

MYTH AND MEANING IN THREE NOVELS

OF HUGH MACLENNAN

by

ROBERT KEITH GILLEY

B.A., The University of British Columbia, 1963

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

Master of Arts

in the Department

of

English

We accept this thesis as conforming to the
required standard

THE UNIVERSITY OF BRITISH COLUMBIA

April, 1967

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the Head of my Department or by his representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of English

The University of British Columbia
Vancouver 8, Canada

Date 28th April, 1967

Abstract

The purpose of this essay is to determine the use to which Hugh MacLennan has put his knowledge of classical literature, especially myth, in writing three of his novels. The novels are first considered individually and are then related to one another to indicate the development of their structures and themes, MacLennan's technique and thought.

The first chapter shows MacLennan's affinity for classical literature, indicates the general critical awareness of classical elements in his novels, and also shows how mythic analysis is of use in interpreting the novels. Central to MacLennan's use of classical myth is Homer's Odyssey, and the basic plot and characters of the Greek epic are described, indicating what MacLennan chooses from the classic for his own purposes. The importance of myth, as such, is considered, and it is suggested that MacLennan himself has attempted to write a "myth" appropriate to modern Canada.

The second chapter is a consideration of Barometer Rising, indicating mythic parallels and relevant structures of imagery. The plot structure is examined and is compared to the mythoi or archetypal plots suggested by Northrop Frye in Anatomy of Criticism. The novel is shown to be a comic-romance in which the romantic hero is dominant, although there is an ironic hero present. The main theme appears as a search for national identity.

The third chapter is a consideration of Each Man's Son, again indicating mythic parallels and relevant structures of imagery. Examination of the plot structure reveals a growing stress on the

ironic hero and an unstressing of the romantic hero. The theme appears as a more personal search for identity.

The fourth chapter is a consideration of The Watch that Ends the Night, again indicating mythic parallels and relevant imagery. Here, the ironic hero comes to full dominance over the romantic. The theme has become almost entirely a personal search for internal identity. It is shown how, in this novel, MacLennan resolves the conflict explored in the other two novels by submerging it in a larger (basically mystical) pattern.

The fifth chapter shows how MacLennan's techniques and themes have developed, how his final religio-philosophic resolution is related to classical humanism (particularly the philosophy of Heraclitus), and how his use of myth is relevant and valuable to the modern world. It becomes clear that the farther MacLennan moves from a direct representation of the classical myth, the closer he moves to creating a meaningful myth of his own. MacLennan is related to other modern writers and is shown to be in a main stream of modern thought, following a major theme in western literature that has been particularly important since the Victorian Period. He comes to a synthesis of classical and Christian thought which results in an affirmative philosophy.

Table of Contents

	Page
Chapter One: Myth and Humanism	1
Chapter Two: <u>Barometer Rising:</u> The National Romance	20
Chapter Three: <u>Each Man's Son:</u> The Growing Irony	47
Chapter Four: <u>The Watch That Ends The Night:</u> The Comic Synthesis	70
Chapter Five: The Eternal Quest	103
Bibliography	117

Chapter One: Myth and Humanism

To most people today a "myth" is something unbelievable, a fanciful story not to be taken seriously. "Myths" are not always in accord with tangible facts, and, therefore, to the mind trained to have faith in little but that which can be scientifically measured and validated, myths have neither importance nor value. Such people may believe in myths themselves but would be horrified to have them called that, for myths are of the ancient and pagan world, products of primitive, unenlightened thought.

There are others, however, who take myths seriously, and Hugh MacLennan is of this group. He utilizes ancient myth in his novels for both structural and thematic purposes, combining classical and modern philosophy with classical, Celtic and Christian myth in an effective synthesis. He begins, in his first novel, by overtly using a well-known myth as his model, but he gradually develops away from this practice in later novels, submerging the myth and modernizing it, manipulating it more to serve his artistic purposes. The myth remains, but, as it becomes less evident on the surface, it becomes more effective as a vehicle of artistic expression.

A consideration of MacLennan's work from this point of view proves that myth is most effective when it provides no more than what is necessary in a way of an historical and contemporary perspective -- say, a description of relevant antecedent events, of the current crisis, and of the desired outcome--to give meaning, significance,

and urgency to some individual or social effort.¹ Certainly MacLennan succeeds --by infusing his classical knowledge into the individual novels-- in creating a general mythic structure which includes all his novels, and which is of real importance to the individual reader and the society. Considered together, the novels comprise a significant whole. They develop a single major theme: the search of the individual for his identity, his essential character, the quest for a unified vision of the individual man, his nation, and Everyman. The author resolves this theme in a blending of Christian and classical thought, with myth acting as the tangible correlative of his ideas. He is of a rare breed, a twentieth century novelist fully committed to the classical tradition.

In both essays and novels, MacLennan has made his commitment clear, stressing the lasting value of the tradition, its literature and its philosophy. For example, in his essay "The Classical Tradition and Education", MacLennan defends the classical liberal arts education, and his attachment to the tradition is evident in his attack on Sir William Dawson for what he believes was Dawson's negative influence on the development of McGill University. He calls Dawson a "fundamental Calvinist" whose "main reason for opposing the arts was not his belief that they

¹Henry A. Murray, "The Possible Nature of a 'Mythology to Come," in Myth and Mythmaking, ed. H. A. Murray (New York: George Braziller, 1960), p. 337.

were impractical, but his conviction that they were wicked."²
The obvious implication is that Dawson's own attitudes were "wicked" to the extent that in opposing the arts he was opposing the great humanist tradition passed down from the golden age of Greece.

It would seem that the admiration MacLennan holds for the humanist tradition is one that was instilled in him from his youth. Describing his father, he says,

He was a doctor who spent much of his earlier life in a very hard practice in a Cape Breton mining town, but thanks to his classical interests he was not isolated there. He read Latin and Greek for pleasure; he read the philosophers He was democratic in his human dealings; not familiar, not a glad-hander, not a winner of friends and an influencer of people³

It can be seen from the qualities MacLennan attributes to his father that to him the classics mean freedom, an escape from isolation, a mental freedom that makes the mind impossible to imprison. These great works of the past also appear to stimulate a genuine respect for others, for their worth as individual human beings. The classics are useful as a moral guide.

Not only does MacLennan take his general system of values from the classical philosophers and poets: he seems also to have identified his native land --if not the whole of Canada, at least his native region-- with that of the classical writers,

²Scotchman's Return and Other Essays (Toronto: Macmillan, 1960), p. 68.

³Ibid., p. 64.

particularly Homer. In Nova Scotia,

as in Greece, the people lived in small communities within sight and sound of the sea. Their ears and eyes were nourished by sea-sounds and sea-images. Homer's rose-fingered dawn rising over the loud-sounding sea, his men in small boats backing water in the fog as they listened to the tell-tale roar of breakers on a leeward shore, his helmsmen on clear nights taking their course from Arcturus or the stormy rise of Orion, Scylla diving for prey from the cliff, Charybdis sucking down small boats into her whirlpool and spewing them up again in a welter of boiling sand, the bones of the drowned rolling for ages through the depths of the sea -- these images and countless others from the old poetic literature of Greece seemed to describe the environment of Nova Scotia more accurately than anything written since the birth of Christ.⁴

This inclination to see his homeland in terms of classical literature, combined with a general admiration for classical thought, inevitably introduces into his novels classical elements both mythical and philosophical which are of extreme importance to the novels' structure and meaning.

There is general critical agreement that Hugh MacLennan uses classical mythic patterns in his novels both as structural devices and for thematic purposes. Hugo McPherson was one of the first to indicate critical interest in this aspect of MacLennan's work: "Barometer Rising and Two Solitudes, the first novels, have an almost classical clarity and simplicity of structure. Each, on multiple levels, deals with the theme

⁴"Husband and Wife," Thirty and Three (Toronto: Macmillan, 1954), p. 14

of rebirth"⁵ A few years after this, McPherson expanded his view to say of Barometer Rising that "this story says things about Canada which take on the validity of parable,"⁶ and he likens the story to the Greek myth in which Perseus battles the Gorgon. Later, George Woodcock made a deeper investigation of the novels in an article significantly entitled "A Nation's Odyssey." He makes it clear that

MacLennan not merely establishes in Barometer Rising a Homeric plot of the wanderer returning to a mysteriously changed homeland. He also uses for the first time a group of symbolic characters which will recur in later permutations in his later novels; the returning wanderer, the waiting woman, the fatherless child, the wise doctor --sometimes transformed into the wise old man, and the primitive, violent, but essentially good giant.⁷

With Woodcock's analysis, criticism has begun to pierce beyond simple borrowings from the classics, beyond surface analogies, to perceive what are clearly the archetypes within. While Paul Goetsch recognizes in Barometer Rising "a technique of mystification loosely patterned on the account of Ulysses' return of Ithaca,"⁸ Woodcock sees another mythic structure in Each Man's Son. Both critics speak of mythic elements in

⁵"The Novels of Hugh MacLennan," Queen's Quarterly, LX (Summer 1953), p. 186.

⁶"Introduction," Barometer Rising (Toronto, McClelland & Stewart, 1958), p. x.

⁷Canadian Literature, 10 (Autumn 1961), p. 9.

⁸"Too Long to the Courtly Muses," Canadian Literature, 10 (Autumn 1961), p. 21

The Watch that Ends the Night --Goetsch, for instance seeing in the novel a "proximity to myth and allegoric forms of order."

* * *

Most critics agree that myth and literature are of the same family of human expression. As Richard Chase says, "the word 'myth' means story: a myth is a tale, a narrative, or a poem; myth is literature and must be considered as an aesthetic creation of the human imagination."⁹ Myth, of course, is literature of a special nature. It is "literature which suffuses the natural with preternatural efficacy," the preternatural being "that which is magical, the Uncanny, the Wonderful, the Mysterious, the Powerful, the Terrible, the Dangerous, the Extraordinary."¹⁰ In myth, man expresses his awe at the wonder of the universe, its great natural cycles, its oppositions of joy and suffering, life and death. This may partly account for the tinge of awe surrounding the classical myths themselves, combined with the respect due them simply because of their antiquity.

In the western world, certain conventional attitudes and interpretations are associated with the more venerable classical myths, and, as Northrop Frye indicates,

When ever we find explicit mythologizing in literature, or a writer trying to indicate what myths he is particularly

⁹Quest for Myth (Baton Rouge, La., Louisiana State U. Press, 1949), p. 73.

¹⁰Ibid., p. 78.

interested in, we should treat this as confirmatory or supporting evidence for our study of the genres and conventions he is using.¹¹

In choosing a particular myth, the writer is doing so with particular intent; that is, the myth he chooses has a certain meaning for him which he hopes is shared with the reader. The conventions which lead to a common understanding between the writer and his reader may vary from age to age, but there seem to be certain conventions of attaching meaning to myth which have varied surprisingly little. For example, the classical Stoics and the humanists of the Renaissance inclined to interpret myth on the allegorical level, attempting "to raise the myths to the level of their own intellectual preoccupations,"¹² and it is most often this level we see when an author explicitly uses myth. From this perspective the myths are taken "to be ingeniously symbolized concepts of the nature of the universe or beautiful veils concealing profound moral principles."¹³ Hugh MacLennan, a humanist and something of a modern stoic, explicitly uses myth with conscious purpose as a framework on which to hang his "intellectual preoccupations." But myth has value beyond this, for

a live or vital myth is a representation of a state, situation, or event (past, current or future) which, at its lowest, is

¹¹"Myth, Fiction, and Displacement," Fables of Identity (New York, Harcourt, Brace, 1963), pp. 34-35

¹²Chase, Quest for Myth, p. 1.

¹³Ibid., p. 2.

accepted by its carriers as sufficiently valid (credible, satisfying), or, at its highest, is embraced as 'the nearest approach to absolute truth that can be stated.'¹⁴

And to the modern critic there is more to an author's use of myth than even this, for the truth embodied in myths is not only that contained in "ingeniously symbolized concepts," but also that expressed in the archetypal patterns which emerge spontaneously from the writers mind, archetypes which need not be intentionally symbolic.

In the view of the archetypal critic, an analysis of the imagery of a work of literature can reveal patterns which correspond with certain archetypal myths. In Frye's words, myth is the central informing power that gives archetypal significance to the ritual and archetypal narrative to the oracle. Hence the myth is the archetype, though it might be convenient to say myth only when referring to narrative, and archetype when speaking of significance.¹⁵

The single image focuses the reader's intellectual interest at the same time as it focuses his emotion. The pattern developed by the sum of all the images has the same effect, and, by analyzing the structure of the imagery, the critic can determine the structural principles at work in the narrative. As these principles are the same as those working in myth --where they are isolated-- the myth reveals an archetypal

¹⁴Murray, Myth and Mythmaking, p. 337

¹⁵"The Archetypes of Literature," Fables, p. 15

pattern which in turn yields a deeper significance to the narrative of both an intellectual and emotional nature.

An investigation of the author's explicit use of myth on the one hand and the patterns of imagery on the other leads to valuable insights into both the form and meaning of MacLennan's novels. Not only is the interpretation of individual novels enhanced but, by comparing the results of the separate analyses, a significant path of development can be discerned running through the body of his work. The best novels to analyze in this way are Barometer Rising, the first published novel (1941), Each Man's Son, the best middle novel (1951), and The Watch that Ends the Night, the latest novel (1959). Structural similarities and differences between these novels do much to indicate MacLennan's major themes and his development of these themes. His thematic interests vary from the individual level of personal inner conflict to the level of social change, and to develop these themes he uses methods varying from omniscient didacticism to imagery that speaks for itself. As a means of artistic expression, the imagery, of course, is most effective, and the patterns of imagery are most significant. Frye indicates that in its archetypal phase, literature imitates nature as a cyclical process, and imitates also a vision of social desire, not expressed as a cycle but as a dialectic illustrating the fulfilment of desire and the obstacles in the way of that fulfilment.

"Archetypal criticism, therefore, rests on two organizing rhythms or patterns, one cyclical, the other dialectic,"¹⁶ and the relative stresses MacLennan puts on these two different types of organizing patterns reveals his changing attitudes towards man and society.

This leads finally to a consideration of MacLennan's contribution to the development of a national consciousness. As Joseph Campbell points out, "the paramount function of all myth . . . and, hence, literature has always been to engage the individual, both emotionally and intellectually, in the local organization."¹⁷ In MacLennan's case, we may expand the local organization to include the national organization. And there can be no doubt that he has been very interested in just this aspect of his writing. Whereas in 1945 Desmond Pacey had expressed doubts that a really national novel could then be written, a year later MacLennan was saying,

Canada is in search of herself today. She is badly in need of interpretation, not only to herself by one of her own, but to the rest of the world as well. It is through the literature of a country that the world comes to know her. And there are Canadians writing in Canada today who are equipping themselves for the task.¹⁸

Pacey had had Barometer Rising to consider and evidently felt it to be more regional than national in nature, and MacLennan

¹⁶Anatomy of Criticism (New York, Atheneum, 1966), p. 106

¹⁷The Masks of God: Primitive Mythology (Toronto, Macmillan, 1959), p. 467.

¹⁸"Canada Between Covers," Saturday Review of Literature, XXIX, 36 (Sept. 7, 1946), pp. 5-6

has nowhere disputed this. Even so, Hugo McPherson was later to say that in Barometer Rising "the personal conflict is significant, finally, as an image of a larger, symbolic conflict of social forces or attitudes."¹⁹ MacLennan's intent in this novel was to portray a conflict of national importance, national scope; if he was not entirely successful, the cause may have been lack of experience, and a comparison of later novels indicates a movement away from regionalism toward, in fact, the creation of a national image, a myth with which all Canadians can identify.

Mythology and literature, as they are expressions of more than "ingeniously symbolized concepts," are also more than simply a means of engaging the individual in the social organization. Myth contains much more than a conventional code of social mores or the definition of a social norm: it is a poetic, supernormal image, conceived, like all poetry, in depth, but susceptible of interpretation on various levels. The shallowest minds see in it the local scenery; the deepest, the foreground of the void; and between are all the stages of the Way from the ethnic to the elementary idea, the local to the universal being, which is Everyman, as he both knows and is afraid to know.²⁰

The importance of this statement in relation to the development of MacLennan's thought cannot be overstressed. While he uses classical myth as an essential source for narrative

¹⁹"The Novels of Hugh MacLennan," p. 186

²⁰Campbell, Primitive Mythology, p. 472.

frameworks and background details, as he develops, he becomes less and less concerned with the superficial decorations they contain, and more and more concerned with the deeper psychological, philosophical and religious significance. Myth comes to exemplify for MacLennan a way of life.

Leading analysts of myth, such as Joseph Campbell, agree that the tale of the wandering hero, the quest myth, is of central importance in most, if not all mythologies, and, similarly, most literary critics would agree with Northrop Frye in identifying "the central myth of literature, in its narrative aspect, with the quest myth."²¹ Campbell, drawing upon psychological and anthropological data, considers the quest myth to be a "magnification of the formula represented in the rites of passage: separation-initiation-return,"²² or, more simply, a movement of withdrawal (from normal society) and return. The formula is at the core of man's experience of his condition, and the myth is an ideal expression of that experience because it best exemplifies the natural movements of the world man inhabits. As Frye points out, the "myth seizes on the fundamental element of design offered by nature --the cycle, as we have it daily in the sun and yearly

²¹"Archetypes," Fables, p. 18

²²The Hero with a Thousand Faces (New York: Pantheon, 1949), p. 30.

in the seasons-- and assimilates it to the human cycle of life, death, and . . . [by analogy] rebirth."²³ The structure of the quest myth is the structure man continually perceives in the motions of the external world and within himself. As the cyclic structure of the rites of passage --the coming of age-- imitates in miniature the structure of the natural cycle of days and seasons and of human life from birth to death (and rebirth), so does the quest myth.

The pattern of the myth, as has been mentioned, can be reduced to two steps. The first step of the questing hero is into a state of withdrawal or detachment (separation); he retreats from the normal world, weighed down by an increasing sense of dissatisfaction. In his detached state, the hero clarifies his difficulties, eradicates them, and is transfigured in the process (initiation). Ideally, through transfiguration, he finds peace from his previous troubles and is able to accomplish the second step, to return revitalized to the normal world to teach the lesson he has learned of the renewal of a balanced personality and positively directed life. In other words, the hero breaks away from his ordinary life, suffers various trials --thereby gaining increased knowledge of himself-- and returns to put this self-knowledge to use in

²³"Myth, Fiction, and Displacement," Fables, p. 32.

restoring and maintaining balance and order in society.

Mythology and literature of all ages and all cultures are full of tales of the questing hero. The familiar Greek myths abound in examples, the tales of Prometheus, Theseus, Perseus, and Odysseus to name only a few. Quest stories also constitute a major part of the Roman (e.g., Aeneid) and -- significantly, considering MacLennan's Scottish heritage-- Celtic (e.g., Cuchalain) mythologies. Primary to this study, however, is Homer's Odyssey, for there are numerous explicit parallels with Homer's epic quest tale in MacLennan's work.

