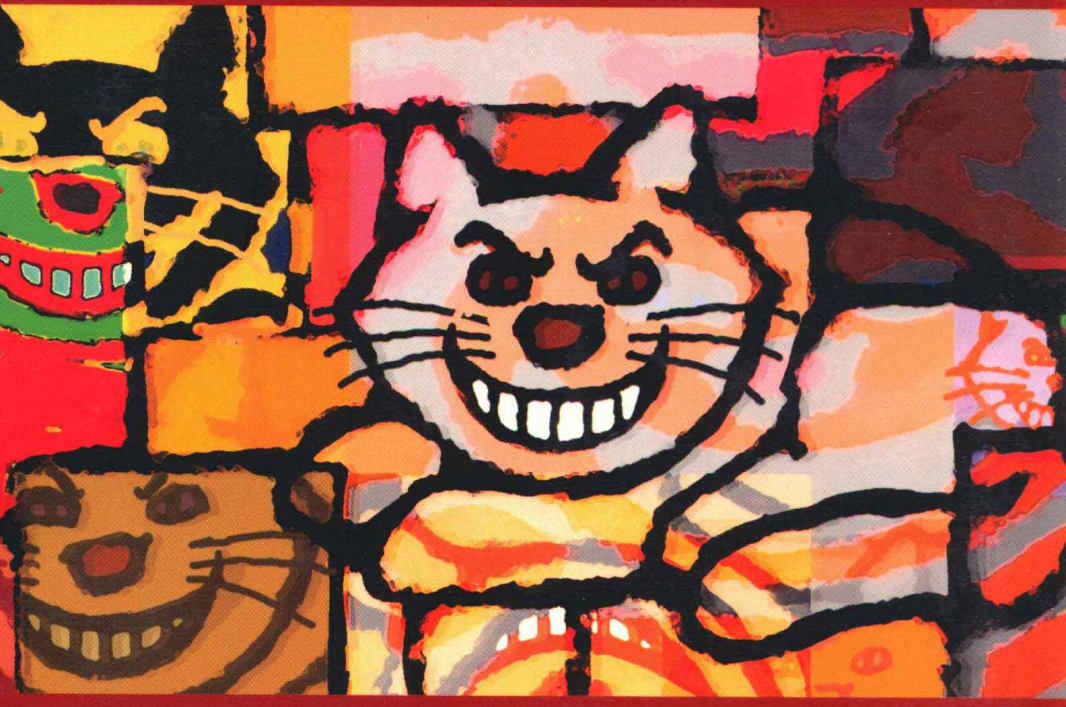
RR

REAPPRAISALS:
CANADIAN
WRITERS

ROBERTSON DAVIES
A Mingling of Contrarieties



Edited by
Camille R. La Bossière and Linda M. Morra

University of Ottawa Press

REAPPRAISALS:
CANADIAN
WRITERS

ROBERTSON DAVIES
A Mingling of Contrarieties

Edited by
Camille R. La Bossière
and Linda M. Morra

University of Ottawa Press

REAPPRAISALS
Canadian Writers

Gerald Lynch
General Editor

National Library of Canada Cataloguing in Publication Data

Main entry under title :

Robertson Davies : a mingling of contrarieties

(Reappraisals, Canadian Writers)
Includes bibliographical references.
ISBN 0-7766-0531-3

1. Davies, Robertson, 1913-1995 — Criticism and interpretation. I. La Bossière, Camille R. II. Morra, Linda M. III. Series.

PS8507.A67Z848 2001 C813'.54 C2001-901470-8
PR9199.3.D3Z793 2001

University of Ottawa Press gratefully acknowledges the support extended to its publishing programme by the Canada Council and the University of Ottawa.

We acknowledge the financial support of the Government of Canada through the Book Publishing Industry Development Program (BPIDP) for our publishing activities.

