truth that leads to the union of all opposites. Since Mrs. Dempster had died, Liesl embodies now Ramsay's anima image. And in close parallel to Mrs. Dempster, Liesl, too, saves the protagonist when she rushes him to the hospital after he has suffered his seizure. Ramsay's subsequent retreat to Sankt Gallen is caused and guided by Liesl. Her invitation to him to spend the rest of his life with her and Paul in Switzerland in a state of platonic love leads to the union of all of Ramsay's shadow parts. Following her suggestion becomes for the protagonist a symbolic return to the mother and to the

womb. It is from this position in the womb that he will philosophize on his life.

F: The Stone-Symbolism

The image that embraces all and yields its secret to him who is able to drown himself in its content is the stone. Indeed, the stone-in-the-snowball becomes the most suitable symbol in a book which rests its magic appeal to the reader so strongly on its archetypes and myths, and which gains its deeper meaning on a psychological level. "The antiquity of the stone symbolism is shown by the fact that it occurs not only among primitives living today but in the documents of ancient cultures as well...."[21] The stone-in-the-snowball serves as the symbol that contains the whole action of the book. It stands at the beginning as the origin to all action as well as appearing as the fountain to new insights at the end. It is the origin of the guilt and in Sankt Gallen becomes the means by which Ramsay seeks some peaceful redemption. For the old man Dunstan Ramsay the stone becomes indeed a philosopher's stone. The symbol of the stone as a term of the questing intellect connects with the protagonist's heroism. The stone becomes for Ramsay the medium for his journey back into his youth. Thus this symbol overshadows the whole book, "is first an old man, in the end a youth"[22], connecting opposites in a cyclical nature. It is

then truly also the womb for the new "synthesis of male and female...."[23] As the stone leads Ramsay onto his journey through life it contains the conscious and the unconscious, the mask and the self. The stone "exactly corresponds to the psychological idea of the self, the product of conscious and unconscious."[24] We remember that Ramsay's conscious self was awakened from its slumber by the snowball accident. As he avoided the snowball it took on in the course of his life the nature of an avalanche. Inherent in the narrator's description of the stone as "an ordinary piece of pinkish granite about the size of a small egg" (p. 224) is the simili between the stone and the egg. Thus he reminds us of the egg Dunnie had stolen at home in order to practise his magic tricks; this adventure had snowballed to the beating he received from his mother and which had ultimately estranged him from her and led him to accept Mrs. Dempster as his new mother. It is also at the stone wall at Passchendaele that Ramsay experiences the vision of Mrs. Dempster.

When the protagonist reminds Boy that "the stone-in-the-snowball has been characteristic of too much you've done" (p. 235), he simultaneously pronounces the cause for much of his own action. Just as Ramsay had avoided it then, so Boy avoided it all his life. For both Boy and Dunstable the stone became their well-guarded precious secret which contained the guilt. The stone as an image of guilt finds

its parallel in the Sisyphus myth.* Ramsay, like Sisyphus, is ever and again forced back to the beginning by the weight of this guilt. In Sankt Gallen (situated at Lake Constanz and surrounded by the Alps) he is again at the bottom of the hill, at the beginning of his life and the origin of guilt. As the stone becomes the symbol for repressing the truth it connects with the narrator's nickname 'Cork'. This train of thought leads to Ramsay's use of the stone as a paperweight and in this manner links the protagonist with his father--a connection he hides as best he can. When he returns from the war he tells us of his "father's desk, with the stone on it he had brought from Dumfries and always used as a paperweight...." (p. 93) A further analogy lies in the stone which symbolizes mere existence, bare of any emotion or feeling and thus connects up with the nature of Ramsay's feelings which find their origin in his father's "unloved house, and want of love had withered it." (p. 93) Thus the stone-in-the-snowball also serves as the symbol that contains the spirit of the dead, and in this context points to Boy's drowning. The stone, enwrapped by snow, leads to the image of the stone-in-the-water and from there embodies the image of the womb and the inborn nature of guilt. For it is through Paul's

*It is interesting to note that Sisyphus' guilt originated in his betrayal of a divine secret--just as Ramsay betrays his. Further parallels are to be found in the great cunningness of Sisyphus as well as in the use of magic, which lies at the bottom of Sisyphus secret knowledge; in ancient Greek his name means 'very wise', a feature Ramsay desperately tries to attain.

magic that the stone returns to its origin and becomes the cause for new guilt. In this sense stone and guilt appear as the parenthesis to Fifth Business.

The symbolic importance of the stone is further expressed by the stone-like shape of the snowball. As the central symbol in the book it serves as the transcendental entity which unites all opposites. The image of the stone-in-the-stone underlines not only the nature of the mask and self, but also the mystical property of the stone for the alchemists, who regarded it as a "'stone that is no stone', or the 'stone that hath a spirit'...."[25] As a symbol of the quaternity of elements the stone corresponds to psychic wholeness and becomes an expression for the protagonist's quest. From the earliest time of human consciousness the stone was attributed to have an enduring psychological significance, symbolizing man's innermost being and the inherent divine power. Polished, the stone will shine like a mirror in which the bearer may see himself. This aspect becomes explicitly tangible in the melting water of the snow that contained the stone. The image Ramsay sees shows him all sorts of reflections as his conscious mind continually creates illuions by which he can escape the demands of his soul. When the protagonist picked up the stone, as people have done since time immemorial, and kept it for a lifetime it was as if that stone held a living mystery for him. But it also symbolized to him something that he

could never lose or be reedemed of, and in this manner became for him somehow attuned to a mystical experience of God within his soul. In keeping in tune with this experience he is able to relate to the self like to an inner partner. Jung explains that from a psychological standpoint the continuous attention to the psychic centre constitutes a "genuinely religious attitude...."[26] Thus the stone becomes indeed the symbol for an incarnation of God.

The many biblical references to the stone which could be brought forth here would only further extrapulate the archetypal nature of this symbol. It has become clear how the stone connects the central characters in the novel, how it also contains the hero myth as well as it is the source from which all the guilt springs. Representing the essence of all opposites the stone adopts an androgynyous nature and thus embodies also Ramsay's shadow parts. Indeed, regarded by psychologists as the central symbol for the self the author's choice of the stone-in-the-snowball as the cause that precipitates the memoir and triggers off Ramsay's odyssey is extrememly telling. For it rearticulates the influence of Jungian concepts on the writer as well as it links inner and outer journey of the protagonist, amalgamates mask and shadow, and finally connects the conscious and unconscious level of the reader's mind. What emerges beyond the myriad aspects of the stone

symbolism is the conviction that the stone-in-the-snowball is indeed the soul of Fifth Business.

FOOTNOTES:

[1]Robertson Davies, "The Explorer of the Unconscious", Saturday Night, February 20, 1954, p. 20.

[2]Wilbur Scott, Five Approaches of Literary Criticism (New York: The Macmillan Company, 1962), p. 1.

