



1969

## A Guide To 'Under The Volcano'

Gladys Marie Andersen  
*University of the Pacific*

Follow this and additional works at: [https://scholarlycommons.pacific.edu/uop\\_etds](https://scholarlycommons.pacific.edu/uop_etds)



Part of the [Medicine and Health Sciences Commons](#), and the [Philosophy Commons](#)

---

### Recommended Citation

Andersen, Gladys Marie. (1969). *A Guide To 'Under The Volcano'*. University of the Pacific, Dissertation.  
[https://scholarlycommons.pacific.edu/uop\\_etds/2852](https://scholarlycommons.pacific.edu/uop_etds/2852)

This Dissertation is brought to you for free and open access by the University Libraries at Scholarly Commons. It has been accepted for inclusion in University of the Pacific Theses and Dissertations by an authorized administrator of Scholarly Commons. For more information, please contact [mgibney@pacific.edu](mailto:mgibney@pacific.edu).

A GUIDE TO UNDER THE VOLCANO

---

A Dissertation

Presented to

the Faculty of the Graduate School

University of the Pacific

---

In Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Philosophy

---

by

Gladys Marie Andersen

August 1969



The dissertation, written and submitted by

Gladys Marie Andersen

is accepted for consideration in the  
graduate division, University of the Pacific

Department of Education

Feb 1969

Copyright by

Gladys Marie Andersen

1969

Louis Luten

Rollin Marie Jensen

Paul Wittington

Walter L. Stanley

Aug 13, 1969

This dissertation, written and submitted by

Gladys Marie Andersen,

is approved for recommendation to the  
Graduate Council, University of the Pacific.

Department Chairman or Dean:

Charles Fene

Dissertation Committee:

Charles Fene

Louis Lichten

Ruth Marie Fausot

Fane Wittington

Weldon S. Crawley

Dated

August 8, 1969

## A GUIDE TO UNDER THE VOLCANO

### Abstract of Dissertation

Readers both before and after the publication of Malcolm Lowry's Under the Volcano frequently misunderstood Lowry's method and consequently oversimplified his meaning. Judging the novel to be over-written and carelessly constructed, they suggested cuts or revisions. Close reading, however, vindicates Lowry, who insisted that extreme care had gone into his multi-leveled novel and that any substantial deletions or modifications would harm the overall plan of his work.

In his letters he hinted at several approaches to the novel. From an examination of his suggestions came the theory that the content of Under the Volcano is best discovered through an investigation of its structure. This guide, then, undertakes to demonstrate the relationship between meaning and form and to suggest to the student or serious reader of the novel directions for further study.

The major, encyclopedic, section of the guide is an alphabetical list of symbols, motifs, and allusion, gleaned eclectically from the world's literature, legends, mythology, philosophies, religions, arts, geography, history, and current events, which are identified, discussed or explicated, inter-related, and cross-referenced into thematic structural patterns. The second section is a selective concordance of these symbols, motifs, and allusions keyed to the authoritative 1965 J. B. Lippincott edition and the 1966 New American Library Signet edition.

Thematic patterns based on these symbols, motifs, and allusions serve as the basis for the churrigueresque and circular structure of Under the Volcano. Frequently these patterns are arranged in contradictory pairs: theme and countertheme. Within both theme and countertheme are usually found one or more subthemes. Theme, countertheme, and subthemes are elaborated on and viewed from many frames of reference. This intricate pattern reflects Lowry's complex universe in which any answer elicits new, often unanswerable, questions. If these questions are answered, they result, in turn, in still more questions. Without ignoring or minimizing the paradoxical and contradictory, Lowry comes to terms with his universe both aesthetically and philosophically. From inconclusiveness and apparent chaos he arrives at an organic unification of structure and meaning. If James Joyce's method was to make the simple complex, Lowry, in Under the Volcano, achieves an opposite result: simplification of complexity.