UNIVERSITY OF OTTAWA
UNIVERSITÉ D'OTTAWA

Cover design: Robert Dolbec

ISBN 0-7766-0531-3
ISSN 1189-6787

542 King Edward, Ottawa, Ont. Canada K1N 6N5
press@uottawa.ca http://www.uopress.uottawa.ca

Printed and bound in Canada

ROBERTSON DAVIES
A Mingling of Contrarieties

Contents

Introduction: Davies Tristram-gistus

CAMILLE R. LA BOSSIÈRE

The ANTITHESIS, or SEESAW, whereby Contraries and Oppositions are balanced in such a way, as to cause the reader to remain suspended between them, to his exceeding delight and recreation.

– Alexander Pope, *Peri Bathous, or the Art of Sinking in Poetry*

The middle of the day is like the middle of the night. Life seems suspended when it is most intense. . . .

– *Amiel's Journal*, translated by Mrs. Humphrey Ward

The meridian demon was upon him; he was possessed by that . . . post-prandial melancholy which the coenobites of old knew and feared. . . .

– Aldous Huxley, *Crome Yellow*

[A] qualified Yes, conditioned by a prudential No . . . a fine credulity about everything, kept in check by a lively scepticism. . . . It [is a cast of thought] that keeps you constantly alert to every possibility. It is a little understood aspect of the Golden Mean.

– Robertson Davies, *Murther and Walking Spirits*

Once upon a time, in 1949, Robertson Davies revisited the time of his youth to recall of his first reading in Aldous Huxley that

it lifted him into "the sunshine world of high comedy" and cast over his life "a summer glory . . . which no conceivable winter could dispel" (*Enthusiasms* 230). The book was *Antic Hay* (1923), taken up at the suggestion of a lad of his own age who aspired to priesthood in the Church of England. "Enthralled" by the "wonderfully amusing people," "easy scholarship," and "witty pedantry" he met with in that novel, the teenaged Davies immediately "knew that this man Huxley stood in a very special relation" to him (229). Some twenty years later, in "The Conscience of the Writer" (1968), Davies extended his account of that very special relation, from his "surprise" at the appearance of *Eyeless in Gaza* (1936) to his considered understanding of Huxley's mid-life change from neo-Augustan satirist to religious mystic: "But what was significant about *Eyeless in Gaza* was that it was written when Huxley was forty-two, and ripe for change. If there had been no change, we should soon have tired of the old Huxley wearing the young Huxley's intellectual clothes" (*One Half* 127). The Davies of "The Conscience of the Writer" continues to prize the young Huxley's work for "the brilliance of its wit," its "strong satirical edge," and "stringent charm" (126), even as he more or less explicitly acknowledges the persistence of Huxley, "one of the most far-ranging, capacious and powerful intellects of our time" (*Enthusiasms* 141), as *éminence grise* in the continuing progress of his own "spiritual" life: "And from that time [of *Eyeless in Gaza*] to the end of his life . . . [Huxley's] exploration of mystical religion and his discussions of morality were at the root of everything he wrote" (*One Half* 127).

But signs of disenchantment, not long in coming after "The Conscience of the Writer," seem clear enough in the record of Davies' subsequent commentary on Huxley's intellectual clothes, whether new-Restorationly flashy or latter-day-monastic in cut. Certainly, both the young Huxley and the old come in for a somewhat circumspect ruffling in *World of Wonders* (1975), where an intermittent discussion of "intellectual fopperies" touches on unworldly "non-attachment" as much as on "the Ironic Spirit" of the early 1930s (175, 204). And when the theme of Huxley's shift in garb is revisited in a Davies lecture of November 1976, it is by a critic apparently much altered in his view since 1968: though Huxley "became fascinated with those things which he had formerly derided," according to Davies in "Thunder without Rain," he continued to suffer from "his earlier defect–he thought too much and felt too little" (*One Half* 253, 254). Like the "heartless[ly]" witty proceeding of *Crome Yellow* (1922), *Antic Hay*, and *Point Counter Point* (1928), the mystical Huxley's enterprise, as Davies now sees it, was impelled by a "negative and life-diminishing" spirit: his

quest for "Absolutes" effectively occluded the "infinitely complex mingling of contrarieties" essential for the generating of "a new and stronger spirit in man" (253, 258, 263). Now altogether privileged over Huxley are Powys, Mann, and, of course, Jung, agents for a "Mystical Marriage of Opposites" that results not in a static, deadening "perfection," but in an inspiriting, dynamic "wholeness" (263, 268). The Davies of "Thunder without Rain" leaves little doubt as to the traditional theological import of his critique: Huxley young and old suffered from the cardinal vice of the modern age, "Wanhope" or "Accidie," the "very old sin" attributed in the Middle Ages to "monotony of life" (248, 258).