[3]Ibid., pp. 71-72.

[4]Myth and Literature (Lincoln: University of Nebraska Press, 1966, ed. J.B. Vickery), p. 8.

[5]Charles Dickens, David Copperfield (Harmondsworth: Penguin Books Ltd., 1971), p. 49.

[6]Carl Gustav Jung, CW, v. 14, p. 210.

[7]Ibid., p. 205.

[8]C.G. Jung, CW, v. 11, p. 314.

[9]Webster's Third New International Dictionary (Springfield, Mass.: G.& C. Merriam Company, 1964), p. 601.

[10]C.G. Jung, Man and His Symbols (London: Aldus Books Ltd., 1964), p. 106.

[11]John Coulson, The Saints (New York: Hawthorn Books, Inc., 1958), p. 10.

[12]Ibid., p. 150.

[13]Ibid., p. 151.

[14]Man and His Symbols, op., cit., p. 287.

[15]Ibid., p. 286.

[16]Ibid.

[17]Ibid., p. 287.

[18]Ibid., p. 295.

[19]C.G. Jung, CW, v. 14, p. 531.

[20]Ibid., p. 233.

[21] Ibid., p. 536n.

[22] Ibid., p. 10.

[23] Ibid., pp. 371-372.

[24] Ibid., p. 371.

[25] Ibid., p. 450.

[26] Man and His Symbols, op. cit., p. 210.

CHAPTER IV

Criticisms

Central to all criticisms on Fifth Business are Gordon Roper's article, "Robertson Davies' Fifth Business And That Old Fantastical Duke of Dark Corners, C. G. Jung", as well as Elspeth Buitenhuis' book Robertson Davies. While Roper supplies a strictly Jungian reading of the novel Buitenhuis gives a solely literary one. Nevertheless, it seems that in order to do full justice to Davies' work the critic would need to arrive at a combination of both, a literary understanding and a psychological one. Roper believes that the novel shows how the introverted and sensitive Ramsay achieves at the end of his life psychic wholeness, understanding of his life and acceptance of his self and of the forces that operate through him. For Roper, the protagonist's retreat to Sankt Gallen indicates that he has arrived not only at an acceptance of his ego, of his mask, but also of his shadow; he has come to terms with his anima image and has at last attained an inner peace with himself.

Buitenhuis, on the other hand, believes that Davies had set the stage to show the reader the uselessness of heroism through the definition of the role of fifth

business. This role characterizes "The fall from the heroic....in order that the futility of heroism be shown."[1] However, for Buitenhuis this intended fall works diametrically opposed in its effect and the protagonist seems to her "far from 'inglorious'."[2] At a different place she elaborates on this point and suggests that the author asks us to admire Ramsay not only for the more traditional heroism as shown in his war record but much more for his academic achievements. Ramsay's memoir betrays for her the narrator's sense of superiority over people like Boy Staunton and displays his almost wise and forgiving father-daughter attitude toward the women he encountered throughout his life. It is in this sense that the novel projects for her a "heroism...of the speculative man over the active man."[3] The ultimate flaw of the book lies for her in the author's neglecting to place Ramsay's arrogance and smugness in their proper "moral perspective...."[4]

Nonetheless, the Jungian psychoanalytic approach to Fifth Business gives the confirmation of Robertson Davies' creative and poetic ability to breathe the breath of life into the characters of his book. It would seem that Roper accepts Ramsay's autobiography too much at its face value without taking into account the implicit satiric undercutting. Closer scrutiny at the text of the book reveals that the wholeness and wisdom which Roper believes

Ramsay to have achieved at the end of his life, are only the features of the protagonist's mask. Buitenhuis, too, sees the narrator at the end as a man who "metamorphosed through self-knowledge into a higher kind of wisdom."[5] Ultimately, both Roper's and Buitenhuis' interpretations let the narrator appear too Olympian, for both see Ramsay as becoming the embodiment of the idea of perfection inherent in questing man. Not withstanding this awareness, Buitenhuis qualifies the nature of Ramsay's heroism as "pathetically foolish...."[6] My point of contention lies in that Ramsay's role is essentially a human and realistic one, for man has always had the need for his little heroisms which give him the pride necessary to uphold his indiyiduality on the stage that is his world. The very reason why the narrator composes his letter to his Headmaster lies in his wish for assertion of his personal immortality, heroism and integrity, not the least of which is embodied in the fact that the reader is to recognize Ramsay's final achievement of having arrived at an inner peace with himself. This indeed makes him a romantic hero. Buitenhuis and Roper are, however, unaware of the satiric undercutting which Davies knits into the narrator's memoir.

Roper's reading of Fifth Business certainly leaves the protagonist as a complete person, as a 'Wise Old Man', whose faults we can readily forgive because Jung supplied a psychological explanation for them. Nevertheless, Jung

also supplied the reason which underlies Buitenhuis' point of contention with Davies, that is to say Ramsay, namely that the author "asks us to admire Ramsay and illogically makes his life more heroic than the book's title suggests."[7] What Roper regards as Ramsay's life-achievement leads for Buitenhuis to the flaw of the novel. Ramsay's final acceptance of himself makes him in her opinion adopt an attitude that is characterized by its smugness and arrogance and a contempt toward the active man. Roper concludes that the protagonist has finally achieved the state of inner harmony and wholeness when he accepts Liesl's invitation to come to Sankt Gallen. Now Ramsay has

> come to know his shadow side and to live with it, as in his inner journey he has arrived at a harmony of forces. So he attains some fused inner and outer state of wholeness in the mountains at St. Gall.[8]

And so it seems that all's well that ends well.

The narrator's promise to his readers at the beginning of the letter of "putting the emphasis where I think it belongs" (p. 15), supplies the clue to the satiric undercutting of Ramsay's mature self awareness and wholeness. For in his autobiography he portrays himself in two roles but is aware of only one. He is, to be sure, fifth business to the people with whom he comes into contact. But not withstanding his acceptance of this role Ramsay is, as the actor of his life, a Huck Finn or David Copperfield. However, the protagonist stubbornly refuses to acknowledge that in his

innermost self he regards himself as the hero of his unusual and arduous life (for surely in any autobiography the writer necessarily portrays himself as the hero) and builds up a distinct dislike to appear openly as hero. Nevertheless, we recognize this pose with its articulate self pity as just another part of Ramsay's shadow. His quiet self glory in 'getting off good ones', his envy of anyone who is more witting than he himself, his pronounced jealousy of Boy's having beaten him in the battle for Leola's hand, as well as his professed envy of the respectful admiration Boy enjoys in society, his secret esteem for the fame of Magnus Eisengrim: these feelings Ramsay represses into his unconscious. Ironically, the author denies the existence of them at the very beginning of his autobiography and thus undercuts the achievement of wholeness and wise self awareness attributed to him by Roper. In the following, Ramsay's unawareness of this integral part of him becomes clear:

> I have always sneered at autobiographies and memoirs in which the writer appears at the beginning as a charming, knowing little fellow, possessed of insights and perceptions beyond his years, yet offering these with a false naivete to the reader, as though to say, "What a little wonder I was, but All Boy." Have the writers any notion or true recollection of what a boy is?
>
> I have, and I have reinforced it by forty-five years of teaching boys. A boy is a man in miniature, and though he may sometimes exhibit notable virtue, as well as characteristics that seem to be charming because they are childlike, he is also schemer, self-seeker, traitor, Judas, crook, and villain--in short, a man. Oh, these autobiographies in

> which the writer postures and simpers as a David Copperfield or a Huck Finn! False, false as harlots' oaths! (p. 15)

It is as if Davies intended to give the reader right at the start the characteristics of Dunstable Ramsay's autobiography. For indeed, every train of thought the narrator mentions in the above passage can be applied directly to his memoir.