The novel, which partakes of the humorous, the witty, the pathetic, the absurd, the grotesque, and the disgusting, is ultimately a tragedy. This form usually implies paradoxes, including affirmation in the face of the great suffering and final downfall of the main character. The tragic view of life inherent in the novel's structure of contradictions and inconclusiveness maintains that he who is destined to fall but who continually strives upward, like Faust, may be redeemed. Although Lowry's hero follows a downward arc throughout the novel, mankind, represented by the hero, is not doomed.

#### ACKNOWLEDGMENTS

I would like to thank the members of my Dissertation Committee, especially the chairman, Dr. Charles Clerc, without whose expert advice and patient guidance this dissertation would not have been completed, and Dr. Louis Leiter, who introduced me to Under the Volcano and whose literature courses inspired me to read it in depth.

I wish also to express my appreciation for the help given by the staff of the University of the Pacific library.

To my husband, Dick, goes my special gratitude for his loving encouragement.

# TABLE OF CONTENTS

	Page
PREFACE . . . . .	vii
PART I . . . . .	1
PART II . . . . .	471
APPENDIX I . . . . .	633
APPENDIX II . . . . .	657
FIGURE I . . . . .	660
BIBLIOGRAPHY . . . . .	661

## PREFACE

This guide, which is intended as a companion to Under the Volcano for the student or serious reader, grew out of my attempt to understand primarily the theme and structure of the novel and secondarily the thematic and structural function of symbols, motifs, and allusions. I was not satisfied either with the impatience of his pre-publication readers at Jonathan Cape who believed the novel to be unnecessarily cluttered and in need of cutting or with the judgment of later readers who claimed that Lowry misunderstood and poorly imitated James Joyce. Lowry's insistence in his letters (especially in the long explanatory letter in 1946 to Jonathan Cape) that nothing was extraneous, that he must be allowed his "depths," and that certain levels of the novel required "another language" for their explanation compelled me to rereading. There were just enough clues in these letters to arouse my curiosity. The more I searched the novel for the underlying thematic pattern or frame of reference, the more I realized that I should be seeking patterns rather than a pattern. Symbols, motifs, and allusions were found to function simultaneously in several architectonic or thematic patterns. The wheel, for example, one of the most obvious symbols, is very significant in the Buddhistic frame of reference, but it also suggests and interrelates the themes of free will and determinism, time and eternity.

The result of the search for structure and themes was the discovery of an elaborate organic structure in which the form of the novel



reinforces its meaning. Lowry described his novel as circular and as churrigueresque in structure. The first of these terms suggests order, neatness, and simplicity, and the second, the opposite qualities; yet both truly describe the structure of the novel. Perhaps this structure is better understood as a complex of sometimes separate, sometimes superimposed, and sometimes overlapping circles—a circle being one of the structural themes or frames of reference as well as a pattern of recurrence and a pattern without beginning, ending, or resolution. These thematic circles are often elaborately overlaid with symbols, motifs, and allusions; that is, they are churrigueresque or baroque, in the positive sense of these terms. The novel focuses on first one and then another of these themes. With each refocusing on a given theme, the reader takes into account the earlier versions and the modifications made by the often contradictory intervening themes. In his letters, Lowry refers to these patterns of opposition as themes and counterthemes. For example, references to the search for self-knowledge are balanced by references to the desire to escape the self. The latter desire, moreover, is seen from at least two other thematic frames of reference: first, the Oriental concept of the self as a negative and undesirable force and, second, a sometimes opposing and sometimes overlapping view of the self as a desirable, even if painful and self-destructive, force.

Intensive study will reveal that the novel is inconclusive and apparently contradictory. For example, when one has the responsibility to intervene, to act, to be a Good Samaritan, if he does not, he can be condemned for inaction,

but one's desires to act may be the foolish romanticism of a Quixote, the unconquered passions which cause one to remain trapped in the cycle of necessity, or deceptive and irresponsible interference. This interference may result from one's misguided attempts to find one's identity, but it may also result from futile attempts to escape one's self or one's true, though unpleasant, responsibilities. Thus the circles multiply.