For all its surface transparency, though, the seasoned Davies' pronouncement of his break with Huxley on the grounds of persistent unfeeling or acedia remains substantially curious, perhaps even mystifying. And the curiosity is this: that Davies, in effect, takes a page from Huxley even as he turns from him. Readers familiar with Huxley's "Accidie" (in his first volume of essays, *On the Margin*, published in the same year as *Antic Hay*) will recall his early recognition of "the meridian demon's triumph" in "the most characteristic modern literature" (22)–and, with duly cogent obliqueness, in his own productions as ambivalent, ironic wit of "the Golden Mean" as well.[1] And the still-young Huxley, in his *Point Counter Point* and *Do What You Will* (1929), surely made explicit enough his adoption of a Blakean model for overcoming the melancholy and indolence in which he found himself more or less (un)happily mired: "in favour of life and wholeness," the "sane, harmonious Greek man" Blake "was civilized . . . *civilized.* Civilization is harmony and completeness. Reason, feeling, instinct, the life of the body. . . . Barbarism is being lopsided. [. . .] Blake strikes a balance [of] . . . the conscious soul and the unconscious, physical, instinctive part of the total being" (*Point* 141-42, 123); as exemplified by *The Marriage of Heaven and Hell*, the "life-worshipper's aim is to achieve a vital equilibrium, not by drawing in his diversities, not by moderating his exuberances . . . , but by giving them reign one against the other. His is the equilibrium of balanced excesses, the safest perhaps of all (is it not between the projecting extremities of a long pole that the tight-rope walker treads his spidery bridge?)" (*Do What* 279). Rabelais, Montaigne, Shakespeare, and Mozart figure prominently in the genealogy for the Blakean ideal of "moderation in terms of balanced excesses" that *Do What You Will* advances (223).

Nor do Davies readers familiar with *Eyeless in Gaza*–the crucial moral concern of which progressively issues from Huxley's meditating on a wisdom of balance-and-mean rehearsed from such Augustan notables as Dryden, Pope,

Johnson, Gibbon, and Hume, and developed from his *Limbo: Six Stories and a Play* (1920) to *Point Counter Point*–have all that much reason to be surprised by the coincidence in spiritual discernment that Huxley's pivotal testament and the text of "Thunder without Rain" inscribe. As the protagonist of *Eyeless in Gaza* comes to recognise with his entry into mid-life, the *daemon meridianus* is upon him: his is the "besetting sin" of that "indifference" or "inner sloth" to which practitioners of "the Higher Life," whether mystical coenobites or savants ironic in the best *dix-huitièmiste* mode, are naturally susceptible (*Eyeless* 13, 617, 171). The central perception of the book that stands at the pivotal point of Huxley's spiritual progress could hardly meet more closely with the moral theology that Davies comes to invoke against the whole of his oeuvre: "Indifference is a form of sloth, and sloth in its turn is one of the symptoms of lovelessness" (*Eyeless* 15). Such an instance of close agreement on what for Davies as for Huxley is the crucial, perennial problem in higher living–"Sloth," Davies accordingly emphasises in a Queen's University convocation address of 1962, is "the deadliest of the sins" (*One Half* 62)–provides some indication of the closeness of their special relation. In 1962, Huxley published his last novel, *Island*, in which the once "indifferent," "nay-saying" Will Farnaby, heir to Voltaire and Hume (like Theodore Gumbril Jr., bored schoolmaster and the main figure of lazy felicity in *Antic Hay*), comes to experience "a marriage between hell and heaven," of antithetical yet "complementary philosophies," "the paradox of opposites indissolubly wedded, of light shining out of darkness, of darkness at the very heart of light," in an uplifting transport accompanied by counterpoint from the composer of *The Well-Tempered Clavier* (27, 130, 129, 274, 288). What, in a sense, could be more substantially agreeing with Davies?