The narrative structure of the Odyssey is typical of the quest story, being a cyclical form based on the natural cycle. It is of that type of quest called "centripetal," that is, a quest to reach home, the origin of the journey. Having departed from his home, Ithaca, and gone to do battle at Troy (recounted in the Iliad), Odysseus sets off to return to Ithaca but encounters great difficulties, trials he must suffer, barriers he must overcome. He is withdrawn from the normal world all the way to the dark and mysterious underworld, but finally succeeds in his endeavours, regains his home and is reunited with his wife and son. The pattern of the narrative is similar to that of many other quests, but this myth contains certain peculiar features which specifically recur in MacLennan's novels. Preceding the story, there is a long, bitter and particularly devastating war between two major powers:

MacLennan draws on this for both historical and metaphorical parallels. During the story, suitors tempt the hero's wife to be unfaithful and forsake his memory, while the hero's son emerges as one able later to assume responsible command of his father's realm: this pattern is used in all the novels under consideration. After the story, further trials are in store for the hero (prophesied by the ghost of Teiresias): all three novels end on such a prophetic note. And another important factor relating the Odyssey and MacLennan's novels is the nature of the characters.

As the quest myth is, after all, the journey of a man, who is in part controlled by circumstances and in part controls them, the character of Odysseus is of extreme importance to the development of the narrative. His nature is somewhat ambivalent: at times he is gentle, cool and serene, at others violent and ferocious (when justice must be done). He is, in fact, very similar in character to his patron goddess, Athene, the goddess of wisdom and prudent warfare, although Odysseus is an eminently masculine example of the qualities they share. The Grecian Stoics and the Epicurean Romans, such as Horace, considered Odysseus a noble example of manly virtue. They and other ancient commentators noticed that "Odysseus was the first Greek to adopt the principle of 'Nothing in excess', which with its complementary principle of 'Know thyself' produced so much of what was best in

Greek thought and art."²⁴ What was important to these ancient humanists can be expected to have some appeal to modern humanists, and this is certainly the case with MacLennan.

Like Alfred, Lord Tennyson, a Victorian humanist who was drawn to the Odyssey ("Ulysses", 1842; "To Ulysses", 1888) and a man with whom MacLennan has some affinity, the Canadian has a sympathy with the Odysseus figure that seems to become a matter of self-identification. As often happens when an author works out in his writings what amounts to an intense emotional experience, both the writer himself and his chosen hero-symbol may be drastically changed. For the writer it can be a means of self-discovery, self encouragement, and self-realization. For the mythical hero who is the partner of this imaginative empathy, the effect may be an entirely new mutation in his evolution.²⁵

These "drastic changes", however, are generally confined to the more superficial aspects of the figure and his journey, and rarely have any appreciable effect on the broader outlines of the quest hero or the basic pattern of the myth. MacLennan neglects the shrewd and cunning side of Odysseus' nature and accentuates the gentle and understanding side. He also stresses Odysseus' stubborn single-mindedness, occasionally altering it to a blind and obsessive, if naive and idealistic, will to do the right thing.

²⁴W. B. Stanford, The Ulysses Theme (Oxford: Basil, Blackwell and Mott, 1963), p. 35

²⁵Ibid., p. 6

Another of Homer's characters who has^a clear counterpart in MacLennan's novels is Odysseus' wife, Penelope. Homer depicts her as gentle but strong, reticent but firm, and above all wise, wise with an intelligence and understanding which do not seek self-gratification. Patiently she awaits her husband's return, fending off the persistent suitors with one hand, managing her much-disturbed household with the other. MacLennan generally handles this basic picture of her character with little modification. He deals similarly with additional characters found in the Odyssey. Eumaeus, Odysseus' faithful servant, left in Ithaca during the journey but instrumental in re-instating the hero to his rightful position, appears in various forms. So does Telemachus, the hero's son, faithful and obedient to his father's wishes, yet independent enough to be strong and self-reliant and hold promise for the future. The suitors of Penelope --arrogant, greedy and selfish-- are presented in numerous guises. Circe, Calypso and Nausicaa --witch, nymph and maiden-- who both hinder Odysseus in his quest and eventually help him on his way, appear under many names. And finally, not to be seen as human characters in MacLennan's novels but as invisible, inexorable forces, are the gods: Odysseus' chief Olympian antagonist, Poseidon, earth-shaker and lord of the sea; Odysseus' chief aid, Athene, patron of wisdom and warfare; and beyond even these, that ineluctable force to which even the gods themselves must submit, divine destiny, moira, personified as Fate.

Other things in Homer's epic also appear in MacLennan's work; for example, both writers use the sea as a major image. Homer's sea is at once dangerous and beneficial: it carries Odysseus away from home, frustrating his return, killing his men and threatening him; but eventually it carries him home a greater man than he was before. MacLennan's sea differs from this very little. In Homer's sea there are islands of refuge, again usually of an ambivalent nature: there is the land of the Lotos-eaters, paradisal but self-defeating; Circe's island, threatening yet helpful; Calypso's island, a sensual Eden but lacking the rewards of community, of society; and finally Ithaca itself, representing home and family, the only place where Odysseus can find lasting contentment. In the world of MacLennan's novels such islands also appear. These images are only two of numerous parallels.

The world of the Odyssey, the whole world of classical literature, is woven into MacLennan's world so tightly that the two worlds, classical and modern, sometimes become indistinguishable. The dividing line between myth and social realism is extremely hard to draw. Although MacLennan writes in a "realistic" mode, the explicit borrowings from myth for the purposes of structuring and characterization, and the expression of ideals drawn from classical thought, combined with a distinct sense of the preternatural, pervade the novels with an atmosphere that is not "realistic", an atmosphere that says this is myth.

Hugh MacLennan is a mythmaker, a writer composing for himself and his readers a pattern that defines a basic conflict both in his society and in the individuals who comprise this society. Seen as a whole, the pattern also provides an eventual resolution to that conflict, a resolution that is firmly set in classical philosophy.

Chapter Two:
Barometer Rising: The National Romance

Hugh MacLennan's first novel, Barometer Rising, is explicitly patterned on Homer's Odyssey. The Greek epic begins in media res, Odysseus returning to Ithaca after journeying for nine years from the war at Troy. Barometer Rising also begins in media res, even closer to the climax of the quest, for Neil Macrae has already come back to Halifax. The identification of Ithaca with Halifax and the Trojan with the First World War is clearly intended. Also, in both narratives, an important feature of the quest is as yet unconcluded; Odysseus must deal with the suitors who vastly outnumber him, Neil has Colonel Wain and his allies to overcome.

Colonel Geoffrey Wain, an isolated example of Neil's enemies, is "an ambitious man confident in his own ability."¹ In this he is not unlike Neil, with the difference that, where Neil's ambition is primarily to clear his name and rejoin the community, Wain seeks personal power and glory without regard for his fellow man. Again not unlike Neil, Wain is "pervaded by a quiet and unquestioned confidence that the present had pulled adrift from the past and that his future held unlimited possibilities" (66). But the visions the two men have of the future are radically dissimilar. Wain envisions a militant,

¹Hugh MacLennan, Barometer Rising (Toronto: McClelland & Stewart, 1958), p. 27. All subsequent quotations from the novel are from this edition and are followed by page references in parentheses.

regimented, authoritarian society centered on England, a new and different kind of Empire more along rigid Roman lines. In fact, he foresees a fascist state. Neil's vision is hazier but is clearly opposed to Wain's; he sees an independent nation creating a free society superior to what has gone before. Where Neil is an idealistic democrat, Wain is a selfish, grasping autocrat, cold and arrogant, although there is a "discrepancy between the sense of ruthless and indifferent power he radiated and the mediocre record of his achievement" (26). He has put neither his ability nor force to much evident use, apart from maintaining his inheritance. Here lies his affinity with the suitors of the Odyssey. Too confident of their power, too sure of their inevitable victory, both the suitors and Wain tempt fate by proudly swaggering through their worlds, unaware that their mistaken beliefs are self-defeating. As his name implies, Colonel Wain is destined to wane.

Because of the disparity, apparent and real, between the control of the situation exerted by Neil (Odysseus) and Wain (the suitors), the hero must consider discretion the better part of valour and remain hidden. Like Odysseus, Neil first appears in his native community in a guise inferior to his rightful position: Odysseus is dressed as a beggar; Neil looks like a tramp, poorly dressed and in need of a shave, "in England he would have been labelled a gentleman who had lost caste" (3). Circumstances keep Neil, like Odysseus, a stranger isolated in a

community he knows well, "recognized by no-one" (5). This isolation has been his lot since he departed from the scene of the war, for "army routine had given place to a phantasmal existence . . . in which nothing had been real but loneliness" (93). In terms of the Homeric work, the isolated life is equal to the bulk of Odysseus' journey, that time following the Trojan War, and much of Odysseus' existence is literally "phantasmal," specifically that spent in the underworld. This clearly connects with Neil's feeling that "he might as well be dead as the way he was, since the chief loss in death was the ability to communicate" (45). He is still in a state of detachment and cannot fulfill his "simple desire for an acknowledged right to exist here in the place he knew as home" (7), until he has been able "to square some accounts" (108), as he says he must. For a time Neil is forced to wait helplessly and watch, "conscious of wanting to get back to Penelope more than anything else" (199). It is Penelope who first recognizes Neil, and here the novel differs from the epic, where it is Telemachus who first recognizes his father, Odysseus.

Penelope Wain shares many qualities with her model, Homer's wise Penelope. She has an inner coolness, "a merciful power within herself that enabled her to spill cool water over her brain and make it lucid in moments of crisis" (85), and certainly Odysseus' wife acts well at critical moments. Both Penelopes have a serenity that allows them to cope with frustration, Homer's

with the irksome suitors, MacLennan's with her domineering father and insufferable aunt, Maria. Furthermore, MacLennan's words describing Penny Wain might just as easily be used to describe her Homeric counterpart: in repose "her face seemed absorbed and private," while in conversation "her face opened and disclosed a sympathetic and comprehensive mind" (10). These pensive and controlled minds, however, are not forever serene; the constant assaults of the suitors have opened a chink in Penelope's armour and have slightly weakened her resolve, while, before Neil's appearance, Penny has an "increasing sense of her vulnerability" (20). This does not detract from the fact that both women have successfully kept the suitors for their affections at bay, Penelope with her famous loom, Penny with her ship design. And this ability to cope with an extraordinary situation is doubtless what causes Angus Murray to compliment Penny by calling her "pretty shrewd" (17), and Neil finally to say, "Wise Penelope! That's what Odysseus said to his wife when he got home" (219).

The role of Eumaeus, Odysseus' faithful swineherd, is played in Barometer Rising by Alec MacKenzie. Alec represents all that is good --loyalty, honesty, patience-- in the old life of Nova Scotia, just as Eumaeus does in Ithaca. Alec has come from the land, and has learned his values by working in harmony with nature: his has been a hard life but a fulfilling one. He is a man of the domestic breed, as Neil recognizes, for

"his walk had the melancholy rhythm of a ruminant animal" and "he held the words in his mouth as though they were a cud" (46). Like Eumaeus, Alec is not overly intelligent but exhibits those homely virtues which do not depend on intelligence, and he is instrumental in re-instating Neil (Odysseus) to his rightful position. As Neil notes, "Alec and he stemmed from the same roots; now it was almost as if Alec were about to help him vindicate his father for years of humiliation suffered at the hands of the Wains" (131). Neil is to restore his father's honour, as Odysseus restores that of Laertes in the Odyssey.

Neil himself sometimes recognizes his role as a wanderer on a quest. When he is most alone and despondent, he has "a distorted image of himself as a Gulliver in this Lilliput wrenching the roofs off houses to discover how many myriads of creatures swarmed underneath and never saw the light" (88). After the explosion, after he has worked off his violent desire for revenge on Colonel Wain, he recognizes that the "bitterness in his exile was quite extinguished. No matter what happened to him in the future he would always be able to tell himself that he had survived worse things in the past" (200). Neil is not the best analyst of his own situation, however, for it is largely through Penny Wain and Angus Murray that MacLennan makes explicit statements about Neil's personality and indicates his place in the quest pattern.

Penny tells us that Neil is "impetuous, . . . explosive and oblivious to what other people might be thinking" (113). Here,

MacLennan is accentuating the violent side of the Odysseus figure's nature, because it suits his purpose to do so. If Neil were as shrewd as Odysseus, and had his foresight, he would know exactly what he was going to do and where it would lead him. This, MacLennan does not desire, for he wishes to leave his hero's future in doubt at the end of the novel. Neil must be the man that Penny knows is "careless and impetuous and over-confident of his own ability to shape the world according to his own design" (106), for he represents Canada's future. Penny may be bothered a little by his blind idealism, but she also sees him as "the only eager human being she had ever known" (106), and she is drawn to this vital, positive eagerness. It is "wise" Penelope who finally makes clear the basic heroic quality in Neil: "By nature he would fight indefinitely to achieve a human significance in an age where the products of human ingenuity make mockery of the men who had created them. He would fight because nothing yet had been too big for his courage" (216). Similarly, Angus tells us much of the hero, Neil, and his place in the quest pattern when he speaks of himself:

So, like the wanderer, the sun gone down, darkness be over me, my rest a stone --that's your Nova Scotian, if you've the eye to see it. Wanderers. Looking all over the continent for a future. But they always come back. That's the point to remember, they always come back to the roots.(136)

Nova Scotians --and the culture hero, Neil Macrae, epitomizes Nova Scotians-- follow the path of the centripetal quest back to their origins. This pattern recurs tragically in Each Man's Son,

but in this novel the cycle is comic, as Angus points out when he says, "I've seen a man that's risen from the dead" (137). MacLennan has begun to blend the classical and the Christian: Neil Macrae has become not only an Odyssean culture hero, but something of a messiah as well.

Neil is a social messiah rather than a religious one, and, although the Christian messiah is conventionally associated with a lamb, Neil is associated with other animals. Before his re-instatement, he imagines himself as "a fish on the end of a hook" (7), and this image of the trapped animal is picked up later when Penny is thinking of Neil's situation. As she thinks, her attention is repeatedly drawn to a cat which "had finally tangled himself inextricably in the ball of wool, and with baffled and desperate dignity was trying to get free" (106). Later, he "rolled over, clawing frantically. Whenever he extricated himself from one loop he involved himself in another" (107). This may remind the reader of a reference much earlier in the novel to Neil's being like an "animal bunched for a spring" (2). The animal best known for bunching itself is the cat, or members of the cat family (lions and tigers). These animals have such noble carriage and are so expressive of power and strength both manifest and hidden that they are traditionally associated with heroes. Neil is seen as a cat, which, though domestic, has an independent, unmanageable nature. He may be trapped, but that

will not stop his fighting to get free.

As Northrop Frye indicates,

In the comic vision the animal world is a community of domesticated animals, usually a flock of sheep, or a lamb, or one of the gentler birds, usually a dove. The archetype of pastoral images. In the tragic vision the animal world is seen in terms of beasts and birds of prey, wolves, vultures, serpents, dragons and the like.²

Such a division of animal imagery does appear in Barometer Rising. Alec MacKenzie is identified with a domestic animal, a "ruminant animal" which chews its cud. While Neil represents the more active aspect of the comic vision in the novel, Alec represents the more gentle. There is, of course, a tragic vision, too. Neil speaks of "the hyenas of the family prowling around" (110) Penny, and, after the explosion, he is irritated by the falling snow, for it is "as though the flakes had been a swarm of flies" (197). These images of carrion-eaters circling a dying or dead animal help to create a mood of death, implying a mortally wounded city, a dying or dead society. This had been hinted at before in Neil's feeling that, if he tore the roofs from the city houses, he might discover myriads of creatures swarming underneath (88). The impression is of maggots or termites eating at a rotten core. Animal imagery is important in Barometer Rising, but nature imagery is of even greater importance.

It is through images of nature that MacLennan portrays many of the opposing forces at work in the novel. Particularly

²"Archetypes of Literature," Fables, pp. 20-21

important are images of water --springs, rivers, and the sea. These waters are at work both outside and inside the characters. For Neil, the sea can be an image of isolation, and it takes only a thin breeze from the sea to make "him feel entirely solitary" (3). Penny, sitting alone, feels "as though a stone had been plunged into the pool of her mind until her memories were surging like troubled waters" and "she ached with loneliness and a sense of loss" (14). But the waters are emotionally ambivalent, for the memories become pleasant ones and she recollects that "as she walked alone it had been possible to imagine an aeon of tranquillity broadening out like a sea under the sky" (14). W. H. Auden has made an interesting and useful analysis of this type of image, and concludes that the "Sky as contrasted with water [equals] Spirit as contrasted with Nature."³ Penny's tranquillity of sea under sky suggests that peace may be found when spirit and nature are in harmony. But the waters are rarely, if ever, still. Shortly after her recollection of tranquillity, Penny quivers at the thought of "how helpless her existence had been in the current of forces she had been able neither to predict nor control" (15). A sense of currents or tides, uncontrollable, sometimes appearing malignant, sometimes benign, often blind and mindless, is very strong throughout the novel. Young Roddie Wain, watching the

³The Enchafed Flood (New York: Random House, 1950), p. 75.

troop ship Olympic go hull-down over the horizon, suddenly feels empty and alone. The waves breaking lightly on the smooth stones of the shore were like an unearthly laughter, and their sound was constant and all-pervading, wiping out the reality of what he had just seen and filling his mind with an unreasonable sense of disenchantment. (56)

Roddie has been unsettled by a taste of the inexorable powers of nature, the slow, levelling forces of change to which even the mighty Olympic must eventually fall. But the shifting waters hold peace, too. To the drunken Angus Murray, tired and afraid of a reality which appears ugly and futile, "the walls of the room, the tables and chairs and the picture of the dead duck surged like the sea, flowing against his eyeballs and ebbing away with a motion so steady it destroyed everything but his thoughts, and from those it removed the pain" (134). And to Penny, after her eye operation, when the exploding, rapidly changing world seems to have become too much to bear, "through the welling waters of her exhaustion . . . the future . . . no longer seemed of much importance" (175-76). Penny has become as Neil now has, concerned only with the here and now, the fight at hand. By the time she and Neil set off together at the end of the novel, she is ready to go on regardless, to accept that "she was in the current now" (215), in the grip of "titanic forces" (216). The basic opposition implied and stated in these images is one of flux to stasis, of motion to rest, and MacLennan's sympathies seem to be with the flux. Similar oppositions appear in other nature images, and images of

the general setting.