In spite of its apparent chaos, however, the novel is aesthetically and philosophically ordered and therefore satisfying. Although he found the world extremely complex, Lowry created patterns which simplified the complexity. If the universe would not provide a single answer to the questions he asked, he would create patterns out of indefiniteness and paradox. This affirmation in the face of meaninglessness, this ability to create significant configurations out of the chaos of his vision of the universe without destroying or minimizing that chaos, is the great virtue of Under the Volcano. In this guide I have attempted to demonstrate that the chaos is the condition of Lowry's universe, not of his art.

Unlike Joyce, Lowry did not ask that his readers devote a lifetime to his works, but he did believe that his novel must be read more than once. The guide is intended primarily as a companion during the rereadings. It will, I hope, clarify most allusions and, perhaps more importantly, will suggest even more "depths" than I have discovered. For these purposes, neither an encyclopedia nor a concordance seemed satisfactory. I have attempted therefore to combine the methodology of both approaches, along with my critical explication.

The guide consists of two alphabetical lists with similar headings. The first list, the encyclopedic, identifies, discusses, and interrelates into



thematic or structural patterns, allusions or possible allusions, symbols, and selected verbal motifs, and the second is a selective concordance of all important forms of these allusions, symbols, and motifs. The page references throughout both lists are keyed to the authoritative 1965 J. B. Lippincott edition and the 1966 New American Library Signet edition, with the earlier edition appearing first in each entry. Spanish words are translated once, in order of first occurrence in Appendix I, and a pronunciation guide to some of the more difficult words is given in Appendix II.

Allusions to authors or titles, as well as quotations and paraphrases, are usually discussed under a common form of the author's full name rather than under the title or elsewhere, though exceptions are made when the allusion is not specifically related to a single author—for instance, allusions to Faust. For major allusions cross references are provided from the title of the work to the author.

In addition to these allusions the guide also identifies and discusses non-literary proper names which seem thematically significant. Admittedly it is sometimes difficult to determine if a name has thematic relevance, particularly when it is obscure. Lowry often used private symbols, the significance of which is discoverable only through a study of biographical data not readily available. As a case in point, Dr. Guzmán is mentioned very briefly in the novel, and only through research can one discover that the character was based on a real person. Place names too probably function thematically even when their purpose is obscure. Very likely the full significance of references of this kind will not be known until more complete biographical studies have been made.

In addition to literary and non-literary allusions this guide includes symbols such as the dog or the horse, and selected motifs consisting of words or phrases as well as their synonyms and antonyms. These words and phrases, which are often individually non-symbolical, become thematically and structurally important through repetition. The concordance can be used to trace these patterns through the novel.

In order to prevent an eclectic guide like this one from becoming unnecessarily repetitious, complex, and unwieldy, I had to be selective, especially in the listings of verbal motifs. The reason is simple. The close reader soon learns that Lowry chose all words with great care and that most words have a thematic function separate from their more obvious meaning; therefore, the only way to insure a complete list of motifs and symbols would be to compile an exhaustive concordance. Also, rather than attempt an unworkable consistency (such as entering only the verb form), I considered each motif individually and made only as many entries and cross references as seemed necessary for a reader to find the complete discussion of an idea without being subjected to extreme repetition. The rationale behind most of my inclusions should become clear when the entries are read and the cross references followed through. The omissions will perhaps seem more arbitrary.