Now, this preliminary narrative is not at all meant pre-emptively to cast Davies in the role of Impercipient Reader or Absentminded Professor. Quite the contrary. It is intended, rather, to evoke, by way of historical analogy and liminal introduction, something of the complexity of Davies–his subtly evasive, seriously playful wit, the abiding pertinence of his substantial moral concerns, the artfulness of his theatrical maskings, and his marked disposition to a logic and rhetoric of doubleness, balance, paradox or irony–to which the essays of *A Mingling of Contrarieties* (developed from the first-ever conference on Davies, at the University of Ottawa, May 1998) variously and complementarily attest, with due sense of responsibility. As Elspeth Cameron had good reason to observe in her introduction to *Robertson Davies: An Appreciation* (1991), the writings of

Davies must seem "deeply intractable" to "critics" who would attempt to find a strictly logical "coherence in life . . . to locate a didactic programme" in his opus (4).[2] The tribute to Davies the artist of logical intractability and mystic profusion that ends Cameron's introduction figuratively resumes the still-abiding lot and condition of a criticism adjusted as veridically as it can to its subject as a master of sleight-of-hand: "To his critics, or admirers, or friends, Davies seems variously a Prospero, a Magus, a Wizard of Oz, a Wizard of the North, and an Emperor with imaginary clothes–always a magician whose crafty tricks may be benign or sinister. But whose ability to create and sustain illusion on a grand scale is formidable" (8). *Odi et amo*, a sentence formidable enough in itself in its power to conjure a Mystical Marriage of Opposites benign or sinister, might aptly serve as the *mot d'ordre* for *Robertson Davies: A Mingling of Contrarieties*.

The collection opens with Michael Peterman's "Perspectives on the Masks of Robertson Davies," a carefully measured account of critical biography that calls into question the wisdom of reading "the phenomenon" of "intriguing" Davies in unambiguously judgmental terms. As Peterman cautions, the "writerly ego" behind such a triumph of perceptive, richly comprehensive humanity as *Fifth Business* could also sometimes show a distinct tendency to "kick out ruthlessly in response to those things that mattered most to him." Peterman's recollection of his own grappling with "the problem" of locating the "complexity" that is Davies judiciously recommends a siting on "the middle ground," "somewhere between the extremes of response," either in favour or against. The Davies who emerges from this account, "an Ontario phenomenon born and bred," began "to perfect" his theatrical art of the "deliberately half-shadowed mask" early in life, from the time of his performing on the boards at age five in sombre, all-too-clear yet unsunny Thamesville. Allusion to the Melvillean "carpet bag of the ego . . . stuffed with masks and costume changes" discreetly aligns the subject of Peterman's discourse with the quick-change artist of *The Confidence-Man: His Masquerade*, whose Faustian, diabolico-angelical wisdom issues from an apperception of the conflict of convictions played out in the theatre of the world: "YEA AND NAY–EACH HATH HIS SAY: / BUT GOD HE KEEPS THE MIDDLE WAY" (Melville, *Poems* 10).

Faith Balisch's "'A Hint of the Basic Brimstone,'" on Davies' "humour," nicely follows on Peterman's contribution, locating as it does the source of that funniness in "the perception of shadows." "Ambiguity is the

essence of humour," since what humour does is to explore "the great contradictions and incongruities that are an essential part of human experience." An attending to the concept of humour as a lively funning born of a Heraclitean-style "reconciliation of opposites" in mystery, so Balisch suggests, affords insight into the substantial attraction of "a Jungian spirituality" for a merry wit. Ample reference to Davies' affinity with the physician and Franciscan priest Rabelais supports the case for a Davies (in his own words) "'fully in sympathy with the medieval view that work is an ignoble way of passing the time,'" though Balisch is careful to align her subject with a "Renaissance" ethos of devilish fun difficult to reconcile with the praise of labour in the last of Chaucer's tales of pilgrimage to Canterbury and the Benedictine principle that to work is to pray. "Workaholic" Davies (the qualifier is Peterman's) loved to play in the shadows.