In his description of that 'charming, knowing little fellow', which Ramsay denies having been, we observe at once the writer's denial of that part of himself which becomes so tangible to us. There is much proof for his having been a charming, cunning little fellow. Suffice to mention only his "sharp tongue" (p. 27), his ability for "good ones" (p. 27), his secret knowledge that gave him "a sense of power in reserve" (p. 27), and which he preserves to the very end when he pulls out from his sleeve his last trump, the stone. On the other hand, we become aware of Ramsay's self-pity as he, who was so strong for his age, was yet always in danger of falling victim to Boy Staunton. Ramsay also implies that he is not one of those simpering heroes; yet when the final curtain rises and it comes to a last confrontation between Paul, Boy, and Dunstan, Boy informs us about the retirement fund Ramsay used to whine about while the narrator finally has to confess "I hadn't thought I whined...." (p. 236) If a boy is a man in

miniature then Ramsay is all that which he ascribes to a boy: schemer, self-seeker, traitor, Judas, crook, and villain. Nonetheless, Ramsay implies that these are not his attributes. This may serve then as just one more proof of his arrogance as well as of his ultimate self-deceit and his failure in his quest for self-knowledge and recognition of his shadow sides. His greatest arrogance, his very last but irrevocable self-deceit lies, of course, in his final belief of having gained self-awareness.

On the one hand, Ramsay's sneering at other autobiographies gives proof of the writer's arrogance, which is further underlined in 'have the writers any notion... of what a boy is? I have'; on the other hand, taking into account that this is part of Ramsay's wholeness and self-knowledge, we realize that this arrogance has in fact become his new shadow. The 'disgusting self-love' which the narrator promises to eliminate because he believes it not to have been part and parcel of his life-story nevertheless manifests itself in his smugness throughout the book and becomes indeed part of his personal truth--although he is not aware of it. Seen in this light, the "fused inner and outer state of wholeness"[9] which Roper believes Ramsay achieved, appears more as the protagonist's greatest self-deceit than as the ultimate amalgamation of inner and outer reality. It would seem that Roper is not aware of the protagonist's lifelong attempt to live out his imaginary

concept of himself. For it is this aspect which supplies the narrator with the deeper motivation to make it known to everyone who was acquainted with him, just what a hard lot in life he had to face, how he had overcome his difficulties and how he had, even in the face of adverse circumstances, achieved what to "the dullard Packer" (p. 14) seems to be so negligible but which, in other parts of the world, had brought him acclaim and esteem. Irrevocably, Ramsay is caught in his self-image and hubris as well as in the unforeseeable play fate calls.

In the light of these arguments Roper's conclusion seems an over-simplification of Fifth Business and a too positive interpretation of Ramsay's character. If the protagonist were indeed what Roper believes him to be, then he would appear to be a romantic hero. However, the difference lies in the emphasis, as the author lets the narrator state at the beginning of the novel: "I hope to achieve my picture...by putting the emphasis where I think it belongs." (p. 15) Roper puts the emphasis on a psychological level. But even here he seems to ignore that Ramsay kills one part of his self, retreats into seclusion, and seeks his anima in a strictly platonic love. It appears doubtful that this paralysis symbolizes the peace inherent in the fusion of the opposing forces of which Jung speaks. As well, Roper overlooks the fact that the Headmaster will receive this letter only after

the narrator's death: "You [Headmaster] will not see this memoir until after my own death, and you will surely keep what you know to yourself." (p. 226) This represents once again the writer's ultimate inability to accept fully and openly the responsibility for his life and face our, possibly devastating, opinion on his performance.

Throughout his life Ramsay lacks much in self-confidence. From this deficiency results his main flaw: his arrogance. His professed self-righteousness and his constant reference to his intellectual achievements put up a veil behind which are hidden the wrinkled features of the actor who feels his part entrapped in the script, recognizes himself as "the prisoner of circumstance"[10] but cannot "give it a fall."[11] Indeed, what Buitenhuis labels as the protagonist's arrogance is an intricate part of the heroism Roper grants Ramsay. For this characteristic is present from the moment the narrator ducked that fated snowball till the end when he asserts his ability 'to get off a good one' in making us believe his story to be the objective truth of his life. At the beginning the reader is aware of this intellectual arrogance only intuitively. But as we watch Ramsay's life unfold this feeling grows stronger and stronger till we realize that this strand is indeed part of the protagonist's self. Ironically, it is exactly this part of him which he refuses to acknowledge. Writing from Sankt Gallen, the protagonist still despises the Packers of the cast for their

ignorance, regards them as supernumeraries who have no right criticizing the hero. Can this attitude truly be the mirror of the fusion of his inner and outer reality and of his wisdom? Indeed it is; but with a satiric irony of which Roper seems unaware.

In his article "Uncanny Correspondences: Synchronicity in Fifth Business and The Manticore", David Webster identifies the principle of synchronicity as it is inherent in Fifth Business. Thus he correctly points to a Jungian phenomenon which Ramsay felt to be the linking connection in all our fates. Synchronicity is

> A term coined by Jung to designate the meaningful coincidence...of a psychic and a physical state or ....of similar or identical thoughts...occuring at the same time in different places. Neither the one nor the other coincidence can be explained by causality, but seems to be connected primarily with activated archetypal processes in the unconscious.[12]

In typically Jungian words Ramsay characterizes the occurence of events which cannot be explained by the causality principle as "one of those coincidences that it may be wiser to call synchronicities..." (p. 114) The taking place of something "that is not causally explicable"[13], but nevertheless influences our fate in a way which in retrospect may or may not appear to us as meaningful characterizes the protagonist's life-experiences. Webster rightly points out that "Fifth Business tells the story of a man whose life follows a pattern of synchronicity."[14]

Since Ramsay's fate seems to be quite inexplicable at times it is fitting that the narrator should see himself playing a role where the script is unknown to him and where his action only gains meaning when the result becomes obvious--though not necessarily comprehensible. Ramsay becomes aware that the contingency of events connects his life and fate with the people around him. This awareness he employs in order to show us that he himself as well as his personal fate are something extraordinary. However, they are nothing special since synchronistic events occur in all our lives and that indeed we are all catalysts to each other.