It becomes evident in the very first paragraph of the novel that there is an opposition between nature and the man-made, and there is a strong suggestion, too, of an opposition between light and darkness. The narrator says, "In the west the winter sky was brilliant and clouds massing under the sun were taking on colour, but smoke hung low in the streets" (1). The light-darkness opposition becomes stronger when Neil is seen looking west to watch the sunset, a "shedding blaze of glory crowning the continent" (4), while darkness moves in from the east; "it spilled over from the land and lapped the massive sides of the graving-dock and the hulls of vessels riding at anchor; it advanced westward from the hidden sea; and . . . fog was behind it" (9). The encroaching darkness forces attention to the city; consciousness of the surrounding countryside is minimized and driven inward to the man-made. In the Wain shipyards can be seen "the long skeleton of a ship under construction, lying with its keel buried in the night" (9). Once again there is a sense of death, this time associated with darkness. Significantly, while sunsets are gloriously positive to the narrator and Neil Macrae, to Colonel Wain they seem negative. He notes with a vague sense of distaste the "glow of sunset reeking over the sheds and spilling on the flat water of the harbour" (62). One reason for Wain's distaste may be due to MacLennan's use of sunsets to appear prophetic of change. Wain, of course, stands

for the status quo. The evening Wain watches the sunset "reeking," the Tuesday evening prior to the explosion, the narrator describes Bedford Basin as "walled by darkness." The riding lights of the ships in the Basin flicker "like a swarm of fireflies motionless in the void." The dark, motionless void is like a scene prior to creation. Meanwhile, "in the far west there remained, like a tiny island burning with a distant fire, a sliver of cloud still reflecting the glow from the sunken sun" (75). A little later, Neil notices the "darkness descended . . . to the ground . . . and splintered clouds in the west shook loose one by one from the turmoil of the sunset and began their drift to the sea" (79). Splinters of light have begun a motion toward the east, toward the dark void of Bedford Basin. The whole scene is pervaded by a sense of imminent genesis: "And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light."

It is immediately following this "prophetic" scene that Neil has his vision of the sun moving across all Canada, a vision full of the knowledge of eternal change. Thinking of the St. Lawrence River (and by extension its whole watershed), he imagines "all the time the deep water poured seaward under the ice." The prairies he thinks of as "endless plains . . . over which the wind passed in a firm and continuous flux . . .

over the wheat seeds frozen into the alluvial earth." Even the earth, being alluvial, is subject to the forces of change. Of the towering Rockies, "the peaks were gleaming obelisks" (79), obelisks older than Egypt's but just as subject to erosion. The sense of the mutable is strong: stability is an illusion, for the only thing constant is change. Inexorable change dominates the action in the novel, controlling the destinies of the characters. MacLennan makes this very clear from the beginning. His obvious use of the Odyssey as a model indicates at once to the reader that Neil's triumph is as inevitable as Odysseus'. And, if Neil is to triumph, so is the chief force associated with him, light.

In Barometer Rising, the sun, the power of light, is generally identified with the west. Opposed to this, the night or power of darkness, is linked to the east. The east represents the past, stable but decadent, while the west represents the future, offering change and progress. The entrenched society of Halifax, forever turning its eyes east toward England, is identified with the old Wain house. Penny Wain recognizes that "nothing in the house was ever changed" and sees the house as "an incubus" (18), an oppressive, evil spirit of darkness. Like the house, Halifax herself, "her back to the continent and her face to the Old Country . . . would lie here in all weathers unchangeably the same, and her bells would ring in the darkness" (32). But the bells ring in vain, for the city has isolated

itself too completely from North American society and from nature: it is a "clearing in the forest fronting the sea" (139), its back to the western wilderness, ignoring it. It is like one of its small parts, Wain's Wharf, which has an entrance like "the gateway to a colonial fort." It is solid, yet it manages "to give the impression that at some time in its past it had been besieged" (57). In fact, the city has been constantly under seige from the very nature it chooses to ignore. The city is a fort, and because of this, it is also a "diminutive cage" (197). Its inhabitants are imprisoned by their own will. Any nobility it has is a "false nobility" (141) borrowed from the sun. The city has blindly ignored the winds of change, ignored the winds from the west which bring the odour of spruce trees making "the atmosphere of the place . . . like a tonic" (49), and ignored the fact that the "east wind always brought bad weather" (177). It is not until the city has been largely destroyed, the established attitudes disrupted and broken, that "instead of being pulled eastward by Britain," Halifax, joining with the rest of Canada, "would herself pull Britain clear of decay and give her a new birth" (201).

Only one part of the old Wain property has any positive value, the only part that Penny has any real affection for, the garden with its summer house and lime trees reminiscent of the tropics, land of the sun. Here lies a patch of light in a field of

darkness. Here, although the season is deep winter with the sun at its lowest reach south, the winter sunlight is prophetically "like a net thrown over the frozen garden" (106). The sun has cast its net and will return for its catch. The sun will return to revive the city after the explosion just as it will return to revive and restore the winter wilderness, now "silent and empty in the hush before snow, and filled with daylight like a ruined house" (71). But before the sun returns the city must experience utter darkness, which it does on the night following the explosion, "the darkest night anyone in Halifax could remember" (177). The explosion is where the great forces opposed throughout the novel meet. The time depicted in the novel, its present, is that moment from which can be viewed the past and the old society (stable, decadent, warlike), and the future with its promise of a new society (active, fresh, peaceful).

The Mont Blanc, filled with explosives which are a product of the old society, explodes to result in the destruction of that society. The explosion is blind in its selection of victims, blind as nature is blind. Jim and Mary Fraser, two gentle, humane, positive characters, are killed horribly, Mary's head settling in death "like a cut flower on its stalk" (156) While the negative Colonel Wain is killed, so is the positive Alec MacKenzie. Both these characters epitomize the old, pre-explosion world - Wain, the established city society; MacKenzie, the simple rural society doomed to extinction. MacKenzie, suffers

his injuries saving the life of his son, who lives on to become part of the future society. The shattered city that was once a fort is seen in military images: a battleground, where men working to salvage something from the mess appear "like the vanguard of an attacking army stopped in its tracks" (195); the harbour is "like a ^csimitar with broken edges" (195); and, after the snow, the city seems "a white shield . . . under the sharp-edged stars" (213). Though man's weapons have lost their edge, nature's have not. But the great conflict is over and the weapons are discarded. Halifax's value as a weapon in foreign wars is largely diminished. The old Halifax has fallen as surely as the empires of the Near Eastern and African deserts to lie hidden in the "primal solitude of snow drifting like sand over the ruins" (197). Nature is already covering man's mistakes: "Everything was buried under shimmering snow so delicately clean that it seemed as though nature had conspired to conceal the misbegotten effects of human ingenuity" (213). But there is a sense, too, that some giant force has deliberately created the disaster, for the city appears as if "punched in by a colossal fist" (201). The fist is that of some titanic Frankenstein monster generated by man's greed for power, breeding forces greater than he can control. This is another example of the preternatural elements in the novel, and perhaps another suggestion of MacLennan's classicism. On one hand, the suitors for Penny's affections (Colonel Wain and the establishment) are destroyed, and, where Odysseus is aided by the hand of Athene,

Neil is aided by the hand of Fortune or chance. On the other hand, combined with the general feeling of destiny throughout the novel, this final blow transcends coincidence (which it would be called, were the novel "realistic") and assumes the nature of necessity. The explosion then becomes a divine retribution, sent as a punishment for man's hubris, or simply an inevitable manifestation of moira, Fate, a restoration of balance in society and nature.

The explosion over --the retribution exacted, the conflict of opposites settled, with the power of light triumphant-- the hero sets forth from the scene of battle to restore harmony to the community. In this, Neil parallels the hero of Virgil's epic quest, the Aeneid. The hero of the Roman work, Aeneas, follows a path similar to that of Odysseus, but the prime goal of his quest is to found a new city and state. Like Aeneas, Neil passes through bitter times, but he is not defeated by them. MacLennan makes the parallel between the Aeneid and Barometer Rising clear when he has Neil think,

Forsan et haec olim meminisse invabit [sic]. Only one who had experienced ultimate things could comprehend the greatness of that line. (200)⁴

Like Aeneas, Neil feels it is his destiny to found a new city, and, like Odysseus, he has further trials to undergo. The

⁴"Perhaps one day this too will be pleasant to remember."
Aeneid, Book I, 203.

stars are in his favour. As Neil and Penny set forth to find their child (in the child the future is contained), an image of the stars hints at the future. The "Bear hung over the Basin, Orion at their backs was mounting toward his zenith" (216). Orion the hunter, representing the old, war-breeding society fighting to the death in Europe, will soon reach his zenith and then decline. The bear hangs directly over the Basin, and, as is noted in the prophetic "genesis" scene, stretches "a long arm to the northwest" (75), pointing the way to the future. Traditionally, in ancient western mythologies, westward is the direction of paradise. Certainly it is to the west that Penny and Neil turn their faces to catch on the breeze "the fresh smell of balsam" (219). The air is clearing, the barometer rising as the weather improves, and Neil hears "the slight tremor of a rising wind" (219). The quest is not yet finished, as the destinies of both Neil and Canada are not yet realized. But a new spirit has been born, and Neil must plunge into this "anomalous land . . . sprawling waste . . . empty tract of primordial silences," this "unborn mightiness, this question mark, this future" (79). Neil calls the nation "unborn" before the explosion, the cataclysm which may be considered equivalent to its birth. But the question mark, the future, remains. Neil does not know exactly what he is going to do (neither does Canada), but, whatever it is, it will be his

independent decision and act.

Throughout the novel there is a heavy stress on the process of change in nature and society. Many of the characters at one time or another express their awareness of changes occurring. For example, Roddie Wain is made aware of change, gently when he watches the Olympic sail away, harshly when he learns of the deaths of Jim and Mary Fraser, a lesson which is "the abrupt and ruthless impingement of the unseen and the incalculable into his own life" (187). More deeply than Roddie, of course, Penny recognizes that "the rigid automatic life of her family's hierarchy had been blown wide apart" (191). Such change may occur in two different ways or for two different reasons; undetermined and undeterminable chance, or determining and determinable destiny.

"Nothing matters in the world but chance" (127), says Jim Fraser, and his and Mary's deaths would seem to re-enforce this view. Less ready to accept this, Neil Macrae finds himself "trying to resist the conviction that chance and preposterous accident had complete control of his life" (134). That chance has a certain, even a major, control he cannot deny. "One chance might lead him to another with no binding link but a peculiar tenacity which made him determined to preserve himself for a future which gave no promise of being superior to the past" (7). But his tenacious determination to carry on, his deep-seated will to survive, is not the only thread to grasp, for

"not even . . . evidence was able to convince him that his life was problematic as a fly's. Rather it seemed the final degradation of war that it could make a man's life appear so" (134). Neil recognizes, as Colonel Wain to his disadvantage does not, that "war was now neither a game nor a profession, but something he couldn't control or understand" (133). Neil sees man in the grip of uncontrollable forces that he himself has unleashed, forces that transcend chance and accident, and are working out a pattern. A man could determine this pattern, if he could only step back far enough to see it in perspective. It is Angus Murray who best glimpses these forces and comprehends their patterns, where Neil cannot.

Angus is an anomaly in the Homeric pattern of Barometer Rising. His closest counterpart in the Odyssey would seem to be Theoclymenus, the prophet who joins Telemachus on his return to Ithaca. But the parallel is tenuous at best. Granted, his role is partly prophetic, but he adds much more to the novel than this. His role is at once thoroughly modern and thoroughly classical.

He is, like Neil Macrae, an outsider, an exile from the entrenched society, engaged in a quest to find a purposeful place in the world. He is a man of superior powers, a doctor with a broad education and profound understanding, who has experienced all levels of society. The solitude of his exile has produced the courage and endurance to stand alone, but the

loneliness is still painful to him. In twentieth century terms, he is something of an anti-hero, the lonely, dissatisfied intellectual cut in the Prufrock pattern. This aspect of his character allows him to stand aloof much of the time, commenting coolly on the characters and action. He is a rough modern equivalent of the Chorus in classical Greek drama, the voice of the enduring human values above and beyond the story itself. Although he plays a major part in working out the plot, it is also his role to withdraw occasionally and put the whole narrative in perspective. He has a number of qualities that suit him for this task.

Being by profession a surgeon, Angus is not one to forget details or leave loose ends hanging. The best example of this aspect of his role is his obtaining Alec MacKenzie's signed statement of Neil's innocence, which the impetuous Neil has forgotten in the heat of the crisis. Also, being widely read --he lists a few of his favorites: Plato's Republic, the Nichomachean Ethics, Rashdall's Theory of Good and Evil, Horace, Catullus, Thucydides, Shakespeare and Milton-- and being able to understand and appreciate what he has read, he has the necessary intellectual distance to be fairly objective about the action. He stands wholly in neither camp, neither the old nor the new, as he indicates when he says he is "caught between . . . two extremes" (208). He is finally a stoic, able to endure, and an epicurean, and exponent of this life and of the virtues of the

golden mean. He is by no means faultless --he is very human-- but his sorties into the dark side of his nature are a part of his quest.

Angus considers things more in terms of the universal than the individual. Before the explosion, he prophesies the decline and fall of the old, established world, the titles of the great classical works of literature that he admires making "a poignant ring in his mind like the remembrance of a bell heard in childhood from a cathedral which the years of the technical era had blindly emptied" (139). The forgotten ancients are equivalent in his mind to discarded religion, but, in spite of everything, Angus is glad he knows them. MacLennan is clearly indicating his sympathies through this character. Later in the novel, Angus philosophizes on the explosion and its implications. Reflecting on the process of change, he asks himself, "Was all the rest of the twentieth century going to be a continuance of this alternation between boredom and violence?" (193) He provides no final answer. But from where the omniscient author stands at the time of writing, the answer is obviously "Yes!" and he can expect his readers to share this knowledge. Reflecting on the idea of coherent patterns at work in the universe, Murray thinks, "the death of an individual was an insignificant event unless it could be reconciled with a pattern possessing a wider meaning" (207). He sees no pattern in the

Halifax explosion, although he senses one is there. The one that is there is the one MacLennan supplies. Even Angus is still too close to see it. He is a perceptive man, and the author's chief spokesman, but he is still a man caught in his own time. What puts him solidly in the twentieth century and makes him so like other modern anti-heroes such as Albert Camus' L'Étranger, is his feeling that "a man could only know the meaning of peace when he no longer reached after the torment of hope" (143). This is the paradox that to find himself a man must lose himself, the result of the successful quest and the point which both Angus and Neil reach.

Angus is gentle and understanding, shrewd and profound. He seeks justice for the maligned and freedom for the caged; his values are humanistic and he will not be false to them. He, like Neil, is on a quest to regain his honour and realize his purpose. And these he does. He passes through the darkness into the light, and at last has a vision of his future, a settled summertime of life in a place truly his home (211-12). It has by now become clear that Angus has many of Odysseus' qualities that Neil does not have, and Neil many that Angus lacks. Together they make a whole Odysseus, and exemplify the classical humanist ideals MacLennan values so highly. By using Homer's Odyssey as a model for his narrative structure and characterization, MacLennan adds some of the weight of the great epic's reputation

to his own story and, more important, supplies a historical perspective which makes the Halifax explosion more significant in Canadian history. Halifax is both the restored Ithaca and the shattered Troy. Angus Murray is the returned Odysseus at peace in his home; Neil Macrae is the returned Odysseus reunited with his Penelope, the Odysseus who has further quests, and Aeneas who is to raise a new city. But the ancient quest pattern has deeper meaning than this.

It can be seen, using Northrop Frye's criteria, that Barometer Rising consists of a blending of two generic plots, comedy and romance. The archetypal theme of romance is "argón or conflict," and the novel is largely comprised of such conflict. The archetypal theme of comedy is "anagnorisis or recognition of a new born society rising in triumph around a somewhat mysterious hero and his bride,"⁵ and the novel clearly promises this. The movement in the novel "from a society controlled by habit, ritual bondage, arbitrary law and the older characters to a society controlled by youth and pragmatic freedom"⁶ is typical of comedy. At the same time, in romance, the opposite poles of the cycles of nature are assimilated to the opposition of the hero and his enemy. The enemy is associated with winter, darkness, confusion, sterility, moribund

⁵Anatomy of Criticism (New York: Atheneum, 1966), p. 192.

⁶Ibid., p. 196.

life, and old age, and the hero with spring, dawn, order, fertility, vigor, and youth.⁷

Such a dialectic of forces is clearly drawn in the novel. The novel stands closer to the ideal of romance than to the ideal of comedy; hence it is a comic-romance.

On the level of the individual, that of the hero himself, Neil Macrae (and to some extent Angus Murray), and of the author and the reader,

the quest-romance is a search of the . . . desiring self for a fulfillment that will deliver it from the anxieties of reality but will still contain that reality. The antagonists of the quests are often sinister figures . . . that clearly have a parental origin.⁸

The antagonists in Barometer Rising are epitomized by Colonel Wain, the hero's uncle and foster father. But redeemed parental figures, too, have a place in the novel in such figures as the "wise old man." This role is taken by Angus Murray, and his feminine counterpart, "the sybilline wise-mother figure, often a potential bride . . . who sits quietly at home waiting for the hero to finish his wanderings and come back to her,"⁹ is Penny Wain. On a more general level, of the six isolatable phases of romance, Barometer Rising falls into the first, the myth of the birth or rebirth of the hero. "This myth is often associated with a flood, the regular symbol of the beginning

⁷Ibid., p. 188.

⁸Ibid., p. 193.

⁹Ibid., p. 195.

and the end of the cycle,"¹⁰ the flood archetype being one manifestation of cosmic disaster. In this novel, the cosmic disaster is the explosion which comes from the sea. Following the disaster, the treasures previously hidden are revealed and the buried seed begins to grow; in such a romance, the "real source of wealth is potential fertility or new life, vegetable or human."¹¹ The disaster marks the pivotal point of the conflict between the powers of sterility, old age and darkness, and the powers of fertility, youth and light, with the latter rising victorious.

This consideration of the novel's archetypal significance shows that MacLennan is expressing a pattern which is prophetic of change on both the individual and social levels. The symbolic deaths and rebirths of Neil Macrae and Halifax are analogous to the death and rebirth of Canadian society, of Canadian self-consciousness. The child is now rid of its sinister parents and may grow to adulthood without fear of them, accompanied by its beneficent parents: the new society has cast off its colonial ties and moves forward with the great western traditions at its back. The new-born society has not yet truly risen in triumph. As the time scheme in the novel indicates --beginning in early evening, ending later at night-- there is a period of darkness

¹⁰Ibid., p. 198.

¹¹Ibid., p. 198.

left to venture through before the dawn. It is still winter, and the spring is far ahead. But that spring will come as surely as the sun will return. This is the positive fate that works throughout the novel, the positive destiny the author imagines belongs to Canada.