But, initially at least, the twilight world revisited in David Creelman's "Shadows of Determinism in the Salterton Novels" seems more grim than merry. By Creelman's reckoning, the Salterton novels image the travails of a mind at sixes and sevens, imbued with a "sense of scepticism" and practising an art of "antithesis" snugly fitted to a "middle-of-the-road" reading of the (in)efficacy of the human will. The resorting to Romance solutions to Realist problems reflects the depth of those travails. Rather than working to diminish the value of the Salterton tales, though, this essay proceeds to suggest that novelist Davies' early balancing in the "gaps" between contesting versions of determinism prepared his progress to a Jungian "internalizing" of external forces in The Deptford Trilogy. The "powerful ideological struggle" in Davies' early fiction represents a stage in his growth toward a less tension-filled ambiguity, and, as Creelman argues, a more dynamically constructive, since more cogent, apprehension of the human condition.

Relative to Creelman's contribution, which opens with a reference to the "perhaps surprisingly unified voice" of commentators on *Tempest-Tost*, *Leaven of Malice*, and *A Mixture of Frailties*, Todd Pettigrew's "Magic in the Web: Robertson Davies and *Shamanstvo*" proceeds *à rebours* by initially setting the question of why the diametrically opposed valuations of novelist Davies' achievement as a whole. Pettigrew's answer to that question involves a paradoxical *jeu d'esprit* whereby a "monologic domination" is understood to "liberate" the reader by "ensnarement" in the weave of a storyteller's text. A playful analogy of text and "web" works to invite a recognition of the artist as spider whose inherently reflexive constructions centred "on points in between" leave readers at liberty to travel up and down the non-sticky radial strings of the

tales that he spins. "Ambiguous" again is the qualifier of great moment for "the magic" that, like the *shamanstvo* epitomised in Part Two of Goethe's *Faust*, Davies the wonder worker and crafty weaver of tales achieves in effect.

The insightful humour of K.P. Stich's "The Leaven of Wine and Spirits" is perhaps even more entertainingly dry in its contextual siting of Davies as a purveyor of high culture. Genealogical reference to Dionysus, Orpheus, and Hermes, "polymorphous" gods companioned in their power to represent "paradoxes and enigmatic initiations" in human affairs, figures prominently in this essay on "liquid 'Fifth Business.'" Though an "irreverent praise of half-drunk genius" on occasion "occurs intemperately" in the world of Davies' fiction, more often than not the novelist's "emphasis" is "on the sunny rather than the sinister side of drink." As in Rabelais, "it is the moderate . . . drinkers who abound." "Intemperate temperance," a paradox of vice/virtue cognate, so Stich suggests, with the figure of a high-flying wit ever sensitive to the folly of excess, emerges as a *bête noire* repeatedly revisited in the world of cultural or moral values that the eleven novels of the Davies opus collectively sign. The spirit of animated yet prudential humour epitomised in Leacock's "'wet' sunshine" remains very much alive, substantially informs the whole of that achievement.

If the lesson of moderation even in moderation that Stich finds configured in "the Great Theatre of Life" according to Davies might seem as old-fashioned as reflexively self-consistent, the moral sense so advanced hardly precludes the possibility of reading his art in a "postmodern" context. As Lois Sherlow's essay makes the telling point, the dramatic writings of Davies evince "a strong tendency to enjoy the self-referentiality of theatre and to manipulate the drama/culture complex as far as his invention allows–and not only in his plays–in the interest of estranging unexamined habits of perception common in Canada." The postmodern character of his plays is demonstrated by reference to the features of "ambivalence" and "doubleness," the "vertiginous degree of relativisation and scepticism," which they recognizably share with the Canadian theatre of the eighties and nineties, in French as in English. Ironically enough, though, and in a way consistent with its subject as a practitioner of a scepticism understandably doubtful of itself, Sherlow's essay concludes with a remarking of Davies the dogmatist and Davies the theatrical relativist near allied: if the plays are "uproarious" in their postmodernly nay-saying to such modern dramatic practises as indicate an "either nihilistic or propagandist" intention, they themselves are "overburdened with moralizing messages."