Webster suggests that the choice of names in the novel also adheres to the principle of synchronicity and are in themselves meaningful coincidences which Stekel had called the "compulsion of the name."[15] Webster gives as example the names Dunstan, Boy, Eisengrim, and with comic overtones those of Agnes Day, Libby Doe, and Gloria Mundi. One could add to this Ignacio Blazon, Mary Dempster, Diana, ad infinitum. The reader will have noticed by now the connection of synchronicities with archetypes as I have outlined them earlier. The patterns which underly synchronous events in our lives find their origin in the collective unconscious and, as stated earlier, these patterns make themselves known in the form of archetypes.

My point of contention with Webster is this: the story

as a form of art tells of life. But as the author presents through the book a series of experiences, he is forced to connect events, he must make them fit into the body of his work, he has to link characters and identify their personality. Most often does he do so through a symbol; or he links events by means which may appear accidental. However, these are all by necessity synchronous. Nevertheless, the distinction between the realm of causality and that of synchronicity is a particularly tight rope to walk when we deal with the interpretation of a novel. The author's point of view and his intention of message are the poles to which this rope is fastened. It is not only Ramsay, as Webster suggests, who experiences the contingency of events, but so does Boy and everybody else. However, only Ramsay and Blazon become intellectually conscious of it. To recognize an acausal relation between Libby Doe's name and her opinion on sex is, as this example proves, ludicrous for it is a gross negligence of the elements that led Jung to the concept of synchronicity.

Webster offers the dates on which events happen, particularly in connection with the Christmas season, as another type of synchronicity. However, the crux of all this lies surely not in the critic's recognition of the element of synchronicity but in the question: does the author employ this phenomena consciously so that the hero should become aware of it, and what is his intention in

integrating "the simultaneous occurence of two meaningfully but not causally connected events"[16] into his work of art? As the question is twofold, the answer is so too. In the first place we can rest assured that Davies employed the acausal connecting principle in the full awareness of its ramifications, for Ramsay's recognition of synchronous events and his expectations to receive some illumination through his awareness bears more than a side effect on his personality. For it is this very aspect which allows him to regard his role as that of fifth business. It becomes obvious then that the answer to the question of the author's intention lies, of course, embedded in the message he desires to put across. Synchronicity adopts a meaning only through our awareness of its existence. That is to say, only when the fictitious character becomes conscious of this phenomenon may the critic speak of synchronicity and reflect upon its importance for the hero and for the message. Thus, the hero's recognition of synchronous events becomes the 'conditio sine qua non' for the critic. As Davies lets his protagonist become aware of this phenomenon he lays the foundation to Ramsay's life-philosophy and consequently also for the message of Fifth Business.

For Ramsay, as much as for the author Davies, elements of synchronicity are to convince us that a passivity in regard to our fate is the only wise policy. For synchronous events leave us as baffled as Paul's magic, manifesting

the existence of an ultimately incomprehensible force which creates life out of itself and guides our most personal destiny. Synchronous events, Jung tells us, invariably accompany the crucial phases of the process of individuation. For at these times the spiritual connections between mother and child, between the ego and the unconscious, are particularly laden with 'libido'. But often such events pass unnoticed because the individual has not learned to listen to the inner voice, cannot receive the message of Chance. Mrs. Dempster's second miracle sets for Ramsay the beginning of his realization of the existence of synchronicity in his life. For "the traditional belief in the efficacy of prayer...(is) based on the experience of concomitant synchronistic phenomena."[17] As it is only admissible to speak of synchronous events "when a cause is not even thinkable"[18], Ramsay begins to allow Chance to take a formative hand in his destiny. When coincidences of unusual character pile up in his personal history it dawns on him that the more these events take place the less improbable the possibility that they happen by mere accident. Thus he comes to regard certain events in his life as creative acts which continue a pattern that exists from all eternity. This pattern is moulded by forces which are so ungraspable and incomprehensible that the best man can do is to submit himself to their whim. However, in the course of

his life the protagonist grows all too ready to allow Chance take over at the crucial points in his odyssey, for it enables him to extricate himself from the responsibilities for his life and permits him to adopt a removed, spectator-like position to his own life. Since I shall deal with the author's message in greater detail in my next chapter I will not elaborate at this place any further. Suffice to mention that the awareness of the presence of the phenomena of synchronicity is just one more proof of the overwhelming influence of Jung's work on Robertson Davies in general and that it sets the metaphysical background to both Ramsay's and Davies' life-philosophy.

~~FOOTNOTES:~~

[1]Elspeth Buitenhuis, Robertson Davies (Toronto: Forum House, 1972), p. 60.

[2]Ibid., p. 61.

[3]Elspeth Cameron*, "Review of Robertson Davies' Fifth Business", Queen's Quarterly, v. 78, number 1, Spring 1971, p. 140.

[4]Ibid.

[5]Buitenhuis, op., cit., p. 63.

[6]Cameron, op., cit., p. 140.

[7]Ibid.

[8]Gordon Roper, "Robertson Davies' Fifth Business And That Old Fantastical Duke of Dark Corners, C.G. Jung", Journal of Canadian Fiction, v. 1, number 1, 1972, p. 38.

[9]Ibid.

[10]Robertson Davies, Leaven of Malice (Toronto: Clarke, Irwin & Company Ltd., 1954), p. 193.

[11]Ibid.

[12]Carl Gustav Jung, Memories, Dreams, Reflections, recorded and edited by Aniela Jaffé, (New York: Pantheon Books, 1973), p. 400.

[13]Carl Gustav Jung, CW, v. 8, p. 480.

[14]David Webster, "Uncanny Correspondences: Synchronicity in Fifth Business and The Manticore", Journal of Canadian Fiction, v. 3, number 3, 1974, p. 53.

[15]CW, v. 8, p. 427n.

[16]Memories, Dreams, Reflections, op., cit., p. 400.

[17]CW, v. 8, p. 518.

[18]Ibid.

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*Cameron is Mrs. Buitenhuis' maiden name.

CHAPTER V

Structure, Form, and Message

Employing the "plight of the imagination"[1] as Ramsay's vehicle for his journey into the past Davies brings "the genre of satirical romance"[2] to new heights in Fifth Business. For this novel contains indeed a dual form of quest-romance and satire. As "romance is nearest of all literary forms to the wish-fulfilment dream"[3], incorporating the hope and desire "for some kind of imaginative golden age in time"[4] it serves Davies as the veil that hides the satire. The fact that the majority of critics have regarded Ramsay as the successful--and therefore romantic--hero, whom Davies 'asks us to admire', proves how closely knitted that veil is. Ramsay's lifelong dream consists of his quest for intellectual and spiritual heroism and immortality. The closer this quest moves to myth the more divine the protagonist will appear and, in consequence, the more daemonic will the antagonist turn out to be. Ramsay's saintly stance is strongly set off by his shadow side, enacted by Boy and Paul so that "all the reader's values are bound up with the hero."[5] The antagonists Boy and Paul, as well as those elements of fate which ultimately undercut the romance, are associated with

the winter months of November and December, while the hero himself is closely connected with spring.