Chapter Three:
Each Man's Son: The Growing Irony

Each Man's Son, published ten years after Barometer Rising, is a novel of more subtle and complex structure than those that precede it. Because in the two immediately preceding novels (Two Solitudes, 1945, and The Precipice, 1948) "everything else . . . is eventually subordinated to the elaboration of the national theme, they are the least successful of MacLennan's novels, in human understating and formal cohesion alike."¹ As Edmund Wilson says, when MacLennan is consciously acting as the "secretary of society,"

one feels that in his earnest and ambitious attempt to cover his large self-assignment he sometimes embarks upon themes which he believes to be socially important but which do not really much excite his imagination.²

Where, in Two Solitudes, MacLennan tries perhaps too hard to define the socially important Canadian French-English conflict, and, in The Precipice, the American-Canadian conflict, the results are rather flat, forced and unconvincing, while, in Each Man's Son, he returns to expressing a basic personal conflict such as appears in Barometer Rising. To do this, he returns to his roots in Cape Breton Island, Nova Scotia, returns from a world he has ideas about to examine the world he knows. The result is, as Woodcock says, a "tensely constructed and well unified book,

¹G. Woodcock, "A Nation's Odyssey," p. 11.

²"O Canada," The New Yorker, Nov. 14, 1964, p. 100.

in which the balance of theme and mythical structure is re-established."³ The patterns that develop are at once intensely personal and descriptive of a critical turning point in the national consciousness. The intensity of the novel is much enhanced by, and to a certain extent originates in, the explicit and implicit mythic elements and the accompanying sense of the preternatural.

In Each Man's Son, MacLennan once again draws upon Homer's Odyssey for one of the two basic plots that comprise the novel. Although the author introduces important changes into the pattern, the story of Archie MacNeil is still the story of a wandering Odysseus seeking his home. Archie's heroic qualities are made very clear: he is the "bravest man in Cape Breton,"⁴ "fierce and unpredictable" (25), "a hero whom nobody understood and everyone admired" (24). As a young man he "had moved with the sure, reckless grace of a wild animal" (41). He belongs "to the cat family" (93) and is quick to boast that while some people "live their whole lives like oxes and cows . . . I am not one of them" (105). He has, as his wife tells their son, "gone out into the world" (17), and he has done this in order to create a new life for himself and his family. He goes forth and does battle, until,

³"Nations's Odyssey," p. 14.

⁴Hugh MacLennan, Each Man's Son (Toronto: McClelland & Stewart, 1965), p. 21. All subsequent quotations from the novel are from this edition and are followed by page references in parentheses.

"the fights . . . over," he seeks to return "to a place where people would like him" (207), his home, the origin of his quest. His chief difference from Homer's Odysseus is that he is not successful in fulfilling the purpose of his quest, either abroad or at home. He represents only one side of Odysseus, the ferocious and physically mighty side, and, lacking any of the intellectual qualities that could effect a balance, he is doomed to failure. In failing, he brings down his Penelope with him.

Mollie MacNeil shares a number of characteristics with Homer's Penelope. If we remember MacLennan's opinion that the landscape and people of Nova Scotia resemble those of Homeric Greece, the omniscient narrator's description of Mollie's nose, "so straight it was almost Grecian" (127), is seen to reveal an intentional parallel. Like Penelope, Mollie is for years faithful to her absent husband, patiently waiting and working, as Penelope does at her loom, at "a frame with a partially finished rug mounted on it" (23). She, too, is tempted by a suitor (Camire) to forsake her husband, and begins to yield slightly just before her husband returns. The parallel is minimal but is there.

The leading figure in the other basic plot, Daniel Ainslie, is also portrayed as a heroic figure, but a hero very different from Archie MacNeil. Alan MacNeil, a perceptive boy, views Ainslie as "hardly a man at all. He was The Doctor, far above everyone else he knew" (51). "Above" is a revealing word, for

Ainslie works and feels happiest in the hospital high on a hill above the town. Here he has been dubbed "the Regius Professor" (58), partly because of his "hobby" of reading the Greek classics, and partly because of his stature in the hospital. Here he is second only to Dr. Dougald MacKenzie who is described as "a tribal god" (121). On one level he is an artist: he compares himself to "a concert pianist" (169) and the hospital is the "world where his skill had made him master" (49). On another level he is a saint: "If total concentration on a healing task is a form of holiness, the two doctors [Ainslie and Doucette] were saints" (120). And on a third level he is something of a wizard, a person with magic at his command, for he feels "almost superstitiously confident of his own powers" (117). He feels this so strongly that Dr. MacKenzie is driven to demand of him, "Why not admit once in a while that you're human?" (60) Where Archie MacNeil is the hero of brute physical power, Ainslie is the hero of the mental powers, and both heroes are engaged in quests to eradicate mysterious enemies. Archie never recognizes his real enemy. Ainslie finally recognizes his, but only after having fought many substitutes. For a long time he does not even recognize that he is on a quest, although his setting himself the task of translating "the whole of the Odyssey that year" (34) is evidence enough. He makes the great classic quest myth itself a barrier to overcome, not realizing that he really wishes to emulate Odysseus, and it is his wife, Margaret, who sees that the

translation is an "academic giant" (160).

Both heroes fight "giants," and for neither does the battle go well. Reminiscent of Neil Macrae on his return to Halifax, there is a "sadness in Archie's eyes . . . Even ferocious animals had that look in their eyes when they were sick" (97). Ainslie, too, has eyes that "looked like those of a wounded animal" (65), "an animal who had been chased for miles and knows he has still farther to run" (36). This is connected to Ainslie's conception of himself "in a treadmill which he could neither slow down nor escape by jumping off" (59), which is linked, in turn, to his comparison of himself to the mythical Sisyphus. "Was defiance all that remained?" he asks. The rock of Sisyphus is the "rock in them all, buried deep in the past of his whole race" (200). This points to the fact that Ainslie's struggle is basically internal, psychological, and Dr. MacKenzie gives one of the keys to victory in the struggle when he speaks of Margaret; "She has accepted things, and you must accept them too" (66). This is what Daniel will learn on his quest, that a "man's trouble isn't what he does or doesn't do, it's what he dreams" (60). The dreamer is in danger of becoming "a latter-day Job" (60).

The Cape Breton Islanders of Highland stock are portrayed as great dreamers. One of their traits is a vivid imagination which works closely with their superstitious nature to perceive spirits at work in the world. Their supersititious imaginations incline toward melancholy, "a primitive sadness" (105), typified

in Angus the Barraman striving to become "gloomy enough to appease the gods" (113). Ainslie himself shares this melancholy, conceiving of God as the "all-seeing Ancient of Days who at the same time damns men and loves them," and he becomes aware that "underneath all his troubles . . . lay this ancient curse" (201). These people fear the ancient curse --on the Christian level, Original Sin-- for which they must suffer. As the old witch, Mrs. MacCuish, prophesies in a warning to Mollie, "You whill pay for it when himself comes home" (27). The prophecy appears to come true, Mollie paying with her life for her friendship with Camire. But what she really pays for is not what Mrs. MacCuish believes it to be (sexual infidelity), but the whole perverted belief that Mrs. MacCuish represents, belief in the curse which hobbles the spirit and leads "to a fear of love itself" (201). The Highland men defy the curse by drinking and fighting, idolizing great physical strength and great fighting power in the legendary Giant MacAskill and the real Archie MacNeil. But they do not realize that this is inadequate, that no amount of brute force will defeat an enemy in the mind. As in Barometer Rising, the way of violence is the old way, associated with the old world. Here, too, Orion the hunter is symbolic of the old violent way, and is linked with Giant MacAskill and, for a Homeric parallel, the Cyclops. Homer's Odysseus defeated the Cyclops with the powers of the mind, through a clever ruse. Archie MacNeil knows only the tactics of the Cyclops himself.

Daniel Ainslie has at least the capacity to defeat his enemy. But the odds are against all those who suffer from the ancient curse, innocent though they may be.

The basic innocence and helplessness of the simple Highlanders is made clear in the animal imagery. Mollie, for instance, is shown as gentle and vulnerable, her eyes having "the eager loving-kindness of a deer's eyes" (127). Similarly, Alan, witnessing the violent deaths of his mother and Camire, stops "like a fawn caught in the headlight of a train" (212). The image contains a double opposition --the meek and the powerful, the natural and the man-made-- as well as a sense of an enormous destructive force in motion which cannot be stopped. Even the clever Camire cannot escape. While Camire is finally making some progress with Mollie, Alan upstairs watches a mouse illuminated in the moonlight, and he is "glad because the mouse had finally found something to eat" (209). When Archie appears downstairs, Camire first reacts to his attack "like a fox," but when he finds Archie is too strong for him he darts "back and forth across the room, trying to find a place to hide as he [gives] mouselike squeaks of terror" (212). Other animals are used as well, to project the gentle melancholy of the Highlanders, as in the description of a Gaelic song which sounds "as soft and plaintive as the cry of a sea-bird lost in the fog" (28). Creatures of the air enter into the description of Ainslie, too: when he is elated, he feels "his spirit rise like a bird in the

sky" (129); when he is depressed, he feels "as though his spirit had hurled itself against the window of his life like a wounded bat and broken the glass," and feels his spirit flicker "like a bat over a dark and sinister landscape" (201).

On the other hand, Margaret and her family, not being of Highland stock, do not share this melancholy. They are less helpless because they are not plagued by the ancient curse. Margaret's mother lives "like a queen bee" (45), which re-enforces the presentation of her family as a tight-knit, industrious group. Margaret herself is described at one point as "warm, satisfied and relaxed as a cat" (89), but this is true only part of the time. She also has her frustrations and anxieties, largely due to her husband's self-imposed isolation. Her qualities of patience and understanding --qualities she shares with Odysseus' waiting wife-- give her the strength to endure until Daniel returns and gives himself fully to her. The general impression Margaret gives is of a woman happiest in her domestic surroundings and whose independent nature gives her the strength to endure isolation.

On a more general level in the novel, animal imagery is important to the development of both mood and meaning. Half-asleep, Dr. Ainslie recollects a boyhood experience in the wilderness, and particularly vivid in his memory are the images of a stag with "a scar on its right shoulder from combat" and "a dead hawk with its eyes pecked out" (72). These memories are

clear examples of how the strong, too, may suffer injury in battle, and even the swift and deadly predator may die ignobly. Elsewhere, the doctor, having just said that women are far more courageous than men, is watched by a cat (85). He has spoken an ironic truth, for he has not included his wife in his thoughts, and she is courageous and associated with cats. The cat's eyes are accusing. Just after being stared at by the cat, Ainslie hears a dog howling, which helps to stimulate in him a feeling of "the ultimate solitude" (86). This ties in with Ainslie's vision when he imagines God, "a tight-skinned dog with green eyes, standing before him with muscles rippling under its tawny hide" (173-74). One is reminded of Psalm xxii, verse 16, "dogs have compassed me," and verse 20, "Deliver my soul from the sword; my darling from the power of the dog." And it is important the psalm begins, "My God, my God, why hast thou forsaken me?" for Ainslie feels forsaken, and is, as MacKenzie points out to him, "looking for a God" (176). His search is largely misdirected and the consequences of its misdirection are foreshadowed in an image accompanying Ainslie's elation at finding a substitute son in Alan, an image of far-off gulls screaming in the fog while there can be heard "a rattle of wings and a scrape of claws" (131), sounds implying death.

Animal metaphors used to describe the landscape are effective in creating mood and indicating the presence of opposing forces. The image of Cape Breton Island having a "shape like the claws of a

lobster" (50) succeeds on two levels. There is a sense of the whole scene being submerged in the sea and also a sense that the inhabitants of this land are held in the claws of a predatory sea-creature, imprisoned in the vise-grip of some gigantic, mysterious force. The image of a frightening sea-creature is specifically applied to the Broughton coal-mine, which is described as having galleries "like the tentacles of an octopus" (18). The feeling of the mine being part of a giant organism is re-enforced by the image of a colliery train that "looked like a column of black ants that had crawled up the stalk of a gigantic plant and died there" (18). Giants play an integral part in Each Man's Son (Giant MacAskill and the Cyclops, for instance) culminating in the picture of Archie, in the final minutes of his life, seeming "of more than human size" (215).

The novel begins with the image of a giant that sets the tone for the whole work: "The shadow of a promontory lay forward on the sea like that of a giant resting on his elbows with the back of his neck to the late afternoon sun" (15). It is notable that the shadow of the "giant" lies across the sea, for the sea plays an important role in the novel. On one level the sea is connected with a state of innocence. Ainslie, feeling a "sense of irreparable loss" (45), recollects the good days of his youth when he went to sea, and the sense of freedom he then experienced. Then, the "whole world had seemed too small to hold his future" (46). He recalls this time of his youth twice again,

both times when he is talking to Alan (167 and 183), on whom he is pushing his ambitions. On another level the sea is used as an image of uncontrollable and constant change. Having just operated on Alan and delivered him from death, Ainslie sits on a wharf, trying to get a grip on his emotions: ". . . the noise of waves ebbing back and forth around the pilings filled all space," and "he knew his mind was pounding with its own rhythms and his body was out of control" (170). A little later, trying to clarify his feelings, Ainslie again becomes aware of the sea: "Ground swells snored sombrely in the darkness at the foot of the cliff, retreated, and snored in again with primeval rhythm" (174). The rhythms he senses deep within himself are as old and mysterious as the sea. They are like the rhythmic cycles of the waves and the tides. When Ainslie is first overcome by his emotions, and fights to control them, the tide is ebbing. Later, when he makes clearer his feelings --his misplaced adulation of his father and resentment of his mother-- the tide turns and begins to rise again. At the same time the "long diminuendo of the wave [travels] away down the coast like a freight train rumbling through a valley" (175), foreshadowing the rumbling train that brings Archie home. In expressing his resentment of his mother for thinking it more important to eat than to learn and for lacking his father's will power, he expresses the source of his internal conflict, which is itself a major reason for the catastrophic results of Archie's return. His

elevation of learning over love is a key factor in determining the course of events.

There is another important image in the opening paragraph of the novel, which, linked to that of the "giant's" shadow on the sea, provides a clue to the novel's central theme: "Facing the sun over the water was a second-quarter moon, white in the cobalt mass of the sky" (15). Given in these two opening sentences is a cluster of images which are of great importance. W. H. Auden's interpretation of such images, applied to one image in Barometer Rising, is even more applicable to these in Each Man's Son:

Sky as contrasted with water [equals] Spirit as contrasted with nature. What comes from the sky is a spiritual . . . visitation. What lies hidden in the water is the unknown powers of nature.

Day and Sun [equal] Consciousness and the Paternal Principle . . . Night and the Moon [equal] Unconsciousness and the Maternal Principle.⁵

The giant's shadow lies on the sea, masking the unknown powers of nature but by no means nullifying them. The giant lies with his back to the sun, to the light of consciousness (reason) and the benevolent father. Facing the sun, and harmoniously sharing the sky with it, is the moon, which, as it soon appears in the novel, works closely with the sea to create the tides. The sky, region of the spirit, in which are blended the sun (masculine principle) and the moon (feminine principle), works in harmony with the sea,

⁵The Enchafed Flood, pp. 75-76.

region of nature's powers, and all of these are opposed to the giant, whose flanks are the bankheads of the collieries which loom "like monuments in a gigantic cemetery" (50), and whose bowels are the mines, which Ainslie calls "a corruption" (70) in the core of Cape Breton Island. From the opening paragraph may be distilled the essence of the basic opposition of forces in the novel: natural and unnatural; light and darkness; the heights and the depths; harmony and imbalance.

Like Barometer Rising, Each Man's Son begins at sunset. Once again, an opposition is set up between light and darkness, between the glorious setting sun of June tinting the clouds and "below the clouds the earth . . . darkening fast" (26). As the bright clouds move eastward, and the darkness grows, Margaret Ainslie stands watching and feels an increasing sense of loneliness, the same loneliness her husband feels in the dark. Also, because in the Ainslie garden both light and air coming from the west are fresh, neither having crossed a single colliery, an opposition appears between the natural and the unnatural. Inseparable from the colliery is the town of Broughton itself, described in negative terms: there is a constricting "narrow main street," bordered by "lamp-posts crooked and raw," bearing incandescent lights which make "the pavement look blue and naked," while the street is "swarming with aimless people" (42). These people know little of the light, the men especially, most of whom spend "their days underground in the dark" (48).

Opposed to the town proper is the hospital which stands "like a lighthouse over the whole town" (48), "the best and safest place in the world" (53).

The conflict of light and darkness is also individualized and made internal. To Margaret, the darkness represents loneliness. To Daniel, it represents many things. Having spoken with MacKenzie about the ancient curse and its accompanying guilt, he finds "himself staring into the total darkness. His sin?" (67) He stares into the darkness and longs "for the sight of something distinct" (68). What he is looking into is the darkness of his own mind, not his sin, as he guesses, but that part of his personality he does not understand. He longs both for "a forest into which a man could disappear and lose himself" (68) and for a woman to mother him. His yearning is really for escape to the innocence of childhood, away from his self-inflicted problems. He dreams of his boyhood, and his dream brings peace of mind and an image of a "rosy-fingered dawn" such as one finds in Homer. But this does not, cannot, last, for the dream is of the past, which eludes recapture. He is intelligent enough to come to recognize that he must probe his inner darkness to reach the light. But it takes time and experience, and he is not yet ready. He steps toward it when he thinks, "to go into the dark and share the patient's fear. . . To become everybody --father, mother, child, and old man-- to become everyone in order to be a doctor" (165). The suggestion is that the individual must know

the darkness which is in everyman in order to heal others and himself. After he hears MacKenzie's revelation about his father and mother, Ainslie stares "out to a blink of light in the east, no more than a faint presence in the darkness" (176). He is beginning to see the truth about himself, but has some distance to go, as evidenced by his confusion of Mollie and his mother, Alan and himself, and the assertion that nothing will stand in the way of his ambition to "help" Alan. Later, when Margaret reveals to him the extent to which he has alienated Mollie, he thoughtlessly rushes "off into the night," brushing Margaret aside and going "out into the darkness" (198). This initiates the scene that is the turning point in his life. He has a vision of the truth before he makes an utter fool of himself. But the harm has been long done, and forces are in motion which he cannot control.

If the hospital high on the hill is "the best and safest place in the world," a kind of peaceful paradise, the mines deep under the hill are something very different. Ainslie, leaving the hospital at one point, smells "a whiff of salt water and of sulphur from the colliery" (86). The sulphurous smell reminds one of fire and brimstone with their usual associations of hell and torment. The heaven on the hill is opposed to the hell underneath. Also at work here is an opposition between the sea and the colliery, the natural and the man-made. This man-made hell is what Archie tries to escape from, but he simply moves to another in Trenton, where "the air was like

cotton wool that had been dipped in hot dish water" (132).

Archie, accustomed to the cool climates of the north, is finally beaten by the hellish heat of New Jersey.