And the figure of Davies as dramatiser of dubiety and ambivalence, of *skepsis* as inquiry in unknowing, surely dominates in Mark Silverberg's "'Where There's a Will, There Are Always Two Ways.'" Rich in the language of "sneakiness," "duplicity," and "paradox"–"the uncanny"–this essay argues for *World of Wonders* as "a novel of constant debate." Opposites do not simply collide in the "extremely complicated" world of that narrative; they make each other possible. "Dialogical," virtually polyphonic, in its voicing, according to Silverberg, *World of Wonders* is a book of bafflement, marvel, and reflection that draws the reader into a universe where all action or being finds itself logically represented "between poles of opposition and affinity." The narrative's affective working registers a process of negative capability that makes any discriminating ethical reading impossible to sustain with any certainty. "The Double," Silverberg offers by way of conclusion, "is the Other finally recognised as the Self. Paul's encounters with Willard and Sir John are instances of self-meeting and figure as necessary stations on the road to self-actualisation." If *World of Wonders* has any lesson to convey, it is that extremes meet.

David Hallett's "Authentic Forgeries . . . in *What's Bred in the Bone*" also attends to the synthetic logic basic to novelist Davies, but to an end that is distinctly unambiguous in affirming the ethical sense of the matter that it interprets. Contemporary notions bearing on "horizon[s] of expectation," wed to an archival recollection of Hermes/Mercury as "reconciler of opposites," prepare the ground for Hallett's interpretation of *What's Bred in the Bone* as "a didactic work of art in a modernist manner in the midst of the postmodern era." *What's Bred in the Bone* is undeniably consistent with itself, since it narrates the possibility of "making" a picture, even in imitation, that is all one's own. The oxymoron of "authentic forgeries" designates the achievement of an artist whose fundamentally Platonic mode of valuation–the ideal is the real–subtends his sense of Romance as ethically pragmatic. Hallett's measured demurring from Stanley Fish's theory of Renaissance wisdom-writing as *pharmakon* by ostensibly healthful self-consumption helps advance the argument for *What's Bred in the Bone* as a "text" that "makes overt, conscious use of the idea of a contemporary artist working effectively" in the "didactic" mode of "an earlier era." "Authentic Forgeries" ends fittingly, in Renaissance style, with an aphorism and a pun, to the effect that "Being human is a chronic condition; the prescription of challenging art always needs renewal."

Tatjana Takseva Chorney's meditation on the "loving" agency of the storytelling practised in The Deptford Trilogy further advances the theme of

renewal. Her contribution's "seriously fanciful" engaging of "the ways in which the characters [of that trilogy] reach out from the page toward the reader" works to draw its own readers into a sympathetic recognition of their "urge . . . to share in the magic of the text, not as its co-creator, but as [listeners] . . . who accept its gift appreciatively and with an undeniable freedom to interpret it." In concert with her co-contributors to *A Mingling of Contrarieties*, Chorney locates teller and receptor in a place "in between," on which shared ground both parties to the action of giving and receiving are naturally invited to apprehend "the truth" of "metaphor" or "myth" as modes of conjoining, communion. "A quality of fine ambivalence," of "buoyant earnestness," must needs be experienced and shared by any participant in the communion of writer and reader when each acts in mutual "good faith." Chorney's concluding reference to the "magic" of Davies, "his enchanter quality," bespeaks the potential efficacy of just such a faith.

No less aptly, though less peripatetic in its proceeding, the last essay of *A Mingling of Contrarieties* revisits the case for a "Janus-faced" Davies who "operates best" in the "'gap' between antithetical elements" in his narratives, especially as evinced in *The Lyre of Orpheus*. As Andrea C. Cole's "'Converting the Clerisy': Quest/ioning, Contradictions, and Ethics in the Cornish Triptych" represents it, the "Quest" for the liberation from "Limbo"–"a type of suspense"–which that ensemble of texts signs is "achieved" by "the reader" in the experience of "an epiphany" born of a "collision" of perspectives and elements in a world of invincible uncertainty. By narrative design, the weave of italicised *ETAH* commentary in *The Lyre of Orpheus* textualises as it enacts the proposition that process rather than fate is all: "The real story is how the story is told." "The reader"–so Cole emphasises on the last page of her contribution–"is not meant to accept any position unquestioningly; a true clerical, or ethical reading, must remain open." Thus understood, Davies the crafty spinner of tales and Davies *skeptikos*, moralist of inquiry, doubt, and wonder, appear to be all of a piece.