I mentioned earlier that the mythopoeic faculty guides the narrator's hand. Northrop Frye places the form of quest-romance with its strong elements of myth "in the general category of mythopoeic literature."[6] While the mythic dragon-killing theme of quest-romance suggests "that the monster is the sterility of the land itself, and that the sterility of the land is present in the age and impotence of the king"[7] this analogy is made explicit in Fifth Business. On the one hand stands Ramsay's self-image as 'King'; on the other hand we conceive of his war wound as being "close to castration symbolically as it is anatomically."[8] Killing the monster, the hero has to fight his way through a dark and winding labyrinth; on the surface this is for Ramsay the period of past time, and on the psychological level it consists of the recesses of his unconscious.

Parallel to the "four distinguishable aspects to the quest-myth"[9], are the four stages of Ramsay's individuation process. Both outer and inner quest are based on the original conflict from which all antinomies result and which is "the archetypal theme of romance...."[10] While in his outer odyssey the hero is searching for a treasure, as Ramsay seeks the Madonna, his inner world is "often inhabited by a prophetic sibyl, and is a place of oracles and secrets...."[11] For Dunstan this inner place is taken up first by Mrs. Dempster

and then by Liesl. The psychological quest is, in Frye's terms, "the search of the libido or desiring self for a fulfilment that will deliver it from the anxieties of reality but will still contain that reality."[12] In this sense, the end of Fifth Business shows us outwardly the successful quest as the romantic hero finally discovers the Madonna, survives all anxieties, and ends up at the sheltered spot in Sankt Gallen from where he gives us his "idyllic view of experience...."[13] His inner quest, on the other hand, ends in a state of paralysis that is marked by the protagonist's heart attack, by his flight into exile, and by his platonic and therefore sterile love for Liesl, whom he continues to share with Paul.

In terms of structure, this is the sixth phase in the quest of the romantic hero, where he appears at last as the wise old man, contemplating and absorbed in philosophical studies, thus marking "the end of a movement from active to contemplative adventure."[14] Telling his life story Ramsay follows his imagination and proceeds along the cycle of nature. But the cyclical aspect also holds true for the audience who are "the end, and, as the last page indicates, the beginning as well."[15]

Since all the elements mentioned above hold true for Fifth Business and also identify the quest-romance, we have to wonder where the satirical aspects lie--if indeed there are any. I am not concerned here with social satire

but rather with the satiric vision as it manifests itself for the protagonist in his quest. Buitenhuis regards the satire in Fifth Business as "subdued"[16] and points out that the double view inherent in the genre of satirical romance itself portrays part of Davies' "sense of this world as full of ambiguities."[17] However, to define the satirical aspect of the novel we have to centre on the motif for the quest-romance. The goal of this quest is the attainment of wisdom and wholeness. Ramsay's struggle for these ideals is undercut by his patronizing smugness of which he is unaware but which becomes tangible in his striving for a heroism that is garnished with saintly and immortal features. Generally speaking, the irony that makes satire possible is based on the fact that the reader knows something of which the hero is unaware. However, the first-person narration in Fifth Business makes such a distance impossible. In fact, Ramsay comes to echo Davies' sentiments so closely that we may justifiably consider him an author surrogate. Thus the satiric irony can only be shown in a very subtle way.

Nevertheless, Davies supplies a number of pointers which undercut Ramsay's romantic heroism. Dunstan himself tells us that romanticism is not the route to his personal ideal. In his quest he must follow the path of the saints who, as Davies tells us,

> were fascinating people....Most saints have been almost unbearable nuisances in life....intensely alive, and thus a living rebuke to people who were not. So many got martyred because nobody could stand them. Society hates exceptional people because such people make them feel inferior.[18]

Does this not characterize Dunstan's situation acutely? Does he not make us and everybody else in the novel feel 'inferior'? We will remember that, at the age of ten, Dunstable set out to become "a matchless prestidigitateur" (p. 32), so that he appears to his mother with "impudence... want of respect...increasing oddity and intellectual arrogance" (p. 33); he is intolerable to his older brother and his friends who saw in him "a know-all" (p. 49), who "with characteristic perversity...liked the description.... and set to work to become a polymath" (p. 49); he "was a nuisance" (p. 50) at school and "affected airs of near-equality with the teacher....jealous of anybody who was funnier than I" (pp. 50-51), up to the point that his parents equate his state of mind with that of Mrs. Dempster and wonder whether "this cynical nonsense I had been talking, and the superior airs I had been assuming, mean that I too was going off my head?" (p. 55). Nonetheless, as the author of his memoir, Ramsay assumes again 'superior airs' as he distances himself from his former life, telling us about it with a patronizing smile that should prove to us how wise and removed he is in his perspective now. However, he also tells us that in

midlife his "zest for detail that had first made me want to be a polymath stood me in good stead now" (p. 112), while his "boyhood trick of getting off 'good ones' that went far beyond any necessary self-defence and were likely to wound, had come back to me in my fifties. I was going to be a sharp-tongued old man." (p. 216) Is it not telling that Dunstan should feel at home with the Jesuits who were "crafty and trained to duplicity" (p. 149)? So much so that we must wonder whether his autobiography does not mirror this 'training' masterfully, and whether in writing his memoir he was not "regaining the untruthfulness, the lack of scruple, and the absorbing egotism of a child... talking boastfully, lying shamelessly" (p. 192), as he had done when ghostwriting Paul's autobiography. Let us also not forget that Ramsay appears to Diana as "essentially coarse-fibred" (p. 82), as an egoist who knows one special somebody in this world and that is himself, and who is living merely for his "own satisfaction." (p. 80) We remember that at the last meeting with Boy the narrator gets off such a 'good one' that young Dunstable could not have done better. No doubt, Ramsay achieves what Dunstable set out to become: in his autobiography he is conjurer and polymath, arrogant and wounding, patronizing and smug, a 'Jesuit' and a prestidigitateur; and when removing himself from his life he plays the role of the detached reporter who tries to convince us that his story

is true and objective. Thus we are always left to wonder how much self-love and embellishment Ramsay has put into the letter as way of explaining his own misanthropy and justifying his retreat into a spectator position; a retreat that took place early in life and led him to the permanent sterility of an observer's life--a typical Uncle Sammler.