The cool, clean northern air is a positive element to Daniel Ainslie chiefly because of its antiseptic nature. A talk the doctor has with a patient reveals his bias, for the "quest with the patient had taken his mind out of Cape Breton to a dark grey coast so clean and pure that men, whose crops must rise out of corruption, could scarcely grow a vegetable on it" (76). His attraction to a land which is so pure that it is inhospitable to life and hostile to human habitation is revealing of a basic ambivalence in his personality. The doctor, who prides himself on his way with people, reveres that which is alien and inhuman. Even so, for all his admiration for clarity and purity, Ainslie is often happiest when his mind clouds. For instance, at Louisburg, when the fog comes in from the sea, blotting out the sun, Ainslie grows elated thinking of how he can "adopt" Alan and shape his life: "Nothing was visible in the fog. And his happiness grew" (130). As the fog obscures the sun, Ainslie's mental fog clouds his reason, giving reign to his irrational and dangerous desires without his having to acknowledge it.

There is, in the novel, another kind of light from that of the sun which can dispell the darkness and give a gentle illumination; the light of the moon. Near the end of the novel, Ainslie walks in the moonlight, trying to sort out his problems. In the moonlight, the whole world --even the mighty sea-- is at peace.

Daniel looks into a brook sparkling with moonlight, and has a sudden, clear and brilliant vision of himself as he really is. This is the moment of truth. But the moon has been there all along, waiting. Margaret Ainslie is more than once described in lunar terms; her eyes have "a fearless clarity," and "her white body is like a hill of snow under the moon" (46). Another time, in a semi-conscious state, Daniel Ainslie sees "the curve of a woman's hip as golden as the harvest moon, but when he reached out to caress it, the colour changed to white and it was Margaret" (59). He reaches for the fecund but finds it chaste. The maternal principle, that which he rejects in his mother, in Mollie, and in Margaret, hovers in the background throughout the novel until it finally asserts itself at the end. Ainslie has tried to live merely by the light of day (his reason) under the influence of the sun (his father), rejecting the night side of his nature (his unconscious) and the influence of the moon (his mother). But nature seeks a balance.

The moon controls the tides of both the sea and the personality. As the novel opens, the tide is moving in, lapping at the base of the giant promontory, "breaking not many yards from [Alan's] feet" (15). The tide moves up, and Alan and his mother see "a sudden lump of water arch out of the sea, lurch forward into the shadow of the giant's shoulders, its crest whipped by the breeze so that it [comes] at them like dark horses with streaming white manes" (18). The wave tumbles Alan's sand castle but leaves him

a white conch shell, a shell that can "remember the sea," that contains the "oldest sound in the world" (20). The shell speaks with the voice of the sea of the great eternal cycles of nature, the cycles of life, death and rebirth, of apocalypse and renewal, of destruction and resurrection. As Alan's sand castle falls to the flood of the sea, so must the reclining giant and all the giant represents --the old, violent, barbaric ways and the ancient curse that is their source-- fall and yield to a new power. The nature of that power is foreshadowed in the beauty of the shell and the way in which Alan is immediately drawn to it, forgetting his fallen sand castle.

Later in the novel, MacLennan makes clear in Ainslie's words to Alan that the powers of the sea (nature) and the sky (spirit) are best united: "The sea, Alan, is the mightiest thing we know. The sky is the most changeable and mysterious." He speaks of the great clipper ship Flying Cloud, setting sail between sea and sky, and says, "Think of handling a ship like that --it was like turning yourself into a force of nature!" (183) This can be done by the genius of one man, one heroic individual. As Ainslie says, "Individual men, following ideas of their own, have given the world everything we value" (183). It is clear that Ainslie conceives of himself in this role, but, in the turmoil of his frustration, feel he cannot attain it, thus pushing his ambitions on to Alan. Dr. MacKenaie has seen the potential in Ainslie, having told him, "with hands like yours, with the flair

you have, you could become one of the great surgeons of the world" (70). The surgeon, like the sea-captain, sets sail between sea and sky, using his delicately co-ordinated body and mind to strike a balance which turns him into a healing force. And the great surgeons, particularly during the time in which Ainslie lives, are making important advances in surgical techniques, discovering new and better ways to heal. Ainslie is such a discoverer, not like the wise old Dr. MacKenzie whose "mind was one which understood rather than discovered" (61). But Ainslie must undergo his quest into darkness before he can achieve heroic greatness, before he can realize his destiny.

The melancholy Celts of Cape Breton generally feel that destiny works against them; they feel "the luck must have been against them, a superstition which more or less satisfied them all" (140), including Ainslie. Truly, while they suffer under the ancient curse, fate does work against them. When Ainslie discovers a son in Alan, he thinks, "it had not been accident which had caused Doucette to call him to Louisburg that day" (125). But what he feels is fate working in his interest is only the stirring of his own misbegotten desire. If fate is at work here, it is the opposite of what Ainslie imagines, it is the fate that decrees the fall of the giant and, hence, the fall of Archie MacNeil. The Cape Breton giants, Giant MacAskill and Archie MacNeil, must fall as surely as the legendary Celtic giants, Finn McCool and Finn Gall, and their classical counter-

parts, the Titans (including the Cyclops), have fallen. As Zeus and His Olympians toppled the Titans, Odysseus the Cyclops, and Saint Patrick the Finns, so will the power of love topple the giants of Cape Breton.

One final image is centrally important to the novel, that of the stream, brook or spring. When Ainslie is first drawn to Alan, a sense of well-being rises in him "like a rill of fresh water in the spring" (120). There is a real spring on Ainslie's property, which is significant to this doctor of Scottish heritage, for

Wells, springs, streams, and pools have been accredited with healing powers wherever man has had ailments to cure and Scotland with its numerous mountains and glens was famed more than many other lands for healing waters. Long before the Christian era, springs endowed with magical virtue were regarded as bringers of health from the heart of the earth.⁶

These waters suggest, as do other water images, renewal and rebirth. What Daniel Ainslie finally achieves is a well-balanced, healthy mind and spirit in that moment of epiphany which climaxes the development of his character. He descends into the dark depths of his personality, sees there the extent of the ancient curse, and feels his spirit flicker like a bat over a desolate landscape, as he contemplates the utter futility of his life in a world where nothingness is the ultimate truth. Then, With a slow movement, as if coming out of a deep sleep, Ainslie sat up and looked at the sky. With longing for continuance brimming in his blood, he had looked ahead on his

⁶Mary Banks, British Calendar Customs, cited in F. M. McNeill, The Silver Bough (Glasgow: W. MacLennan, 1957), p. 66.

days and seen total emptiness. He had reached his core. And there he had stopped. He got to his feet and looked down at the brook. In that moment he made the discovery that he was ready to go on with life. (201-02)

He reaches his core, where lies his will to live regardless of the future. He reaches that peace found only beyond the torment of hope. He sees in the brook the current of time and of life, ever-fresh, forever renewing itself. He knows he is not like Lister, Osler or Dougald MacKenzie, not one of the "beati, secure in their age and in themselves" (203), but his very difference makes him capable of even greater things; he need but search. He is still unsure, but he has learned the value of love, and may now develop his potential. This is clear in the novel's final image where, while MacKenzie's glass is emptied, Ainslie's is untouched. Like Neil Macrae, in Barometer Rising, Daniel Ainslie is left looking toward the future, but his attitude is different from the more romantic Macrae's. The Cape Breton doctor's attitude is, like Dr. Angus Murray's in Barometer Rising, much more ironic than romantic.

There are, in Each Man's Son, obvious elements of romance: the theme is chiefly argosy or conflict; the characters are cast in typical roles of hero, waiting wife, wise old man and sinister parent. Also typical of romance is the heavy reliance on the quest myth: there are two quests in the novel. But here lies a significant difference from Barometer Rising, in which the quest myth is also central to the unfolding of the story. In the

latter novel, the use of the myth is merely a comic one. In Each Man's Son, however, while Ainslie makes a comic quest, one that fulfills its aims and suggests the appearance of a new society, a quest within a greater quest which extends by implication beyond the novel, Archie's quest is tragic, a quest that not only fails to fulfill its aims but ends in the destruction of the hero and his wife. Beyond this pattern, the two separate quests are linked together within a greater mythic cycle, the death of the old gods and the rise of the new. And finally, working behind the development of the novel as a whole is that same force at work in Barometer Rising, moira, necessity, the internal balancing condition of life. The old jealous god, he of the ancient curse, has repressed man's nature, forcing a reaction. One reaction puts too much stress on physical force and idolizes violent fighting strength, but a balance is inevitably restored and the hero (Archie) is crushed in the process. The other reaction is to the opposite extreme, putting too much stress on the mental powers and denying the flesh, but here, too, balance is restored. Ainslie is fortunate in that he discovers for himself how to escape the fate of the old gods, to cast aside hope and fear, and simply to love. Ainslie becomes like Albert Camus' Sisyphus, joyful in the face of his absurd fate, at once accepting it with stoical endurance and defying it with his sheer will to survive. He has found the delicate balancing point that is the Epicurean golden mean. In love is

the balance restored, as necessity demands: sun and moon, sky and sea, paternal and maternal, spiritual and natural, are resolved in harmony.

The novel ends with this in sight. The destiny promised to Ainslie, to Alan and to Canada itself is still unrealized. Like Barometer Rising, this novel begins at sunset and ends in the depths of night. It begins in early summer and ends in early fall, just prior to the beginning of the First World War. The "heart of darkness" still lies ahead for the nation, if not for the characters in the novel. But the future is contained in Alan, the physical son of Archie and the spiritual son of Daniel Ainslie; clearly he is each man's son. He is Telemachus, son of Odysseus the mighty; and Telemachus, son of Odysseus the wise, but more than this he is also Odysseus himself, son of Sisyphus. He has his own quest to make. But the lesson of love has been learned and will be passed on; regardless of the trials ahead for these people, the new god has risen above the old. Once again, in the story of a few individual men, MacLennan has made a prophecy of the destiny in store for his nation, and the prophecy is optimistic.

Chapter Four:
The Watch That Ends the Night: The Comic Synthesis

The very title of The Watch that Ends the Night points to an important opposition between light and darkness, night and day, similar to that found in Barometer Rising and Each Man's Son. In this novel, the conflict of forces is examined to a depth only hinted at before. The conflict is focused on the central character of the novel, George Stewart, and is worked out in the development of his character.

When the novel begins, George is at peace. The season is late winter. The time is sunset, standing between day and night, light and darkness, that time when the universe seems mysteriously to hold its breath. As George says, the "pale twilight bathing the city erased time: it called me back to the Montreal which once had been one of the true winter cities of the world." It calls him back to the days when he "felt young and clean and untroubled," a time that "was gone now that we were learning to live like New Yorkers."¹ The opposition is given here between a simple past and a complicated, sophisticated present. An opposition also appears between wilderness and city, natural and man-made, when George looks at "the clean, northern twilight feeling easy and relaxed" (7). George likes to let his mind escape from the bustle of the city, and finds this easiest at dusk and at dawn, for he feels that nothing is "quite like the silence of a northern

¹Hugh MacLennan, The Watch that Ends the Night (New York: New American Library, 1960), p. 7. All subsequent quotations from the novel are from this edition and are followed by page references in parentheses.

city at dawn on a winter morning" (7).

To George, the winter wilderness is a positive world contrasted with the modern city which negatively reflects the influence of man's inventions on his life. Looking at the rush-hour traffic (he prefers to walk), he says, "Sherbrooke Street looked like an army in retirement" (21). Shortly after this, he comments on another work of technology: "like a dentist's drill the telephone snarled at me" (36). Man-made things, political ideologies as well as machines, are often given negative attributes. George is bothered by the way such things get out of control. He sees man blithely setting forces in motion which all too often assume a mindless momentum of their own, sometimes threatening to destroy him utterly. But, to George, where man has not meddled, the world remains uncorrupt. He is refreshed by the cold winter air which has "come down from the germless, sinless land" (24). In this, George is like Daniel Ainslie of Each Man's Son. Where Ainslie approves of the harsh, uncorrupt Newfoundland landscape, George reminisces positively about a boyhood canoe trip on the Great Lakes where "the days were astringent and the nights were cold" (51). He finally states his feeling explicitly, describing a "beautiful, cold skier's morning in the innocent northland," which leads him to say, "to be young . . . to be innocent of life . . . were very heaven!" (318)

George's feelings toward the wilderness are, however, ambivalent. While it serves as a place of escape from the city

and of isolation from the busy confused world, it is also rather frightening in its greatness. Canoeing on a silent lake with Jerome Martell, George becomes aware that "the silence went a thousand miles to Hudson Bay" (149). Later, George sits

in silence staring at the landscape which stared back: form and colour and light and shade, useless to farmers, some of the oldest rock in the world cropping out of it, dark green and light green, ancient, mindless, from everlasting to everlasting without any purpose anyone could possibly understand, but there. (247)

As he says outright, "Jerome loved the stark grandeur of the Laurentian Shield which evoked a response in him it has never called out in me, for I prefer a gentler land where flowers and fruits grow" (252). A gentler pastoral land is more to his liking, a garden land such as the "arcadia" he enjoyed in his one youthful summer with Catherine. He yearns for this lost idyllic Eden, lost when he became aware of his physical desire: "If childhood is a garden," he says, "The gates closed on us then and ever afterwards we were on the outside" (58). A paradise lost it is, a loss he mourns until he reaches his true manhood near the end of the novel. A return to this garden world is his dream, but, unable to fulfill his dream, he uses the wilderness as an escape, to find in the cold, barren silence temporary peace.

George's finding peace in winter cold and silence and the wilderness, or while the city sleeps, tells us much about his character. He finds peace without people, without their noise, bustle and confusion. His form of peace is the partial, inadequate

peace of a recluse, a peace found in isolation from the human community in a denial of his place in the life of mankind. Such a peace he enjoys when the novel opens, but it is quickly shattered by a telephone call from Jerome. George looks out the window and sees the encroaching "darkness visibly flooding down over the snow with its squirrel tracks" (11). The gentle George feels as helpless as a squirrel at the mercy of forces greater than he can understand. Night has begun.

Night, to George, means confusion and terror. Recollecting the depression years, he remembers walking the Montreal streets after midnight: "The moon had sunk and a rising wind was blowing scraps of paper and dust" (124). In this dark scene, reminiscent of the dark and dingy night scene of T. S. Eliot's "Preludes", George has a vision of the abyss, the nothingness in his life: "It was the bottom hole of my life up to that time. I saw then --it is one of the most terrible things anyone can see-- my own worthlessness." He glimpses the darkness within himself: "I stared all the way down that bleak, empty street and seemed to be staring into the recesses of my own soul" (125). Much later in the novel and in his life, he imagines Catherine's night "full of pain, of fear, of tumbling down unknown tunnels in the endless dark" (318). And for Catherine's future he sees "only the fearful tunnel with nothing at the end" (320). The night and darkness contain chaos, meaningless confusion, and in this world of darkness people are "lost like shadows moving

perilously over a crust covering the void: (265), one step from falling to drown in the dark. George nears this point when he feels he is going to lose Catherine. With Catherine in hospital, close to dying, George describes himself alone in bed, shivering with fear, while "the darkness descended and the ocean rose" (332).

The image of the ocean is used often in The Watch That Ends the Night and in many different ways. Most important, the ocean is used as an image of the mind and of time. One of the earliest references to the ocean links both the mind and time: George feels that Jerome "will bring up all the ocean out of the past" (30). The past is an ocean to be revived in the ocean of the characters' memories. This ocean is frightening to George. As he says when he has decided to commit himself fully to loving Catherine, "Now I, too, was at sea and I thought of that vast reservoir of emotions and memories of which every fragile human life floats until the depth becomes a Mindinao [sic] Deep so profound he cannot plumb it" (296). This ocean of the mind threatens even that fragile conscious self which appears on the surface, threatens it like the external ocean of time or the sea of history which rises to flood the world with violence and destruction. During the Second World War, George says, his "private life almost drowned in what seemed to be the disintegration of the world itself" (296). But this ocean can be beneficent, too; for example, it can heal

an injury as bad Catherine's loss of Jerome: Catherine's "love for Jerome had gone down like a wounded living thing to the floor of the sea and time had covered it, the deep time" (301). The use of the sea as a metaphor for time is also sometimes specifically focused on the passage of a day or of a person's life. George describes one "August morning . . . rising in full tide" (51). Elsewhere, when Catherine offers George his first sexual experience, he sees her "as quietly restless as a quiet sea" (75), but he denies her and his own desire. He is afraid. Much later, however, sitting with Catherine after their reunion, he senses "her breathing presence in the tide of her life," and he feels "like a man come home" (129).

The great tidal ocean is associated in this novel, as it is in Each Man's Son, with the moon. The moon is a controlling force throughout nature, influencing the ocean, the human body and the mind. Images of the moon appear at many important moments in the novel, when emotion is at its highest. When the young George and Catherine are blissfully in love, the significantly "moonless nights were as soft as warm milk" (62, italics mine). This gives a sense of an innocent child at its mother's breast, warmed by a mother's heat. The tides of desire rise, and George and Catherine experience their first kiss "on the night of a hunter's moon." The moon stood over the lake, and "there it hung with a ring glittering about it and dominated the world" (63). The hunter's moon reminds one of the goddess Diana, the chaste

huntress, especially as Catherine is still chaste. As the "hunter's moon stared down," George noticed that "far out in the channel were the riding lights of a moving ship" (64). There is a hint here of a journey by water --across the ocean of time and the unconscious-- and that such moments as this are fleeting, carried away quickly by the current. And so it happens: "The moon continued to stare down on us . . . until at last a wandering cloud covered the moon and the lake gave a shiver and went dark" (66). The moon is hidden from the couple, the lake is darkened, giving a sense of foreboding which is fulfilled a little later when George spoils their relationship. The weather has changed for the worse when the couple meets again; George has lost his innocence but is still not free of his childhood. He denies the tidal demands of the flesh --is afraid of them-- and at the same time denies himself the right to Catherine. Years later, when George is about to meet his love again, there is a prophetic "hunter's moon over the city" (123). Having met Catherine, he notices moonlight "flicker off the darkened windows of a church" (131). The religion the church represents is dead to him, but the moon continues to assert itself. The moon is forever present, if not in the sky, in the character of Catherine, for she, like Margaret Ainslie in Each Man's Son, is often described in lunar terms.

When, in their youth, George and Catherine walk in the moonlight, George thinks "of her as a whiteness of the dusk"

(58). Later, when Jerome is departing for Spain, he sees her as "serene, pale and beautiful" (261). Later still in her life, just prior to the last embolism which precipitates the climax, George notes Catherine's "small curved face pale, calm" (311), hinting of a waning moon. Catherine's very life waxes and wanes like the moon. And she silently offers something to George which he does not see until very late in the novel. Finally at peace with himself, George says, "my soul was like a landscape with water when the fog goes and the moon comes out all the promontories are clear and still" (346). George at long last accepts the moon, fully accepts Catherine, and finally sees her as she really is; of her face, he says, "Light was in it. Light came out of it. Light came from her constantly into me" (348). But, if Catherine on one level represents the powers of the moon (the maternal principle and the mistress of the mysterious powers of nature), she also represents a great deal more.