"'Medical Consultation' for *Murther and Walking Spirits* and *The Cunning Man*," a sprightly, instructive reading derived from Davies' correspondence with physician Rick Davis, is appended to *A Mingling of Contrarieties* as a potentially ironic envoy. As this narrative of "consultation" eloquently attests, Robertson Davies, purveyor of magic, illusion, and feeling, was also very much a careful student, a man of intellect and erudition who attended, in an eminently practical way, to the "facts" of the visible universe.

Like the "anatomists" Rabelais and Burton, university scholars and aficionados of the *recherché* whose endeavouring to overcome melancholy he consulted time and again, Davies was quite at home in the world of scholarly letters and learning. Professor Peter Brigg, facilitator of the reading that ends this book, affectionately recalls something of the value of his academic mentor as a man of "common sense" and "immense forbearance" who recommended "the Plain Style." *Voler bene*!

The Symposium Committee of the University of Ottawa's Department of English is delighted to thank Mrs. Davies for her gracious permission to print from her husband's letters, and to acknowledge such financial aid as the Social Sciences and Humanities Research Council of Canada and the University of Ottawa's Research Committee, in concert with its companion committee in the Faculty of Arts, generously saw fit to provide. This volume would not have appeared without their support. The efforts of Angela Robbeson, Marie Tremblay-Chénier, and Veronica Tremblay in helping to organise the Davies Symposium no less deserve recognition here.

CRL
Douglas/Renfrew 12.99

NOTES

1. For an account of young Huxley's "delighting like Swift in self-torment," see Tindall (101). The "ambivalence of his early novels" is remarked by Woodcock (16), who recalls his experience of more than just surprise on first reading *Eyeless in Gaza*: "I remember, when *Eyeless in Gaza* was published thirty-four years ago, reading it with bewilderment and a sense of betrayal" (13). For an account of Huxley's sustained commitment to a morality of "tact and taste, of balanced contradictions," and his savvy evasiveness as debunker and celebrant of indolence in the whole of his oeuvre, see La Bossière (45-48).

2. More recently, Diamond-Nigh confirms such an intractability in a monograph that recalls Davies as a professor of higher learning and a figure of high intellectual culture whose novel *The Rebel Angels* evinces "his valorization of instinct over intellect" (33).

WORKS CITED

Cameron, Elspeth. Introduction to *Robertson Davies: An Appreciation*. Peterborough, Ont.: Broadview Press, 1991.

Davies, Robertson. *The Enthusiasms of Robertson Davies*. Ed. Judith Skelton Grant. Toronto: McClelland & Stewart, 1979.

–. *Murther and Walking Spirits*. Toronto: McClelland & Stewart, 1991.

–. *One Half of Robertson Davies: Provocative Pronouncements on a Wide Range of Topics*. Toronto: Macmillan, 1977.

–. *World of Wonders*. 1975. Harmondsworth: Penguin, 1977.

Diamond-Nigh, Lynne. *Robertson Davies: Life, Work, and Criticism*. Toronto: York Press, 1997.

Huxley, Aldous. *Antic Hay*. London: Chatto & Windus, 1949.

–. *Crome Yellow*. London: Chatto & Windus, 1952.

–. *Do What You Will*. London: Chatto & Windus, 1956.

–. *Island*. New York: Harper & Row, 1962.

–. *On the Margin*. London: Chatto & Windus, 1971.

La Bossière, Camille R. *The Progress of Indolence: Readings in (Neo)Augustan Literary Culture*. Toronto: York Press, 1997.

Melville, Herman. *Poems*. New York: Russell & Russell, 1963.

Tindall, William York. *Forces in Modern British Literature, 1884-1956*. 2nd ed. New York: Vintage, 1956.

Woodcock, George. *Dawn and the Darkest Hour: A Study of Aldous Huxley*. New York: Viking, 1972.