If we believe Ramsay's memoir at its face value then the narrator must appear as a romantic hero whose quest for wisdom and wholeness and integrity finds its climactic fulfilment when his scrutinizing of himself assures him that he is not as bad as the world believes him to be. The other possibility is, of course, that he is an unreliable narrator whose only hope can lie in the continued pursuit of his ideal despite the lesson the reality of his shadow tried to teach him, and whose only means of escaping the truth of Packer's view is his firm reassurance of his own self-image.

Consonant to this train of thought runs Ramsay's escape to Sankt Gallen. In his life he had always isolated himself, had always preferred to be the removed observer; in Sankt Gallen, a famous hermitage, he will be even more secluded. As is true of Paul's journey, Ramsay's voyage east and against the sun symbolizes a form of death. Turning to the right is for Jung a move toward the outer world of consciousness, toward the mask. From this outer

sphere he turns his eye inward, indicating a process of growing consciousness. But the cyclical nature of this awareness of his self leads him back to the point of beginning, suggesting stagnation and paralysis. Davies throws a further illuminating light on the protagonist's flight from his home and explains: "To divorce yourself from your roots is spiritual suicide."[19] Ramsay's flight to Sankt Gallen is not only another escape into a kind of asceticism that resembles that of the Jesuits but it is also a move that alligns him even further with the saintly aspects of his life; for it leads him to a centre of Western European literature where he can easily satisfy his intellectual quest and hope for recognition. From the heights of the mountains that surround Sankt Gallen, Ramsay's ego looks down onto the people he had met during his life. The characteristics of most of these people are exactly what one would expect to discover in the undifferentiated side of the writer's psyche. Ramsay is like his parents in his self-righteousness and resembles Boy in his pronounced love of his self-image;; he is like Paul in his self-glorification through the reverence for the mystic and the incomprehensible, self-sacrificing like Surgeoner in his belief in the effect of miracle on his personal life; and Dunstan is certainly cunning like Blazon and arrogant like Packer. But with conceit the narrator brandmarks all these strands in his autobiography

without recognizing them as his own features. While we may grant the protagonist has grappled with his anima and has gone the long and tortuous path of the individuation process though without having brought it to a close, yet there remains a great part of his self which he tries to hide from the Headmaster. "Perfect wisdom is an attribute of the gods alone."[20] Nevertheless, Ramsay's belief in his own 'divine' wisdom becomes tangible in his memoir in its arrogant and patronizing form. His escape to Switzerland then becomes a flight that leads only deeper into paralysis and smugness.

This paralysis is also inherent in the author's use of numbers and dates. Foremost, of course, is the title of the book. The term 'fifth business' derives from the world of the theatre and describes that role where the actor involuntarily makes things happen to others without being aware of the consequences of his actions. In this way he becomes the catalyst who manifests the inexplicable reality of a dimension that lies beyond our human control and underlines man's inability to pit himself successfully against these forces. However, as Ramsay employs the definition of this part as the characterization of his own role in life he lets us glimpse at once his own intellectual supremacy. For until we opened the book we did not know the term 'fifth business'; thus we are therefore equated with the ignorant Packer "Who could not, indeed, comprehend

what Fifth Business is...." (p. 14) In a smugness that becomes typical for Ramsay he tells us of this role as if it were most common knowledge, although its definition cannot be found in any lexica save in one of the seven volumes of Tho. Overskou's Den Danske Skueplads, an untranslated Danish writer of the nineteenth century. With arrogance Ramsay accuses Packer--and consequently us--of being unable to "conceive that I Ramsay have been cast by Fate and my own character for the vital though never glorious role of Fifth Business!" (p. 14) But for Ramsay--egotist that he is--anybody else's life-drama is "trivial...." (p. 14) The fact that only one critic identified "the ridiculous and pathetically foolish nature of this role"[21] shows how well Ramsay stated his case, proves how deeply hidden the satire lies. Essentially, Ramsay uses his role as the means by which he can put the blame for his own deficiency on some illusive and indescribable power.

At the climax of Fifth Business he does just this. Revealing the secret about the stone-in-the-snowball the narrator finds comfort in his conviction that "Fifth Business insisted on being heard again." (p. 235) Handing Paul the stone which he (Dunstan, that clever little fellow!) had picked up and preserved for a lifetime, Ramsay fully gives way to the forces of fate, embraces his role wholeheartedly and in the process of it

is able to unload any responsibility for the consequences of his action. As fifth business he had been fate's tool, inflicting pain and suffering while pursuing what he believed was good. Indeed, this qualifies the human condition and expresses Davies' metaphysical concept. At the end, Liesl has taken to playing the role of fifth business: "Deeply sorry about your illness which was my fault as much as most such things are anybody's fault." (p. 237) Thus she explains the illusionary nature of such a role. However, we are all playing fifth business as we are the catalysts for each other, the extended arm of fate. But this does not exclude us from the role of the hero or the villain. The fact that Dunstan writes his autobiography as a reply to a small letter of tribute in the school paper gives proof of the interchangeable nature of our roles. Ramsay's letter to the Headmaster is his direct reaction to Packer's playing fifth business. Thus the protagonist loses his own role as fifth business and becomes the hero of his own life-story. In that Packer's short tribute causes Ramsay to compose such a lengthy letter we discover the extension of the theme of the snowballing effect of some small, indiscriminate action. No doubt, the powers of the universe are able to snowball any of our action to an unforseen avalanche. The author's satiric intension becomes apparent in his undercutting irony whereby Ramsay advances to the role of the hero when,

writing his autobiography, he perceives himself to be fifth business. Man's imaginary concept of himself, the role that he thinks he is playing, and the reality of his appearance to his audience remain for ever separated.

Closer scrutiny of the dates mentioned in Ramsay's memoir leads to the recognition of two constellations: for the protagonist the main events of his life take place in the months of May and November, while July and December are of primary importance in Boy's life. Dunstable is born in May as we learn of his birthdate in relation to the snowball accident; when he experiences his physical rebirth after the war in the hospital in London it is again May; he returns to Canada in May 1919 and in May 1929 escapes financial ruin through Boy's advice. November, on the other hand, becomes for the protagonist a month of death and spiritual rebirth. In the week of November 5, he has the vision at Passchendaele and while he dies symbolically on this day it is this experience that leads to his rebirth; on November 12, the adolescent Dunstable dies as he is initiated into manhood by Diana; in November 1942 Leola, Dunnie's teenage love, dies while Boy drowns on November 4; a few days later, on November 9, the protagonist suffers his heart attack in the theatre and dies another symbolic death; his awakening in the hospital must be regarded as a rebirth that underlines the continuation of the cycle. Closely connected with the month of November and the theme

of death and rebirth are Mrs. Dempster's three miracles. The last one took place on November 5, at Passchendaele; the waking up of Willie from the dead is dated October 24, while her sacrificial descent into hell began in the fall 1914. Boy and Leola are born in July and marry in that month. December, however, is the time when Boy causes the snowball accident; it is also at Christmas that Leola dies symbolically and makes apparent Boy's and Ramsay's new guilt.