The first time young George sees Catherine in the novel, "she was all dressed in green" (50), and he later says that "green was her colour at that supreme moment of my youth" (52). Later in life, George describes Catherine's painting which is closest to a self-portrait: it is of a young girl, featureless, "simply all the young girls there ever were lost in a spectrum of spring and knowing themselves alone. The head drooped like a flower on a stalk" (308). These associations of Catherine with

nature do not stand alone. For instance, the seasons seem to follow her early relationship with George. About to deny Catherine and leave her for a long time, George says he "could almost hear the voice of winter" (74). And winter does come; "Indian Summer was over, and with it my time in Arcadia" (67). The pastoral Eden, the summer he has spent with Catherine, is over, but George does not want to accept its passing; hence, he fails Catherine by being too fearful to respond to her advance. He has lost his childhood innocence but is a long way from maturity. He denies nature, for which nature punishes him, and he derives a masochistic pleasure from the punishment: "the wind tearing my hair and the rain lashing my face were grateful" (76). Many years later, when he and Catherine are married, George returns to a partial acceptance of nature. He explains that happiness "did not come to Catherine and me in a rush; rather it grew like summer weather after a cool spring in a northern land" (300), and that together they "grew intimate with the seasons" (301). George's description of Catherine's influence reminds one of Jerome saying "the first two years with her the world opened up like a rose" (157). This close association of Catherine with nature and the seasons parallels the personification of the year in MacLennan's essay, "Portrait of a Year": in

May . . . she entered like a supple girl of perfect deportment, yet one who knew what she wanted and how to get it, and the most delicate shades of green became her well.

. . . in September . . . the bones of her face showed fine and aristocratic. By October she was a great lady knowing her life had been so full she could afford to be serene, wise, thoughtful and remembering.

This personified year speaks to the author, saying, "Come live with me and be my love and we will all the pleasures prove."² This is what Catherine offers first to George, then to Jerome, and then to George again. MacLennan's description of a year's passage, his personification of the cycle of the seasons, bears a close resemblance to the broad outlines of Catherine's character. She is green in youth, and she ages gracefully. As an artist, she is "ambitious," "ruthless," and "strangely solitary in her core" (26), and significantly she both "loves gardening" (249) and is a perfectionist at it, an artist of the garden. Her face is fine-featured, "heart-shaped, large grey eyes and sensitive mouth" (26). She is of aristocratic bearing; in fact, "you could think of Catherine as queen-like" (26). Like the year, her time is limited, and her life moves in cycles within a larger cycle. But her ineffable, unconquerable spirit, that which is "her strength, her essence, her mystery" (26), carries on regardless. After each scrape with death she revives. It is not coincidental that George, going to the hospital to find that Catherine is recovering, is told by the cab-driver "that winter was almost over and that spring, she was coming for sure" (332).

²Scotchman's Return, pp. 259-60

When he does learn that Catherine will live, he suddenly becomes aware that the seasons are changing, winter yielding to spring.

(346) Catherine's 'spirit, like that of nature, is the seed of unconquerable life within her. Her fate is like that of the tidal sea, the changing moon, the seasonal vegetation, and is reflected in her heart-shaped face. George comments that a "rheumatic heart is fate palpable and unavoidable" (8), and, during Catherine's last embolism, he says that "the image of her face" haunted him and that "the feeling of her body melted into mine so warm and close that the night throbbed" (296). The throbbing of her heart becomes a throbbing in the night, pulsing as the moon, mistress of the night and the tides, slowly pulses, as the yearly seasons pulse. George is haunted by it, fears it, but he will learn to accept it.

The moon shines over more characters than George and Catherine. Jerome is born in its light, if not actually, certainly symbolically. Describing his mother's murder, Jerome says he "saw moonlight pouring into the kitchen in three separate shafts" (167). Following the murder, he runs out into the moonlight, afraid, and later, as he escapes down-river in his canoe (still threatened by his mother's murderer), "the moon was enormous in the wide greenly-shining sky" (174). There is sense of submersion here, and symbolically Jerome still is submerged, for he has not yet been born.

Jerome's natural mother could have stepped straight out a^{of}
^

myth. Her real name is obscure, but the 'men called her 'Anna' or 'Mrs. Anna'" (162). The name "Anna" has been given to numerous goddesses in ancient mythologies, and the word itself descends from an Indo-European root the meaning of which is associated with "mother". The goddess named Anna or having variations of that name (e.g., Roman Anna Perenna or Greek Urana) is generally an earth goddess or mother goddess linked to creation and fertility. She is, however, also linked to death and destruction, for it is of her dual nature to both give and take away. As the mother earth gives life in spring and summer, she takes it in fall and winter: she is a goddess of the whole year (Latin annus: year). She is generally worshipped as the mother of all things, like the Mother Earth of the Olympian Creation Myth, arising (mysteriously unengendered) from chaos to take form as the earth. Jerome's mother, Anna, closely resembles such a goddess; no-one in the logging camp knows where she has come from. She speaks little. She is a "short, square, powerful woman" (162), a stature reminding one of primitive clay representations of the mother goddess. She is "the principal woman" in the camp" (163). She has a simple and primitive nature, sporadically and indiscriminately giving her sexual favours to the men of the camp, and is tough and ruthless in demanding satisfaction from these men. She represents the harsh, brutal but basic and necessary powers of nature. She is the great mother.

Jerome's adoptive mother is a new kind of woman to him. Of

the two Martell's, "the woman was the stronger . . . yet this woman was utterly different from his mother. She was soft, warm and gentle and still she was strong" (193). She does not lack mystery, however, for she is described as a "strange little person" (189). She is still the mother goddess, but the goddess civilized, Christianized. Where Jerome's natural mother is "as possessive as a female bear with a cub" (163), Mrs Martell is "like a gentle bird" (189). The contrast is like George's contrast between wilderness and garden. It is like the contrast between the natural and the man-made ideal: while Anna is content with, and reigns in, the primitive, ambivalent wilderness, a land both harsh and beautiful, Mrs. Martell lives in a city and casts her thoughts to far-off England which she visualizes as an Arcadian garden of Christian Eden on earth, "the most beautiful and wonderful country in the world, and it's where the king lives" (199). Jerome discovers, like Neil Macrae in Barometer Rising, that this pastoral paradise does not exist, that the real world is harsher than a colonial's dreams would have it.

While Jerome's natural mother is the original, primitive mother of dual nature, then, his adoptive mother is the protective, more human mother. When Catherine marries Jerome, she takes over this gentle, protecting role. But she gives him more than this, for she brings to him her other mythic attributes, her affinity with nature and the moon. What Robert Graves calls the

White Goddess, that is, the moon goddess, takes three major forms, representing the three major phases the moon passes through; maiden (newly waxing), nymph (late waxing, full, and newly waning), and crone (late waning and dark). Catherine takes two of these forms. When George first knows her, she is a maiden, chaste like the goddess Diana. During this time, she matures, evident in George's description of her "coming out of the lake when she was eighteen with the summer water streaming off her shoulders and thighs" (44), an image parallel to that of Aphrodite rising from the sea (the birth of Venus). Aphrodite represents the moon goddess in her nymph phase, the positive nymph, she of spring and summer, of fertility and creation. But there is another aspect of the nymph; she of the waning moon, who draws toward the ^rcone, she of darkness and death. Like Circe or the Sirens in the Odyssey, she should be approached warily and only by one with knowledge of her dual nature. Norah Blackwell clearly fills this role for Jerome. On one hand her love for Jerome makes her a positive figure, leading George to describe her as "a flower which had opened after a long frost" (257). But this same blind love also makes her a negative figure, for it leads her to desert her husband and causes much unhappiness. Her nature truly does contain a "black well," as George notes when he sees her on board ship with Jerome, bound for Spain: "that woman's head had come by stealth, had come under the terrible compulsion of the destructive power within her"

(264). She is that form of nymph --in fact, a nymphomaniac-- who is led to her destruction by her own desire, and would take the hero with her. Her fate, like her voice, is Cordelia's (112), tragic, absurd and out of her control. Finally, if the dark phase or crone is represented by any character in the novel, it is George's Aunt Agnes, the dominant and baleful influence on his young life, who, like Mrs. MacCuish in Each Man's Son, stands for the static and negative forces of the old, dead and rotten world. On a more abstract level, it is death itself that is the dark phase, the enemy George fears and Jerome fights.

Jerome is a fighter and ostensibly the most heroic figure in the novel. He is, as Woodcock points out,

though not technically the hero . . . a figure in the heroic mould, the wanderer and the giant and the medicine man all in one, an energumen in the thirties, a man of sorrows and saintly wisdom in the fifties, who seems for most of the novel too far above common clay to be either true or tolerable unless we accept him as myth incarnate.³

From the beginning, Jerome fits into the pattern of the mythical hero. His origins are obscure; his mother is a most mysterious woman and his father is unknown. He is unsure of his birthplace, the first home he knows being a "primeval forest" (160), of which he says, "I've never seen anything like it for loneliness" (158). As a child, he is tutored by two strange figures; one, an old sailor who prophetically "tried to make him

³"Nation's Odyssey," p. 16

promise that when he grew up he would take to the sea" (162), and the other a "red-headed giant [who] was also a master craftsman" (163) and who builds him the canoe that will carry him down-river. After the murder of his mother, he escapes by canoe: he "began to move fast on a river wide, firm, silver and alive . . . utterly alone for the first time in his life, bearing him down under that wide open sky through the forest to the open sea which he knew was at its end" (174). Having reached the sea and escaped the greatest threat to his life (the Engineer who murdered his mother), he is adopted by the gentle Martells. This follows almost exactly the archetypal Myth of the Birth of the Hero, the basic motifs of which are: 1. a noble or divine birth which can be a virgin or modified virgin birth (father unknown), 2. infant exile or exposure on the waters (water-birth: compare Greek Perseus, Hebrew Moses), 3. rescue and fosterage by simple folk, 4. a prospect, ultimately, of ascendance to his "true" estate (often as the beloved of the moon goddess: compare Perseus, Theseus).⁴ At night, following the river, Jerome is "submerged" (still in a symbolic prenatal state) under the "wide greenly shining sky." But, as he nears the ocean, the light of dawn swells "into a cool conflagration that flushed up into the wide and real sky as the entire world opened up" (178). At this moment, waking from sleep, Jerome is truly born

⁴J. Campbell, *The Masks of God: Occidental Mythology* (Toronto: Macmillan, 1964), pp. 73-74.

into this world. It is important that, at his symbolic birth, it is the rising sun that wakes him from sleep, "a turmoil of gold like a tremendous excitement in heaven pouring its arrows into the forest and flashing them off the stream" (179). The "excitement in heaven" hints ~~at~~ his "divine" nature, and the arrows of the rising sun remind one of the Greek god Apollo, god of the sun and a famous archer. Clearly Jerome can be identified with the sun, as Catherine is with the moon. He is powerful and dynamic, a source of power and life to others, and at times "more like a force of nature than a man" (140). Jerome is all these things and more.

Jerome is also a questing Odysseus figure, although perhaps less obviously than either Neil Macrae of Barometer Rising or Archie MacNeil of Each Man's Son. Like Odysseus, he goes to a great war in the east and there becomes unsettled. Up to this point a man who fervently believed in the truth of the Christian Bible, who "thought of himself as a soldier of God" (202), in the "war to end all wars," he loses his faith. He is thrust into a world in which he can find no absolutes. He enters on a quest to find ideals to replace those he has lost; where they lie is his true home, a place of peace and contentment, the "City of God". His experience in the shell-hole, the hours spent with his dead "enemy", have turned him against the god he once believed in, and his reaction takes the form of an idealistic humanism. At this time, he identifies the goal of his

quest with the crowning glory of classical Greece, a non-Christian humanist's substitute for the City of God, "a city on top of a hill --Athens perhaps. It was white and it was beautiful, and it was a great privilege to enter it" (227). Like Daniel Ainslie of Each Man's Son, labouring under a burden of guilt for having turned against the god of his youth, he throws himself into a life of expiation for his "sins", sacrificing himself on the altar of humanity. As he tells George, "The only immortality is mankind" (254). He turns his enormous strength, of both body and personality, against whatever enemies he finds around him, particularly sickness, death and anything or anybody he thinks does not stand with him in his fight. He is, as Catherine says, "a warrior . . . In his more obstreperous moments he says Ha-ha in the midst of the trumpets" (129). He is a special kind of warrior, as Adam Blore, the cynical sculptor, makes clear to George:

He's an idealist, and he has ten times more energy than a normal man. Push a man like him outside your camp and what does he do? Nine times out of ten he tries to break in and capture it. (122)

He has the might and determination of Homer's Odysseus, but blind idealism makes him unable to fulfill the aims of his quest during the thirties. He lacks wisdom. Hence, the whole period prior to his departure for Spain finally becomes an extension of the first war. That he is still fighting a war becomes clear when he is described as "a general pondering a tough decision" (218). His

lack of wisdom causes him to be too easily excited, and when he is excited and stirred he often reverts "to the primitive" (231). He moves through life "like a sleepwalker" (248), striking out wildly at his enemies. But his external enemies are really only projections of his enemies within. Jerome himself tells George, "I don't know who I am" (158). And only when he learns who he is can he complete his quest. Like Dr. Ainslie in Each Man's Son, Jerome is looking for a God, one that will satisfy his humanist ideals. For all his admirable works in Montreal, he cannot satisfy his longing, and sets out on another quest, this time truly away from home, one that begins in Spain, carries him through France, Russia and China, and finally back to Montreal. He tells George that during this final, more truly Odyssean quest, "all I ever wanted was to come home" (12). It is during this journey that he gains the wisdom of Odysseus; when he returns, George notes that he has acquired an "obscure wisdom," an "obscure power" (349).

In dealing with the Odysseus figure in this novel, MacLennan uses only the bare bones of the pattern, radically changing many of its parts. Catherine is the waiting wife, Penelope, only during the Iliad section of the cycle. When Jerome is on his final quest and is taken for dead (as Odysseus is often asserted to be), Catherine accepts the evidence and remarries not long after. Oddly enough, she marries the very man who is symbolically her husband's son. As George says, for a time in the thirties, when I was spiritually and emotionally fatherless (9) . . . I had come to think of Jerome as a protector,

almost as a substitute for the father I never had except in the biological sense. (140)

On this level, George is identified with Telemachus. This Telemachus not only marries the wife of his "father"; he marries his own "mother", for, as Jerome tells him, "You married her for safety against life" (343). Here, Catherine acts as a mother substitute to the immature George, and Jerome admits that she fulfilled the same role for him before his final quest. The patterns of relationship are extremely subtle and complex in this novel, and, when viewed simply at this level, almost seem to resolve themselves in incest. The relationships are confused, however, in much the same way they are complicated in Each Man's Son, and they resolve themselves positively when the other major questing hero, George Stewart himself, is more closely examined.

George, like Jerome, is a man who has lost the religion of his youth and seeks a replacement. He, too, is drawn to a philosophy of humanism. But, unlike the idealist Jerome, George is more skeptical about the attainment of humanist goals, partly because he lacks faith in himself and projects this lack of confidence on to other men. He has little respect for mankind as a whole. He isolates himself from humanity, becoming an "objective" observer, and he seeks escape from what he finds just too confusing and frightening in the world. But his philosophy does not satisfy him: he still seeks something better; he is afraid and insecure, feeling "no more successful than the old Greek who pushed boulders up the hill knowing they would tumble down the

moment they reached the top" (6). Like Daniel Ainslie, he feels like Sisyphus. He is a person "who wished he was a hero, and had been born clumsy and had grown up without much courage" (63). He shrinks from his fate, unlike Jerome who attacks his fate like a powerful animal. Jerome, in fact, is often described as an animal: he has a "bulldog jaw" (14), and a "constitution like an ox" (15); he is a "stallion" (126) who at one time relaxes on "the sofa like a resting animal" (133), and another time sniffs "the air like an animal" (150). He also has ears "shaped like a faun's" (126). All this re-enforces the powerful, primitive side of Jerome's character and the sense of his being something more than a man. George, however, is identified and identifies himself with the gentler, more helpless animals like the squirrels which survive on scraps. He would like to be a hero but is incapable of it. He is aware of his internal conflict but can determine no way to resolve it.

Although Jerome admits that it "gets damned lonely bucking the current all the time" (226), he has the strength to fight the current of his times and he does. Nevertheless, his fighting avails him nothing but further frustration. George, lacking both the strength and the courage, does not fight the current. Instead, he tries to get out of it, to stand to one side as an isolated observer. And this avails him nothing. Neither trying to turn the current nor trying to avoid participating in it are successful methods of coping with what is ultimately the current of time. The quests of both Jerome and George are fated to fail

while they adopt such extreme measures.

George feels that a form of fate is at work around him, that some giant force is changing the face of the world. The melting glaciers of the far north are but one example of this slow, inexorable change. His knowledge of change is connected to his awareness of time and his fear of inevitable death. As he considers the beauty of a winter's day, he is reminded of his "youth and of the time before the glaciers began to melt" (24). As he has grown older, he has lost his innocence, becoming aware of a fate which threatens him. And, as there are great, uncontrollable forces at work changing nature, so there are forces at work in society, processes beyond the control of individual men. George sees this as part of the effect of modern technology on politics and politicians (an opposition between nature and the man-made): "The capital cities where they worked had become colossal Univac machines grinding out more statistically-based information in a month than any trained mind could comprehend in a lifetime" (39). He also sees political action itself (man-made conflict) as essentially irrational and aimless. He feels "that most international crises are like gigantic mystery plays in which obscure and absolutely irrational passions are handled by politicians, and viewed by the public, in a form of ritual akin to primitive religious rites" (288). People, having turned aside from faith in religion and love of nature, have substituted a blind faith in technology and political ideology and a love of the material products

of their technology. But necessity demands a balance, and the wheel of fate rolls onward. On a more individual level, as the novel opens, George says, "I thought I had come to terms with myself and with the peculiar fate which controlled me owing to my wife" (6). But it later becomes clear that he has come nowhere near real satisfaction or contentment, as he himself makes very clear:

Fate, I thought. Who is equal to it? For to be equal to fate is to be equal to the knowledge that everything we have done, achieved, endured and been proud and ashamed of is nothing. So I thought, alone as I had never been alone. (318)

He is reaching into his darkness, nearing the point at which Ainslie had a vision of his true nature in Each Man's Son. His quest is leading him into the darkness. But George must wait a little longer. He needs help.