The following examples illustrate my modus operandi. The headings DOG and PARIAS (DOG) are both entered in the encyclopedic list, together with necessary cross references, since all of the thematic implications of the two entries could not be logically given under either DOG or PARIAS alone or under PARIAS DOG. PEOPLE WITH IDEAS, PEOPLE WITHOUT IDEAS, and FELLOWS

WITH IDEAS are all discussed under IDEAS, PEOPLE WITH(OUT), PEOPLE WITH IDEAS is also entered under its own heading, with a cross reference to IDEAS, PEOPLE WITH(OUT), where the main discussion is found. Thematic verbal motifs made up of many forms of a basic word or phrase, such as LOSS, LOSING, LOST, and LOSTNESS, or MEANING, MEAN, MEANINGLESS, MEANINGFUL, and MEANINGFULNESS, are discussed in the encyclopedic list under one form of the word--the headings LOSS and MEANING respectively, followed by "(etc.)" to indicate that in the complete motif other forms of the word or phrase are used. In the concordance all forms of the symbols and motifs are entered, and instead of the "(etc.)" of the encyclopedic headings all the additional forms of the word or phrase, with the exception of most plurals, past tenses, participles, and possessives, are given.

Heading of entries in both lists are all in capital letters, with most punctuation omitted. Although most headings are exact quotations from the novel, a few are adaptations of Lowry's words or ideas. For example, although abyss and katabasis both appear in the novel, the heading ABYSS-KATABASIS does not.

Cross referencing, which is also indicated throughout the guide by means of capitalization, needs further explanation. In the encyclopedic list, cross references which are not part of the text of a discussion (that is, "See" or "See also" cross references) are ordinarily given in the same forms that are used for headings. However, cross references within the text of the discussions are necessarily in the form called for by their context, and the reader may need to do some adapting in order to find the cross reference. For example, he

might have to go from a plural, past tense, or adverb in the text, to a singular, present tense, or adjective in the headings. To illustrate, SENSELESS (etc.) and ABSURD (etc.), both headings without discussion, have a cross reference to the heading MEANING (etc.) under which the main discussion of the idea embodied in all these terms is placed. However, within the texts of the discussions under other headings--TRAGEDY (etc.), for example--will be found such words as MEANINGLESS or ABSURDITY, capitalized to indicate cross references. The reader will have to consult the list of headings to determine that the headings MEANING (etc.) and ABSURD (etc.) are used. Further demands are made on the reader when the text of a discussion uses a phrase such as ETERNAL BEAUTY or CONSUL'S DEATH because the two words in the phrase represent two separate entries. This kind of inconsistency was adopted in order to keep the list of "See also" cross references to a minimum: these references are used only when the text of the preceding discussion provided no cross reference. For further simplicity, only extremely important symbols, motifs, and allusions have been consistently capitalized. Others have been capitalized only in those discussions in which they are of major importance; for some motifs and symbols only certain forms of the word or phrase are capitalized. As illustration, Mexico is not capitalized except in discussions primarily concerned with some aspect of Mexican mythology, culture, or politics in which the word Mexico is clearly symbolic or thematic.

Lowry's letters, poems, and other fiction are referred to or quoted in the encyclopedic discussions when they shed light on his intentions or meanings in Under the Volcano, but there are necessary limitations: to discuss the



complete interrelationships of all of his writings was beyond the scope of this guide. Page numbers for quotations from Lowry's works are usually given in the text of the discussions.

Lowry confidently assured Jonathan Cape that despite the novel's slow beginning a properly prepared reader would soon be eager to read on. The conditioning Lowry had in mind to entice a puzzled or reluctant reader was a "subtle but solid elucidation in a preface or a blurb " perhaps like that now provided by Stephen Spender in both editions. A reader's failure to spot at the first reading the "deeper meanings" might well be, Lowry added, not a weakness in the novel but the sign of its compelling design. This guide is intended to provide for this ideal properly prepared reader suggestions for the rereading that Lowry knew would result.

## PART I

### A. B. (ABLE SEAMAN)

Able-bodied seaman, a title certifying that a merchant seaman has certain skills. HUGH, who had attained this rank, belonged to a musical group called THREE ABLE SEAMEN.

### ABANDON (etc.)

See EXILE-GUILT-SUFFERING.