As each constellation bridges six months we may regard this as a pointer to the structure of the novel which is divided into six parts, corresponding to the six phases of the hero's quest as Frye identified them. But the number six also stands for "that state which is characterized by dual-positive and negative forces."[22] The nature of the theme of mask and shadow is reiterated by the third Zodiacal sign of Gemini under which the protagonist is born. Without repeating the numerous variations of this topic, suffice to mention that Ramsay lives out the innate struggle between the tendency that creates--as he does intellectually--and the one that destroys--his fifth business side. The sign of Gemini suggests a two-times threefold structure which indeed corresponds to the nature of quest-literature. This train of thought leads to the concept of a constellation of two sets of characters for which the common basis is held by the protagonist. Boy, Paul, and Dunstan constitute

one triangle while Ramsay, Liesl, and Mrs. Dempster form the other. In the arrangement that comprises both triangles we have a four-cornered figure which in the individuation process becomes for Jung the mythological representation of the self, symbolically the realization of wholeness in consciousness. Nevertheless, the symbolic form of wholeness is undercut in that the quadrangular is only made possible through the fifth point which is at the centre and is held by Ramsay. Though Davies employs the number 'four' several times at key-points in the novel yet each time the wholeness that is suggested on the surface is underscored. Packer knew Ramsay for four years but he still wrote such an antagonistic and wounding tribute; Dunstan had been away from home for four years but when he returns his parents are dead and he is crippled; at Passchendaele he becomes a hero when, as the fourth man in the gun nest, he is able to kill the other three; finally, he experiences physical fulfilment with Liesl when "a clock somewhere struck four" (p. 203) but his undercutting arrogance breaks through when he shows us the patronizing esteem in which he holds Liesl, for this fulfilment comes "with such a gargoyle" (p. 203); at the end, Boy dies on the fourth, and his body is recovered at 4 a.m.

To further undercut the achievement of the fulfilment of the quest and point toward the satiric intention of the novel our attention is repeatedly drawn to the number 'five'.

Foremost, of course, through the title of the book. Born in the fifth month, Ramsay dies symbolically in the week of November 5. Both Boy and Leola are born in the fifth sign of the Zodiac and die in the fifth month of their cycle. Not withstanding Ramsay's function as the catalyst for others he is also fifth business to himself as becomes clear through Liesl's oracle. Dunstan, too, is killed by the usual cabal: by himself in form of the heart attack; by the woman he knew (Liesl) who caused his seizure; by the woman he did not know (his anima); by the man who granted his innmost wish, namely the magician within Dunstan as much as Paul who allowed Ramsay to add the act of the Brazen Head to the show; and finally by his concept of himself as the inevitable fifth who became the bearer of his conscience. Davies' use of numbers and months transmits his message on just one more level. Here the theme of mask and shadow, of the 'overlay', becomes tangible in a new dimension where rebirth follows death only to point to a new form of suffering and dying, and where the human quest for recognition of the self, for wholeness and wisdom falters not only at man's inborn inadequacy to jump over his own shadow but is also destined to fail through the merciless interception of fate.

In skilful stage direction Davies integrates the protagonist's individuation process into Ramsay's literary

performance of his life. While his outer life-journey leads him back into the womb, so does his individuation process end in a state of paralysis. When Ramsay is brought back to life, has left the 'box' that was to have been his coffin, he then cuts himself off from his roots. In doing so he leaves the stage that had been his world and resigns himself to death. Not only does his last journey over the waters of the ocean suggest his return into the womb, but from that point of seclusion the protagonist looks inward, turns his eye back to his birth. Consonant with this line of thought runs the image of Liesl as anima and as archetypal mother who serves as "the form into which all experience is poured."[23] Characteristically, Dunstan and Paul share the same imago at the sunset of their odyssey as they had at the outset of their journey. Ramsay's individuation process has come to an end. However, it does not culminate in the protagonist's achievement of wholeness and wisdom but rather in his total embrace of his self-concept. What was to have been the narrator's ascendance to the throne of the Wise Old Man ends with Ramsay's sudden, anti-climactic fall from his position of self-glory into the abyss of self-resignation to the powers of the macrocosm.

But nonetheless, as author of his memoir he still upholds to the world his stance of self-righteousness and wisdom. However, we, the audience, are able to recognize

Ramsay as Janus-faced. Writing from a neutral corner of the world the protagonist appears little different from the Senior History Master he was in his famous Canadian school. In that he distances himself from the image "Packer unquestionally believes me to be" (p. 14), he creates the tension that exists between the ego and the self, between the mask and the unconscious, between outer and inner reality, between the public portrait of Dunstan and the image he upholds of himself. It is exactly this duality which serves as the dramatic tension of Fifth Business. Boy Staunton's fated snowball on the one hand and Packer's insensitive farewell tribute on the occasion of Ramsay's retirement on the other hand set the parenthesis for the action of the novel. On the psychological level Ramsay's individuation process moves parallel to the outward action as it is contained between the poles of Paul's birth and the hero's flight into seclusion.

The numerous elements of psychoanalysis in Ramsay's letter to his Headmaster underline for the reader the writer's intuitive justification of his self-glorification. Herein included is his total identification with his mask, ignoring the reality of the unconscious part of his self. Paramount is the fact that the protagonist succumbs to an ultimate and irrevocable self-deceit.

Prevalent in the narrator's condescending tone is always that arrogance and smugness which his colleagues

had recognized intuitively. Ramsay feels compelled to rectify his public image and tries to convince us that he has, at last, been able to achieve a symbiotic relationship between his internal and external reality. As narrator of his life Dunstan has given us an inside view of his mind. Frequently interrupting himself with an ironic and self-depreciating gaze at his younger immature self, Ramsay makes himself appear as the Wise Old Man. If Padre Blazon seems to be that figure it is because he is able to bear a detached smile, is capable of laughing at himself; and we feel that he is honestly and objectively "trying to link the wisdom of the body with the wisdom of the spirit until the two are one." (p. 160) Does this stance indeed find its parallel in Ramsay's vindicatory position? With his self-complacent smile Ramsay looks down onto the Packers of this world and his knowledge of confided secrets still gives him "a sense of power in reserve." (p. 27)

Nevertheless, the presence of self-complacency and arrogance as necessary parts of Ramsay's self is entirely due to the author's vision. If we regard the protagonist's individuation process as Davies' vehicle to define Dunstan as archetypal man, as one of us, then his final position becomes emblematic for man's inescapable state of paralysis. Does not the role of fifth business contain this very implication? Ramsay's inability to make decisions, "But what was I to do?" (p. 147) becomes the expression of the human

dilemma. Underlying ~~man's resignation~~ is his awareness of the overpowering influence of fate on his life. Seen in this light, Fifth Business contains a call to man not to be content with his role as "the football of fate"[24] but "to keep on keeping on...." (p. 152) Man's refusal on the other hand, to acknowledge the influence of fate on his life leads to a self-image which is distorted by necessity. Dunstan's wisdom lies in his awareness that "There is no armour against fate"[25], and not in his ability to look into a Schopenhauerian mirror and come to terms with the image he sees. For Dunstan Ramsay is unable to penetrate through to this stance as he is too deeply concerned with his public image.