His fear of his fate is linked to his fear of night, confusion and death, which, as Jerome points out to him, is really a fear of life in its entirety, a fear of accepting the burden of full responsibility for living and the solitude the responsibility carries with it. (343) To be born into this world, to be separated from one's mother, is a frightening experience (psychologists call it the "birth trauma"). George points directly to this when he describes Jerome's symbolic birth: "The canoe in which he had issued from the forest had now taken him out into the ocean. A canoe in an ocean, at night, with a hurricane rising. Jerome, Myself, Everyone" (271). Another birth is needed, the birth

symbolized in the "rites of passage," an initiation or birth into manhood. Without the maturity gained in such a rebirth, the individual must live in terror such as George describes, whenever

he discovers that what he believed to be his identity is no more than a tiny canoe at the mercy of an ocean. Sharkfilled, plankton-filled, refractor of light, terrible and mysterious, for years this ocean has seemed to slumber beneath the tiny identity it received from the dark river.

Now the ocean rises and the things within it become visible. Little man, what now? The ocean rises, all frames disappear from around the pictures, there is no form, no sense, nothing but chaos in the darkness of the ocean storm.(321)

The individual is submerged in the destructive element, taken back once more into the womb of the great mother, back into the void. There he must face himself, all of himself, the love and the hate, the hope and the fear, for the "shark in the ocean may be invisible, but he is there. So also is the fear in the ocean of the unconscious" (304). The man learns "the nature of the human struggle. Within, not without. Without there is nothing to be done. But within" (321). He learns, as Jerome learns, that one cannot defeat the internal current no matter how much one bucks it, and, as George learns, that one cannot avoid the current, for there is at last no escape. George learns, as Jerome has, that he must accept the ocean of his own mind and the surging ocean of time. As Jerome tells him, he must sink to the bottom of the ocean and crawl inside the shell of death: "You must crawl inside of death and die yourself. You must lose your life. You must lose it to yourself" (342). Only then can he live without

fear.

A man is cast out alone into this world, fated to remain in the solitude of his individual self. Only love can breach this solitude: "Love consists in this, that two solitudes protect and touch and greet each other" (290). But, to love, one must transcend the self, the ego, recognizing that this is but a small thing afloat on a greater ocean --of the individual unconscious, of the greater mind of all mankind (Everyman), of time past, present and eternal. As Jerome's foster-parents have seen, "'It comes --to pass!'" That is, it comes, in order to pass" (293). Mr. Martell and his wife are caught in the ocean of time which has "rolled over them as though they had never been" (293). But also, as the maturer George sees, the "past was not dead but now the present flowed over it, as the future would flow over the present" (349). Although swallowed in time, the Martells are ineradicably a part of it, as is every man who has ever lived, no matter how insignificant. A man makes his mark simply by being alive, by being a part of and carrying on the process of life itself. All make their mark; Jerome, George, Catherine, Everyman. As George finally remarks of Catherine, "What if the ocean of time overwhelmed her? It overwhelms us all" (350). In accepting his fate, George also learns how to transcend it. He learns that "the human bondage is also the human liberty" (322), and that in the acceptance of all things --destruction as well as creation, death as well as birth-- is the full acceptance of life:

the last possible harmony, the only one there can be, which is a will to live, love, grow and be grateful, the determination to endure all things, suffer all things, hope all things, believe all things necessary for what our ancestors called the glory of God. To struggle and work for that, at the end, is all there is left. (321)

Jerome, returning home like the wise Odysseus from the underworld, the land of the dead, brings wisdom to George. Jerome is no longer a questing hero: he has fulfilled his quest. He has become a "wise old man", a redeemed parental figure, who will help his "son", George, to attain his goal. As Jerome is Odysseus, George is Telemachus, and as George is Odysseus, Jerome is Hermes, patron god of the Odyssey. At the end of the novel, Jerome is many things; a wise Odysseus, a friendly Hermes, a resurrected sun-hero, a humanist Christ, the epitome of Everyman "returned from the dead" (306) to teach the lesson of life renewed. He returns to teach what Catherine has been silently offering all along, the lesson the moon and nature teach, the concept of life in death and death in life, of the fact that no matter how many individual lives and years pass away, there will be more years and lives, and that the rituals of both are eternal.⁵

The lesson is that the spirit of life is unconquerable.

This is basically the same lesson Odysseus learns in the Homeric cycle, and a profound examination of the Homeric myth reveals greater depths in The Watch that Ends the Night. "The

⁵MacLennan, Scotchman's Return, p. 72.

patron god of the Iliad is Apollo, god of the light world and of the excellence of heroes."⁶ Jerome Martell is clearly born into the "real" world under the auspices of just such a mythic diety, and shines by his light throughout the years of battle up to his departure for Spain. "In the Odyssey, on the other hand, the patron of Odysseus's voyage is . . . Hermes, guide of souls to the underworld, the patron, also, of rebirth and the lord of the knowledges beyond death, which may be known to his initiates even in life."⁷ Jerome has no such aid, but George has, and it is the changed, re-born Jerome himself. Gilbert Murray has noted specific solar and lunar analogies in the Odyssey --which is only natural in a quest-romance, as Frye indicates in Anatomy of Criticism, p. 188-- Odysseus being solar (a sun-hero who recedes into darkness and returns) and Penelope lunar (at her loom she weaves and unweaves like the moon going through its phases). Jerome and Catherine have been identified in a similar way. But this leads to a further insight on the psychological level; that the inward turning of the mind (symbolized by the sunset) should culminate in a realization of an identity in esse of the individual (microcosm) and the universe (macrocosm), which, when achieved, would bring together in one order of act and realization the principles of eternity and time, sun and moon, male and female.⁸

⁶Campbell, Occidental Mythology, p. 162

⁷Ibid.

⁸Ibid., pp. 163-64.

This is what takes place implicitly in the Odyssey, and both implicitly and explicitly in The Watch that Ends the Night.

The masculine, heroic age depicted in the Iliad is too one-sided, and Odysseus' quest is necessary in order that the mighty male hero can gain the knowledge to restore the balance in society and nature. This pattern has been seen at work in Each Man's Son, and is equally at work in The Watch that Ends the Night. During the age of rationalism, men established a deistic religion of the One Engineer and a cosmology of a mechanistic universe (designed and oiled by the omnipotent Engineer), elevating the science of machines almost to the point of sanctity. This effectively completed the division of God from nature, nature from man and man from God, isolating man in an alien and lonely world of his own making. This, of course, prompted the Romantic reaction, but it is a reaction that never really reached the common man, who continued, and continues, to believe in an ultimate salvation to be conferred by technology. In this novel, it is significant that in the wilderness camp of Jerome's childhood, where things are reduced to their basic essentials, it is the Engineer who, "Of all the lonely men in the camp," is the "loneliest of them all" (167). And it is he who murders Anna (Earth-Mother), and separates Jerome (epitome of Everyman) from his mother and starts him on his quest. The masculine hero, unbalanced, alienated from female nature, ventures out into the ocean and the night, there eventually to find the truth about himself and return,

humbler and wiser, having learned the nature of the delicate balance of reason and emotion, conscious and unconscious, male and female. This part of the resolution of The Watch that Ends the Night, while resembling that of Each Man's Son, is even more profound and universal.

MacLennan extends his scope to resolve what George calls the conflict "between the spirit and the human condition" (27). He resolves it by accepting the humanist Greek view, which, as Campbell says,

suggests an indefinable circumscription, within the bounds of which both the gods and men work their individual wills, ever in danger of violating the undefined bounds and being struck down, yet with play enough --within limits-- to achieve a comely realization of ends humanly conceived.⁹

This is the outlook of classical humanism, in which MacLennan finds many of his basic truths. Divine destiny moves in great cycles of creation, destruction and creation, birth, death and rebirth. The ocean of time surges and ebbs, each succeeding chaos being supplanted by a genesis, and the individual caught within these cycles (of the day, the month, the year, the lifetime, the age and of eternity), the man who accepts his fate, who is a "good and faithful servant . . . faithful over a few things," becomes "ruler over many" and enters "into the joy of the Lord" (350: from Matthew 25: 21). Thus, chaos and night are ended, and there is light. Or, in the words of Psalm v. of Isaac Watts, from which MacLennan takes his title,

⁹Ibid., p. 180.

Before the hills in order stood,
Or earth received her frame,
From Everlasting Thou art God,
To endless years the same.

A thousand ages in Thy sight
Are like an evening gone;
Short as the watch that ends the night
Before the rising sun.

Time, like an ever-rolling stream,
Bears all its sons away;
They fly forgotten, as a dream
Dies at the opening day.

The final tone of the novel is a religious one, synthesizing both classical and Christian thought.

As in Barometer Rising and Each Man's Son, in this novel MacLennan has blended the elements of romance and comedy. The main body of the novel is concerned with quest and conflict: it is the story of two heroes --the mighty and the meek-- battling their enemies. They win their battles when they realize that the fight is internal rather than external, that the "enemy" is a very real psychological fact to be accepted rather than some abstract social evil to be exterminated. When they recognize their relation to Everyman, they are able to take their places in society: Jerome the mighty but now humble hero sets off to share his wisdom with the world; George, the meek, inherits the earth. So the novel ends with a vision of a society in which all men are united, a society which extends beyond national boundaries to encompass the world. The society does not yet exist, but, as in the other novels, it is a vision of the future. This is a comic resolution,

for in comedy, as Northrop Frye says, is the hopeful "vision of the end of social effort . . . the free human society."¹⁰ And MacLennan's resolution is solidly based on the classical tenet that human freedom is in human bondage, yielding a comedy in which, as in tragedy, "the absolute beginning . . . is the condition of freedom, the absolute end the recognition of necessity."¹¹ In The Watch that Ends the Night, MacLennan portrays the grave and constant in human suffering and in human joy, which, leads --or may lead-- to an experience that is regarded by those that have known it as the apogee of their lives, and which is yet ineffable. And this experience . . . is the ultimate aim of all religion, the ultimate reference of all myth and rite.¹²

Human suffering and human joy are resolved in a paradox; as George says,

Where wast thou when I laid the foundation of the earth? Declare, if thou hast understanding.

So, for an instant, you may have that understanding.

To have it, to feel the movement of light flood the darkness of self --even for an instant-- is the most beautiful experience anyone can ever know. (322)

The great quest cycle ends joyfully with the symbolic rebirth of the hero, who is finally mature, who has left the protective mother and can now be a real husband to his wife.

George's experience of epiphany occurs late at night: once again MacLennan places the climax of his novel at the "heart of

¹⁰Fables of Identity, p. 18

¹¹F. von Schlegel, cited in Michael Grant, Myths of the Greeks and Romans (New York: Mentor, 1962), p. 165.

¹²Campbell, Primitive Mythology, p. 54.

darkness". George walks out into the night to find that it seems no longer dark or threatening. The darkness within him, by being accepted, has been paradoxically dispelled. The climax is reached and, as George says, "I could end here because my story is told" (347). But George provides an epilogue, for, still the precise journalist, he feels it is a story out of which the reader "should be led factually" (347). The squirrels forage, the pheasants appear flamboyant, and gentle George and artistic Catherine are happy and content. Spring comes, and Catherine returns to her art and her gardening --as nature blossoms, so does she. Summer passes and Catherine shines tranquilly. Autumn approaches and George speaks of "the cathedral hush of a Quebec Indian Summer" (349). The sense of nature as a sacred mystery is paramount. In this evening of their life together, George at last fully appreciates, without anxiety, that "the early evening of a good day holds within itself the dawn and the morning no less than the promise of the night" (301).

The dawn, heralding the new day for Canada and the world, can be seen in the character of Sally, child of Jerome and Catherine, the sun, the moon and nature, and foster-child of George, the average man in whom the elements are now well-mixed. Sally's blonde head is "as fresh as the dawn . . . as golden as the sun on a single cloud in the sky" (318). Sally has "much room for the mysterious thing" (331), the same spirit of life found in Catherine, and she is both cool-headed and enthusiastic,

young and wise. Neither she nor Alan Royce, the "great bear of a boy" (331) she plans to marry, is plagued by the anxiety or weltschmerz which burdened their parents' generation. They represent the future; together they will build a new Canada and a revitalized world.

Chapter Five: The Eternal Quest

Hugh MacLennan is a humanist, a religious humanist, who makes it his task to redefine and reassert those humanistic values which have descended from the classics. He is in a main stream of modern literary endeavour, attempting both to discover and to stabilize a system of values in an age in which traditional systems are failing. One of his reasons for consciously using myths as patterns for his work is that they are cross-cultural universals, giving a stable base of tradition and convention from which to view modern man's predicament. The predicament MacLennan sees is one which has been of central importance in literature for the past century --the search of the sensitive individual for a real identity. Modern man lost his sense of identity when he lost any tangible external or internal absolutes against which he could measure himself, a loss that created strong conflicting desires.

On one level, the predicament can be seen in the conflict between an outworn, dogmatic religion (puritan, Old Testament Christianity) and a new, vaguer (because as yet undefined) but positive and humane philosophy, a conflict amply demonstrated in Each Man's Son. Broadly speaking, it is the same conflict of "Hebraism" and "Hellenism" determined by Matthew Arnold in Culture and Anarchy. And MacLennan's thought bears resemblance to that of other Victorian thinkers. For instance, the opposition he describes is finally best considered as an opposition between flux and stasis, motion and rest, calling to mind the

work of Walter Pater, in which "Motion is identified with change and those ideologies which have made change their stock. Motion is thus Heracliteanism, Epicureanism, Hellenism,"¹ and rest is identified with Christianity. In Pater's stories, as in MacLennan's, one is constantly "confronted with the odyssey of the immutable young outcast . . . the exile searching through time and space for the inheritance denied him by his own present."² A list of such characters in nineteenth and twentieth century fiction would be very long; obvious examples are Pater's Marius, Hardy's Jude, Conrad's Jim, Joyce's Dedalus, and certainly MacLennan's Neil Macrae and Angus Murray, Archie MacNeil and Daniel Ainslie, Jerome Martell and George Stewart. All these characters are engaged in quests of some kind, and it is significant that in Barometer Rising, Each Man's Son, and The Watch that Ends the Night there are recurrently two different kinds of wanderer. An explanation of this is found in MacLennan's use of myth.

MacLennan is a writer who deals with modern history, his novels being realistic in that they are built around actual scenes and events in recent Canadian history (the Halifax explosion, the Cape Breton coal mines, the Great Depression). As Northrop Frye makes clear, the literary artist

¹U. C. Knoepfelmacher, Religious Humanism and the Victorian Novel (Princeton: Princeton U. Press, 1965), p. 162.

²Ibid., p. 170.

finds increasingly that he can deal with history only to the extent that history supplies him with, or affords a pretext for, the comic, tragic, romantic or ironic myths that he actually uses.³

MacLennan, in this sense, rewrites history in accord with his mythic patterns. He gives history significant meaning, like the metahistorians, writing

romantic historical myths based on a quest or pilgrimage to a City of God or a classless society . . . comic historical myths of progress through evolution or revolution . . . tragic myths of decline and fall, like the works of Gibbon and Spengler . . . ironic myths of recurrence or casual catastrophe.⁴

MacLennan includes all these historical myths in his novels, stressing different myths from novel to novel in a clearly developing pattern.

The main bodies of the three novels under consideration are concerned with the conflict of two main forces or world visions; the comic vision (identified with flux) and the tragic vision (identified with stasis). Each of these visions can be further divided into romantic and ironic structures, each of which is represented by a character. The individual novels are structured on this general pattern, each one being a different configuration of the pattern:

I. Comic vision

A. Romantic

³Fables, p. 53.

⁴Ibid, p. 54.

1. The characters are identified with flux.
2. Their world is positive, active, progressive and evolving.
3. There is a sense of destiny moving toward an end.

B. Ironic

1. The characters are still identified with flux.
2. Their world is positive but contemplative, repetitious and revolving.
3. There is a sense of destiny moving in eternal cycles.

II. Tragic Vision

A. Romantic

1. The characters are identified with stasis.
2. Their world is positive but static and imprisoning.
3. There is a sense of destiny moving in eternal cycles.

B. Ironic

1. The characters are identified with stasis.
2. Their world is negative, static and imprisoning.
3. There is a sense of destiny moving toward an end.

The conflict of flux and stasis, of comic and tragic remains unchanged throughout the three novels, and the resolutions are constantly comic. But the stresses on the romantic and ironic plots change from Barometer Rising through to The Watch that Ends the Night, the emphasis moving from romantic to ironic.

In Barometer Rising, Neil Macrae is the romantic hero of the comic vision. His world is based in modern western man's sense

of participation in history; it is basically future-oriented and thus implicitly messianic, the heroic Neil being something of a messiah, prepared to lead his people to a promised land. Angus Murray is the ironic hero of the comic vision. His world is of a more classical nature (based on his reading of the classics) in which history is subordinated to a metahistory of great repetitious cycles of destruction and creation; it is basically present-oriented and not messianic, the satisfied Angus willing to live out his life in peace. In the tragic vision of the novel, Alec MacKenzie represents the positive world, the romantic, 'Arcadian' world, crushed by the wheel of destiny. Colonel Wain represents the negative world ironically destroyed.

In Each Man's Son, the stress MacLennan places on the romantic and ironic plots has shifted. Mrs. MacCuish represents the negative world which is ironically in the process of being destroyed. Archie MacNeil is the romantic hero of the tragic vision who must suffer the same fate. The chief representative of the ironic world and comic vision is Dr. MacKenzie. Under the eye of this wise old man, Daniel Ainslie begins as an unbalanced romantic hero (indicated by his concern with individual effort to a definite, "heroic" end) and ends as a balanced hero (indicated by his acceptance of a life without hope). If there is any hint of a messiah in the novel, it is at last directed toward Alan MacNeil, but the hint is muted by the light of Ainslie's "conversion". Although in Barometer Rising the romantic plot

outweighed the ironic, in Each Man's Son the stress is beginning to reverse.

By the time MacLennan comes to write The Watch that Ends the Night (or possibly during the writing), his attitudes have changed to the degree that the final stress is almost completely on the ironic hero. Both Jerome and George begin as romantic heroes of the comic vision. Jerome, being the strongest romance figure, follows the path of the tragic romance into death, but is miraculously resurrected, and returns as a hero of the ironic world. George also follows the romantic plot line but becomes an ironic hero at the end of the novel. The tragic-romance plot is followed to its conclusion (death) in the character of Norah Blackwell. The tragic ironic world is seen in the process of decay in George Stewart's Aunt Agnes and the ghostly Sir Rupert Irons. There is a hint of progress in Sally and Alan Royce (as in the Alan of Each Man's Son), but the over-riding impression is not romantic but ironic, not messianic but cyclic.