### ABBÉ DE VILLARS

See VILLARS, ABBÉ NICHOLAS DE MONTFAUCON DE.

### A. B. C. G.

Apparently an indication of DR. GUZMÁN'S area of medical competency or specialization.

### "ABE" (ABRAHAM) TASKERSON

See TASKERSON FAMILY.

### ABÉLARD, PIERRE

See HÉLOÏSE AND ABÉLARD.

### ABSURD (etc.)

See MEANING (etc.).

ABYSS (etc.)

See ABYSS-KATABASIS.

#### ABYSS-KATABASIS

This protean motif not only figures prominently in the literal level of the novel but also informs many of the other major and minor motifs, themes, and structural or architectonic patterns. Its main function, however, is to dramatize the negative aspects of the COUNSUL'S struggle for spiritual enlightenment. See also DARKNESS (etc.); DEATH (etc.); DESCENT (etc.); DOWNFALL (etc.).

On the most literal level, the main ABYSS symbol, the BARRANCA (also referred to as a "ditch," a "pitfall," a RAVINE, a DONGA, a gigantic JAKES, a general TARTARUS, etc.), is continually being talked about, looked at, paralleled, crossed, or even entered by the novel's main characters. It eventually becomes the CONSUL'S literal as well as symbolic GRAVE. Corresponding to this RAVINE is the one into which YVONNE rode as a horsewoman in her early MOVIES. Throughout the novel are other valleys, canyons, and so on, which are part of the ABYSS motif. See also SEPULCHRE (etc.); TOMB (etc.); and similar references.

On the psychological level, an ABYSS, like a RAVINE, GATE, CAVE, door, etc., is an archetypal symbol used to transfer to the conscious level unconscious psychic images such as the devouring (GREAT) MOTHER or the EARTH-womb.

On the metaphysical level the dual theme of ESCAPE from as opposed to discovery of the SELF also makes use of the ABYSS motif: the SELF is, at least from the point of view of the ORIENTAL philosophies that inform the novel, an ABYSS into which one should avoid sinking. On the other hand, willful SELF-DESTRUCTION, an EVIL in the novel's non-ORIENTAL philosophies, is described in terms of running to or CHOOSING HELL, one manifestation of the ABYSS. In another vein of metaphysical thought, one must first sink into "ultimate contamination" (354/384) before one can rise to spiritual heights.

The GOLF motif is related to the ABYSS motif through references to hazards on the courses, especially the notorious HELL BUNKER. Two important themes, the CONSUL'S failure at LOVE as well as his SELF-DESTRUCTION and/or SELF DISCOVERY through ALCOHOL, are both foreshadowed in the HELL BUNKER episode. Like Lowry, the CONSUL was a GOLFER when he was young; he imagines QUAUHNHUAC as a huge GOLF course with the BARRANCA as a BUNKER called GOLGOTHA HOLE. In a cabalistic extension of this WORD PLAY, he associates GOLF with GOUFFRE, and the latter then becomes GULF--that is, the ABYSS. The envisioned course then enlarges to include the universe, with the EARTH as a lost ball retrieved by PROMETHEUS and with the game lasting a lifetime and ending at the FAROLITO, the NINETEENTH HOLE in the CONSUL'S game-of-life. This fantastic image is then associated with the HELL BUNKER episode in which the NINETEENTH HOLE was a TAVERN called THE CASE IS ALTERED. In an even more despairing image the CONSUL compares the EARTH to "a GOLF BALL, launched at HERCULES' BUTTERFLY, wildly hooked by a GIANT out of an asylum window in HELL" (287/317). Both of these images



are related indirectly to the FAUST theme and similar themes; they suggest the paradox that SALVATION may come in spite of, even because of, DAMNATION or SELF-DESTRUCTION. Although Lowry does not refer to the "fortunate fall," versions of this theme are implied in many of his other themes.