To extrapolate the vision inherent in Fifth Business we have to ask how the double vision of the world as pronounced in quest-romance and satire can be united into a congenial one. For Davies, the romantic ideal is well worth striving for. It is an ideal of continuous personal search for wisdom and psychological truth, and for man's discovery of his place in the universe. And this greater wisdom can only grow out of the "purgative and chastening discipline of psycho-analysis."[26] Part of Davies' message lies embedded in Ramsay's awareness of his limitation to control his life. Thus the author shows us an ideal that recognizes the limitation of all human effort in the face of the potential powers of fate. This awareness becomes

Ramsay's internal justification for his role as fifth business, and externally serves as the balancing condition to his personal shortcomings. Nevertheless, the quest for the ideal of balance and restraint is underscored by the whimsical nature of man and society. For both are full of ambiguities and seldom are what they seem. Even the role of man's own life is ambiguous and cannot be controlled by him. Fifth business may be the instrument of Fate or God but may also be the agent of the devil. Implied then is the recognition that the powers which control man are also ambiguous. This leaves man with a sense of inadequacy in whatever way he behaves. Man's inability to attain a higher state of wisdom and wholeness is not merely due to his personal shortcomings but represents human nature per se with its "moral, spiritual and aesthetic inadequacy...."[27]

In the final analysis Davies suggests that we not take Boy's route of escape from his inner reality nor Paul's flight into self-glorification but that the quest for self-knowledge must adopt a central place in all our lives. This process of psychoanalysis has to overlap with the human effort to do what man thinks is right, despite his dependency on the powers of fate. This awareness must be tempered with the realization that man must actively partake of life in order to achieve that wisdom which connects inner and outer reality. It is at this point where Ramsay stumbles.

While Ramsay's heart attack shows us his physical death

we become witness of his spiritual rebirth. It is through this rebirth that he is able to become aware of his individuation process. To penetrate deeper into the old man's puzzle the protagonist turns his eye inward. But even here the cyclical elements dominate. At the end of his memoir he has completed a new cycle which found its beginning in the first word of the autobiography. Similarly, his growth in wisdom has also spiralled. But the spiral stretches endlessly as does wisdom. As yet, Dunstan is still in the valley at Sankt Gallen, where the peaks of the surrounding mountains will forever remain inconquerable. Turning his view away from the mountains, however, Ramsay looks into the waters of Lake Constanz--looks at his self-image. He is trapped in his anagnorisis. Yet his bitter experience may propel him to new wisdom, to a deeper self-knowledge where his humility toward fate will be tempered with the humanization of his self-efficiency. His final discovery of the Little Madonna whose features were still undeniably Mrs. Dempster's, bearing "an expression of mercy and love, tempered with perception and penetration" (p. 224), marks the hope and the ideal of the novel.

Davies understands the human condition as being embedded

> in an inexplicable universe, in which it is not wholly impossible for you to ally yourself with, let us say, positive rather than negative forces, but in which anything that you do in that direction must be done with a strong recognition that you may be very, very gravely mistaken.[28]

This quasi-religious awareness embodies man's hope to transcend the despair of Narcissus' awakening look. Ultimately, Ramsay solves his conflict in a typically Nietzchean manner, for it is through his art that he is able not to die of the truth but to continue to uphold his self-image. His heart attack represents his awareness of the essential nature of the element of illusion. In Switzerland he regains that illusion. For man will always live in his own world of illusions as it is his only route of escaping the debased outer realities. Davies' message then expresses the conviction that man's pursuit of self-awareness and inner harmony, his quest for wisdom and individuation has to be regarded in the context of the human inability to face the ultimate truth about himself.

Man's soul is, as Jung explains it, "the living thing in man, that which lives of itself and causes life.... She [the soul] makes us believe incredible things, that life may be lived."[29] If this recognition serves as the basis in an attempt to interpret Ramsay's autobiography, then he will not appear as superhuman and Olympian but as one of us, as man who is unable to fully shed his mask and come to terms with his shadow parts or accept the unveiled reality of his self.

The circular movement of man's existence leads him to a state of paralysis. The flux of life, indeed of man's own self, as well as the ever-present and dominant influence

of uncontrollable and incomprehensible forces are the only realities man can come to acknowledge.

FOOTNOTES:

[1]Hugo McPherson, "The Mask of Satire", Canadian Literature, number 4, Spring 1960, p. 18.

[2]Ibid.

[3]Northrop Frye, Anatomy of Criticism (Princeton: Princeton University Press, 1971), p. 186.

[4]Ibid.

[5]Ibid., p. 187.

[6]Ibid., p. 188.

[7]Ibid., p. 189.

[8]Ibid.

[9]Ibid., p. 192.

[10]Ibid.

[11]Ibid., p. 193.

[12]Ibid., pp. 193-194.

[13]Ibid., p. 202.

[14]Ibid.

[15]Ibid., p. 203.

[16]Elspeth Buitenhuis, Robertson Davies (Toronto: Forum House, 1972), p. 76.

[17]Ibid.

[18]Peter Newman, "The Master's Voice", MacLean's Magazine, September 1972, p. 43.

[19]Ibid., p. 42.

[20]Robertson Davies, A Masque of Aesop (Toronto: Clarke, Irwin & Co. Ltd., 1952), p. 47.

[21]Elspeth Cameron, "Review of Robertson Davies' Fifth Business", Queen's Quarterly, v. 78, number 1, Spring 1971, p. 140.

[22]Juan Eduardo Cirlot, A Dictionary of Symbols (London: Routledge & Kegan Paul Ltd., 1971), p. 361.

[23]Carl Gustav Jung, Psychological Reflections (Princeton: Princeton University Press, 1970), p. 3.

[24]Robertson Davies, Leaven of Malice (Toronto: Clarke, Irwin & Co. Ltd., 1954), p. 185.

[25]George Orwell, Burmese Days (New York: Harcourt, Brace & World, Inc., 1950), p. 286.

[26]Robertson Davies, "The Explorer of the Unconscious", Saturday Night, February 20, 1954, p. 20.

[27]Robertson Davies, The Diary of Samuel Marchbanks (Toronto: Clarke, Irwin & Co. Ltd., 1947), p. 129.

[28]Donald Cameron, Conversations With Canadian Novelists-Part One (Toronto: Macmillan of Canada, 1973), p. 41.

[29]Jung, op., cit., p. 16.

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