In Barometer Rising, a cosmic battle is in progress, in which light and dark, flux and stasis, good and evil, contend for victory, and evolutionary or linear rather than revolutionary or cyclic movement is stressed. With Each Man's Son the battle continues, but the cyclic philosophy has become more dominant. In The Watch that Ends the Night, the battle ends, and the previously contending powers are resolved in a paradox. MacLennan has turned away from the traditional Judaeo-Christian way of looking at time and the

cosmos, a linear, future-oriented way, and has embraced a truly classical outlook very similar to that of Heraclitus, a philosophy of process. Heraclitus took the basic element of the universe to be fire, for it is the element which is always changing and yet somehow always the same. As fire is the source of light, MacLennan's stress on light and radiance at the end of The Watch that Ends the Night strikes a familiar note. Also, Heraclitus accepted strife as basic to the universal order; that is, he considered necessary the eternal underlying tension of opposites. The parallel with MacLennan is obvious. Finally, Heraclitus identified God with the universal process itself, which is directly parallel with MacLennan's belief that man should revere the universal mystery of the eternal cycle. Setting himself solidly in classical philosophy, MacLennan resolves the conflict between good and evil by accepting them both within a larger scheme. The characters in The Watch that Ends the Night no longer prophesy an historical evolution to some vague form of utopian state. The dream of a past golden age, one of youth, innocence and simplicity --Alec MacKenzie's rural world, Dr. Ainslie's youth in the Margaree valley, George Stewart's "Arcadia"-- and the dream of a future golden age, one of renewed youth, innocence and simplicity --the future of Neil Macrae, Penny and Jean, Alan MacNeil's future, the romantic George Stewart's dream of peace in isolation-- are finally cast aside in The Watch that Ends the Night, and are replaced with a philosophy-cum-religion

of the here-and-now. The quest for a personal internal identity, overtly externalized in Barometer Rising to represent the nation, drawn inward in Each Man's Son but still having national overtones, is finally concluded in The Watch that Ends the Night where it becomes almost entirely internal. And, paradoxically, where MacLennan's portrayal of the quest is most internal, the analogy to be drawn between individual characters and the nation (and the world) is most effective. MacLennan has learned that the universal is best exemplified in the individual.

MacLennan takes the quest myth seriously, which is not surprising, considering the depth and extent of his own personal quest for self-discovery and self-realization. And the more personally the myth is used, the more intense is its effect and profound its implications. Where the use of Homer's Odyssey as a structural framework is spelled out, and the parallel between the individual hero and the nation is made almost too obvious, as in Barometer Rising, much of the effectiveness is lost. As the mythic and social parallels are blended more subtly into the background --more in Each Man's Son and almost completely in The Watch that Ends the Night-- the implicit analogy is more powerful.

In Barometer Rising, the Homeric parallel finally appears to contribute relatively little to the thematic whole. An analogy can be seen to exist between the classical myth and the historical situation, and the author must be given credit for discovering it and for modernizing the Homeric story. But the

archetypal quest myth (myth of the human cycle), of which the Odyssey is one representative, by being used so overtly, finally appears somewhat contrived, and the characters, playing out what are too obviously "roles" to be individual lives, are rather flat and unengaging; rather than people, they seem more like pawns in the hands of their omniscient creator.⁵ More effective are the two other kinds of myth that MacLennan uses: nature myths (myths of the natural cycle) --in this novel, the solar and vegetation cycles-- and the Judaeo-Christian myths of Genesis and Resurrection (the divine or transcendent cycle). These myths are conveyed chiefly through the imagery, and being less overt are poetically more effective. The author's use of the Odyssey in this novel is similar in effect to the didactic passages which occasionally occur; the reader becomes aware of the narrator intruding into the artistic world of the novel and the artistic unity of that world is disturbed.

In Each Man's Son, the explicit mythic parallels (Homeric and Celtic) are made less obvious, with the result that they become more effective. This world maintains its artistic unity, the narrator very rarely intruding. The imagery bears the heaviest load, nature myths (solar, lunar and oceanic) combining with a myth of the death of the gods to create an intense, self-supporting mood

⁵This weakness of Barometer Rising becomes clear if the novel is compared with James Joyce's Ulysses. Joyce also uses the structure of the Odyssey, but his characters are clearly individuals in their own right.

and to develop the theme to its natural conclusion.

The Watch that Ends the Night concludes the author's personal quest. Here the mythic parallels are least overt and most effective. The author has turned from an open reworking of Homer to the quest archetype itself. The three basic myths of the human quest or cycle, the natural cycle and the transcendent cycle are subtly interwoven to the extent that they become almost indistinguishable and hardly noticeable as myths. One senses in the culture-hero Jerome Martell the frustration of the search, and in the less heroic (and thus more representative) George Stewart the despair of finding any final and satisfying truth. And one finds little difficulty in accepting the final resolution as believable and valuable. In the novel, MacLennan blends the classical and the Christian to arrive at a synthesis of the two. Odysseus the human wanderer and resurrected sun-hero, and Jesus the messiah and resurrected man-god are synthesized in Jerome Martell to become neither warrior nor messiah but a wise old man. By making the narrator a character in the story, the author avoids the problem of upsetting the artistic unity with the intrusions of an omniscient narrator, and, if George sometimes appears too didactic and even patronizing, it is the fault of the teacher (the journalist) in him, who is afraid his audience will not understand, he himself having difficulties. In this way MacLennan can speak to a wide audience, including those who might never have considered such religious-philosophical problems before.

He can and does fulfill his purpose of illuminating, defining and interpreting his age, and of creating, for today's rapidly changing and thus unsure society, an independent system of order of his own.

Hugh MacLennan is a classical scholar, a journalist and a teacher of English who writes novels. Like another intellectual novelist, Aldous Huxley, he has one foot in the world of art and the other in the world of teaching. Both writers take time out in their novels to make didactic asides in which they relate the great wide world of history, politics, science, philosophy and religion to the stories they are telling. This is a time-honoured practice in the novel, descending from writers like Henry Fielding and George Eliot, and which, although perhaps out of fashion at present, is still viable. Both writers seek to explain the age to itself and to provide a system of values, using every method at their command. Both men come to rest in a humanism close to that of the classical Greeks: Huxley's resolution (in Island) is overtly religious and stresses the oriental point of view; MacLennan's resolution (in The Watch that Ends the Night) is also religious but stresses the occidental point of view. Both resolutions are essentially the same.⁶

MacLennan's final vision of the end of social effort is that of no end, a society unconnected with specific political ideology

⁶Joseph Campbell indicates, throughout The Masks of God,

--Marxism, for example, is thrown aside-- for such ideologies are evolutionary or messianic-apocalyptic, being based on historical perspective and participation. MacLennan offers a view which transcends history, and the ideal society he envisions is one in which ideologies are nothing, in which the individual and Everyman, the solitary man and all humanity, are united in the knowledge that they cannot defeat suffering and death but must accept them as a part of life. This philosophy is not a philosophy of existential despair. It is beyond such despair, which MacLennan sees as the despair of the "lost generation", particularly exemplified in literature by the Hemingway hero (e.g., Jake Barnes, Robert Jordan, Nick Adams). MacLennan attempts to dispell the myth of despair, indicating its inadequacy in such figures as the unsuccessful fighter Archie MacNeil, whose gallant and courageous fight leads only to death, and the committed Jerome Martell, who does not die "heroically" in the Spanish Civil War but returns from his involvement there with a profound and affirmative philosophy of humanism. In The Watch that Ends the Night, MacLennan attempts to explain and go beyond what Sally calls "those appalling adolescent he-men like Hemingway" (22), for such he-men are men without women, overly masculine "heroes" who lack balance in a world where the only alternative is despair.

that in classical Greek humanism the oriental and the occidental points of view were united.

Instead, he points to the mythic conjunction of sun and moon, masculine and feminine, stressing the example the moon (Margaret Ainslie, Catherine) gives to men. Such lunar myths afford an "optimistic view of life in general: everything takes place cyclically, death is inevitably followed by resurrection, cataclysm by a new Creation."⁷ MacLennan is part of a great modern movement revivifying the philosophy of the eternal return. Mircea Eliade notes that, "it is only in the cyclical theories of modern times that the meaning of the archaic myth of eternal repetition realizes its full implications."⁸ This point of view appears in philosophers like Nietzsche and historians like Spengler and Toynbee.⁹ Science, too, has turned toward cyclic conceptions of the universe in, for example, such things as the Expansion-Contraction Theory. Writers like W. B. Yeats, James Joyce, and Aldous Huxley use the myth of eternal repetition as the core concept in their philosophies. The quest MacLennan begins in Barometer Rising (what he calls "a relatively simple tale"), he continues in Each Man's Son ("a transition piece"), and concludes in The Watch that Ends the Night, which depicts the conflict "between the spirit of Everyman and Everyman's

⁷Mircea Eliade, The Myth of the Eternal Return (New York: Bollinger, 1954), p. 102.

⁸Ibid., p. 146.

⁹Significantly, Toynbee uses an image very like one of MacLennan's in The Watch: "The collective unconscious underlies a consciousness that rides on it like a cockleshell floating precariously on a bottomless and shoreless ocean." Civilization on Trial (New York: Oxford U. Press, 1948), p. 255.

human condition,"¹⁰ a conflict which is never-ending. The quest to discover peace discovers peace in the fact that the quest is never ended.

MacLennan offers this philosophy to his individual readers, to the nation and to the world: that life itself is a quest, for the individual, for the race, for the spirit of life itself, and he provides as an example his personal quest portrayed in the continuing quest of his fictional characters. As a Canadian, he asks,

Is it possible for so few people to meet the challenge of this vastness and mystery, of this variety of the land where we live ...?

Is it unreal to believe that people can love an eternal question mark? Or does the question mark, perhaps, answer that latter query? For surely it is true that so long as the fate of a person or a nation is still in doubt, that person or nation is alive and real.¹¹

He says this of the nation. He means it for the world.

¹⁰"The Story of a Novel," Canadian Literature, 3 (Winter 1960) pp. 36-39.

¹¹The Rivers of Canada (New York: Charles Scribner's Sons, 1962), p. 170.

BIBLIOGRAPHY

A. Primary Sources

- MacLennan, Hugh. Barometer Rising. Toronto: McClelland & Stewart, 1958.
- _____. "Canada Between Covers." Saturday Review of Literature, XXIV, 36 (Sept. 7, 1946), pp. 5-6, 28-30.
- _____. Cross-Country. Toronto: Collins, 1949.
- _____. Each Man's Son. Toronto: McClelland & Stewart, 1965.
- _____. "Fiction in the Age of Science." The Western Humanities Review, VI, 4 (Autumn 1952), pp. 325-34.
- _____. "The Future Trend in the Novel." Canadian Author and Bookman, XXIV (Sept. 1948), pp. 3-5.
- _____. "The Older Quest." Dalhousie Review, XXXV (Summer 1955), pp. 120-26.
- _____. The Rivers of Canada. New York: Charles Scribner's Sons, 1962.
- _____. Scotchman's Return and Other Essays. Toronto: Macmillan, 1960.
- _____. "The Story of a Novel." Canadian Literature, 3 (Winter 1960), pp. 35-39.
- _____. Thirty and Three. Toronto: Macmillan, 1954.
- _____. The Watch that Ends the Night. New York: New American Library of World Literature, 1960.

B. Secondary Sources

1. General:

- Auden, W. H. The Enchafed Flood. New York: Random House, 1950.
- Campbell, Joseph. The Hero With a Thousand Faces. New York: Pantheon, 1949.
- _____. The Masks of God: Primitive Mythology. Toronto: MacMillan, 1959.

_____. The Masks of God: Oriental Mythology. Toronto: Macmillan, 1962.

_____. The Masks of God: Occidental Mythology. Toronto: Macmillan, 1964.

Camus, Albert. The Myth of Sisyphus, Trans, Justin O'Brien. New York: Alfred A. Knopf, 1959.

Chase, Richard. Quest for Myth. Baton Rouge, La.: Louisiana State U. Press, 1949.

Cohen, J. M. and Cohen M. J. The Penguin Dictionary of Quotations. Harmondsworth, Middlesex: Penguin, 1960.

Frye, Northrop. Anatomy of Criticism. New York: Atheneum, 1966.

_____. "Conclusion." Literary History of Canada, ed., Carl F. Klinck. Toronto: U. of Toronto Press, 1965, pp. 821-849.

_____. Fables of Identity. New York: Harcourt, Brace, 1963.

Grant, Michael. Myths of the Greeks and Romans. New York: New American Library of World Literature, 1962.

Graves, Robert. The White Goddess. Toronto: Random House, 1948.

Homer. The Odyssey, trans, Robert Fitzgerald. Garden City, N. Y.: Doubleday, 1963.

Jones, W. T. A History of Western Philosophy. New York: Harcourt, Brace, 1952.

Knoepfmacher, U. C. Religious Humanism and the Victorian Novel. Princeton, N. J.: Princeton U. Press, 1965.

MacNeill, F. M. The Silver Bough. Glasgow: W. MacLennan, 1957.

Murray, Henry A. "The Possible Nature of a 'Mythology' to Come." Myth and Mythmaking, ed., H. A. Murray. New York: George Braziller, 1960.

Pacey, Desmond. "Fiction (1920-1940)." Literary History of Canada, ed., Carl F. Klinck. Toronto: U. of Toronto Press, 1965, pp. 658-693.

Stanford, W. B. The Ulysses Theme. Oxford: Basil, Blackwell & Mott, 1963.

Toynbee, Arnold. Civilization on Trial. New York: Oxford U. Press, 1948.

2. On Hugh MacLennan:

Daniells, Roy. "Poetry and Fiction." The Culture of Contemporary Canada, ed., Julian Parks. Ithaca, N. Y.: Cornell U. Press, 1957.
Relates MacLennan to general cultural scene.

Goetsch, Paul. Das Romanwerk Hugh MacLennans: eine Studie zum literarischen Nationalismus in Kanada. Hamburg: Gruyter, 1961.
A general discussion of MacLennan's novels from Barometer Rising to The Watch that Ends the Night, considering them as an expression of nationalism. Contains the most complete bibliography of MacLennan's work and work on MacLennan to be found anywhere.

_____. "Too Long to the Courtly Muses." Canadian Literature, 10 (Autumn 1961), pp. 19-31.
A critical article which relates MacLennan to the classical tradition, using a Jungian point of view.

Hicks, Granville. "Novelists in the Fifties." Saturday Review of Literature, 42 (Oct. 24, 1959), pp. 18-20.
Places MacLennan in the main stream of contemporary novel writing.

Lucas, Alec. "Introduction." Each Man's Son. Toronto: McClelland and Stewart, 1965.
A perceptive look at the novel, focusing on MacLennan's approach to Calvinism.

McPherson, Hugo. "Fiction (1940-60)." Literary History of Canada, ed., Carl F. Klinck. Toronto: U. of Toronto Press, 1965, pp. 694-722.
Places MacLennan in the general stream of Canadian novel writing. Necessarily rather superficial. Sometimes quite misleading; e.g., "... someone remarks that she [Catherine, in The Watch that Ends the Night] is a symbol of 'our sick civilization'."

_____. "Introduction." Barometer Rising. Toronto: McClelland & Stewart, 1958.
An excellent introduction to the novel. Tells the average reader enough to keep his interest without being heavily academic.

_____. "The Novels of Hugh MacLennan." Queen's Quarterly, LX (Summer 1953), pp. 189-98.

The themes and forms of MacLennan's first four novels are examined in relation to each other.

New, William H. "The Apprenticeship of Discovery." Canadian Literature, 29 (Summer 1966), pp. 18-33.

A comparison of Mordecai Richler's The Apprenticeship of Duddy Kravitz and MacLennan's The Watch that Ends the Night, stressing the thematic similarities.

Pacey, Desmond. Creative Writing in Canada, rev. and enl. Toronto: Ryerson, 1961.

Short and to the point. Sets MacLennan's work in perspective, alongside other Canadian novelists', e.g., Morley Callaghan and Mordecai Richler.

_____. "The Novel in Canada." Queen's Quarterly, LII (Autumn 1945), pp. 322-32.

An early look at MacLennan's writing which has now been generally superseded.

Phelps, A. L. Canadian Writers. Toronto: McClelland & Stewart, 1951, pp. 77-84.

Rather too simple in approach and treatment to be of much value to the literary critic.

Sutherland, Ronald. "Twin Solitudes." Canadian Literature, 31 (Winter 1967), pp. 5-24.

A comparison of English and French Canadian novels with some interesting comments on Hugh MacLennan.

Tallman, Warren. "Wolf in the Snow: Part One, Four Windows on to Landscapes." Canadian Literature, 5 (Summer 1960), pp. 7-20.

A brief look at the dramatic conflicts at work in Each Man's Son, comparing the novel with four other modern Canadian novels.

_____. "Wolf in the Snow: Part Two, The House Repossessed." Canadian Literature, 6 (Autumn 1960), pp. 41-48.

The conclusion to the two part essay. Heaviest stress is put on Richler's The Apprenticeship of Duddy Kravitz.

Thomas, Clara. Canadian Novelists. Toronto: Longmans, Green, 1946, pp. 87-88.

The little information given about MacLennan is mostly biographical.

Watters, R. E. "Hugh MacLennan and the National Character."
As A Man Thinks . . . , ed., E. Morrison and W. Robbins.
Toronto: Gage, 1953, pp. 228-43.

Wilson, Edmund. "O Canada." The New Yorker (Nov. 14, 1964).
Republished in book form with its companion pieces,
New York: Farrar, Straus and Giroux, 1965.
An interesting and often valuable examination of
MacLennan's novels.

Woodcock, George. "Hugh MacLennan." Northern Review, 3
(Apr.-May 1950), pp. 2-10.
One of the first really perceptive looks at MacLennan's
work, placing him in Canadian and world literature.

_____. "A Nation's Odyssey." Canadian Literature, 10
(Autumn 1961), pp. 7-18.
Relates MacLennan's work to classical literature.
Contains the germinal ideas which gave rise to this thesis.

3. Reviews

Barometer Rising

Andrews, G. C. Canadian Forum, 21 (Dec. 1941), p. 282.
Saturday Review of Literature, 24 (Oct. 25, 1941), p. 21.
Southron, J. S. New York Times (Oct. 5, 1941), p. 32.

Each Man's Son

Allen, Thomas. New York Times (Apr. 15, 1951), p. 5.
Ballantyne, Murray. Commonweal, 54 (Apr. 20, 1951), p. 46.
Smith, Harrison. Saturday Review of Literature, 34 (Jan. 9, 1951),
p. 11.

The Watch that Ends the Night

Fowke, Edith. Canadian Forum, 39 (Jan. 1959), p. 66.
Hicks, Granville. Saturday Review of Literature, 42
(Feb. 28, 1959), p. 15.
O'Hearn, Walter. New York Times (Feb. 15, 1959), p. 4.

Woodcock, George. "Odysseus Ever Returning." Tamarack Review,
2 (Spring 1959), pp. 77-79.