The ABYSS motif is also closely related to the CLEFT ROCK motif and its associated symbols and allusions; the CONSUL associates a CLEFT ROCK he sees from the window of the FAROLITO with the picture LA DESPEDIDA, and the CLEFT becomes a type of the ABYSS; the HORROR OF OPPOSITES is a cabalistic or OCCULT motif related to YVONNE'S desire "to heal the CLEFT ROCK" (55/82), that is to be reconciled with the CONSUL. See also CALDERÓN DE LA BARCA, PEDRO; SHELLEY, PERCY BYSSHE.

The ABYSS-KATABASIS motif is also interrelated with the DIVINE COMEDY pattern, most significantly through the symbol of the MALEBOLGE (another name for the BARRANCA). Lowry says that the novel is the "INFERNAL" section of a planned series of thematically related novels (Letters, 63). Furthermore, VIRGIL'S AENEID, which has its own KATABASIS into the AVERNO, is alluded to.

The ADAM-EVE-EDEN theme and the related PARADISE and GARDEN motifs are associated with the ABYSS motif in that ADAM'S punishment, according to the novel, is possibly that he will have to remain EXILED in a HELL he has created out of his willfully destroyed GARDEN.

The ABYSS motif is also continued in numerous miscellaneous direct or implied references to HELL, HADES, the INFERNAL REGIONS, and the underworld. On the historical-political level, MEXICO, which is said to be

HELL, was seen by CORTEZ as "the INFERNAL REGIONS" (187/217). On the spiritual level, the CONSUL says that HELL is in the mind, that it comes from rejection of LOVE, and that he LOVES it and is running to it. The title of the novel is also an important part of the ABYSS motif. The CONSUL explains the title when he says, after looking up at the VOLCANO visible from the window of the FAROLITO, "it was not for nothing [that] the ancients had placed TARTARUS [home of TYPHOEUS] under MT. AETNA . . ." (339/369). The frequent references to the CALLE TIERRA DEL FUEGO (STREET OF THE LAND OF FIRE) and to the TAVERN named EL INFIERNO also are part of the ABYSS motif.

The CONSUL'S collection of books and the book he intends to write form an allusive bridge between the literal and the symbolic ABYSES of the novel and between motifs, themes, and patterns related to the ABYSS motif. Most of his books deal with the OCCULT, especially the CABALA and ALCHEMY. The CABALA'S TREE OF LIFE contains an ABYSS between CHESED and BINAH which represents a major obstacle in the way of the aspirant to spiritual perfection. To cross the ABYSS is to achieve union with the divine. At the bottom of the TREE OF LIFE is the QLIPHOTH, an ABYSS of another sort. The CONSUL mentions writing a better version than DONNELLY'S of the ATLANTIS legend. This legend, which is claimed as the spiritual property of several kinds of occultists, contains its own ABYSS, the spirit of which, the CONSUL recalls from DONNELLY, is called HURACÁN. This GOD is a type of TYPHON or SET, the principle of EVIL in the OSIRIS legend.

Words such as cloacal, subterranean, pitfall, foundering, sinking, abattoir, and so on, reinforce the ABYSS-KATABASIS motif. See also ASTROL-

OGY-ASTRONOMY; BLAKE, WILLIAM; BORRACHONES, LOS; CANADA;  
 CANYON OF WOLVES; CATAclysm; COLERIDGE, SAMUEL TAYLOR;  
 EQUILIBRIUM (etc.); GORGE; GREAT MOTHER; HUDSON, WILLIAM HENRY;  
 LIVERPOOL; METEORA; MOLOCH; NEMESIS; REGRESSION-REVERSAL;  
 TAROT; TORTU; VOID; VULTURE; WEST; WODEHOUSE, P. G.

#### ACHILLES

In classical mythology the greatest Greek hero of the Trojan War, whose story is told in Homer's Iliad. After killing the great Trojan hero Hector, he was killed by Paris because of a vulnerable heel. He had, however, willingly chosen a short, glorious life over a long, uneventful one. The CONSUL also is a hero with a fatal weakness, who, like ACHILLES, chooses a short, violent life. See also BROWNE, SIR THOMAS.

#### ACTINIUM . . . COLUMBIUM

See ELEMENT.

#### ACTION (etc.)

A motif in the SALVATION-DAMNATION theme and countertheme. It suggests, on the one hand, the positive theme of INTERVENTION, which is the opposite of inaction viewed as failure to accept RESPONSIBILITIES, and, on the other hand, the negative counterthemes of INTERFERENCE and the inability to cease those activities which force one to remain in the CYCLE OF NECESSITY.

HUGH, the ROMANTIC, "wants 'ACTION'" (62/39), dreams "of changing the world . . . through his ACTIONS" (9/35). When he rides the

bored BULL during the BULLTHROWING contest, he is "simply submitting to that ABSURD NECESSITY he felt for ACTION" (275/306). HUGH can be contrasted to M. LARUELLE, who hoped to change the world through his art, to YVONNE, who would use LOVE, and to the CONSUL, who would use philosophy, his SECRET KNOWLEDGE. The ACTION HUGH desires, ACTION which turns out to be futile, at best "impossible yet . . . splendid" (276/306), is probably that ACTION the ORIENTAL philosophies deplore as the cause of SUFFERING and of failure to break out of the CYCLE OF NECESSITY. It is also at times the INTERFERENCE the CONSUL deplores. On the positive side, this ACTION is the decision of "one who . . . witnessing injustice, . . . turned and thought, did not believe, turned back and questioned, [and] decided to ACT" (179/209). The CONSUL'S failure to ACT, in this positive sense, "before it is TOO LATE" (215/245) prevents his reconciliation with YVONNE and insures his DAMNATION.

#### ADAM

In the biblical legend (Gen. 2:7, 5:1-5), the first MAN, the progenitor of the human race and, through EVE, bringer to MAN of SIN and its consequences, including EXILE from EDEN.

#### ADAM-EVE-EDEN

This legend provides an important architectonic pattern for the novel as well as themes, symbols, and motifs. First, throughout the novel EDEN, the EARTHLY PARADISE, is paradoxically both "fatal" and "cleansing" (10/36). It is both in ruins and still to be achieved or regained. A type of HELL, a blessing and a curse, it both attracts and repels. The CONSUL,



thinking of his own love of HELL, suggests that ADAM may have been condemned to a LONELY EXILE in EDEN because he "secretly loathed the place" (134/162). EDEN-HELL is identified with the CONSUL'S SOUL. He is an ADAM who will-fully destroys his EDEN, but his SOUL, SUFFERING because of his SINS, is nevertheless eligible, like FAUST'S, for SALVATION.

The CONSUL and YVONNE become ADAM and EVE in a passage which also associates them with other doomed LOVERS, including MAXIMILIAN and CARLOTTA as well as POPOCATEPETL and IXTACCIHUATL; the CONSUL'S RUINED GARDEN is paralleled by the RUINED PALACE of MAXIMILIAN and CARLOTTA and by the VOLCANOES memorializing the other pair of lovers.

The CONSUL, in the scene with MR. QUINCEY, suggests that ADAM'S punishment was perhaps, not banishment from EDEN but EXILE from GOD and isolated imprisonment in EDEN. M. LARUELLE, on the anniversary of the CONSUL'S death, tries to avoid seeing the LIGHT that remains in the window of the CONSUL'S house, ". . . for long after ADAM had left the GARDEN the LIGHT in ADAM'S house burned on . . ." (22/49). This passage may suggest the possibility of SALVATION for ADAM-as-FAUST, a possibility which is implied in the several fleeting references to CANADA as "an undiscovered, perhaps and undiscoverable PARADISE" (353/383) which the CONSUL could have if he were willing to flee there with YVONNE.

There are also several miscellaneous references to the ADAM theme: the ATLANTIS theme is a story of a ruined PARADISE; the CONSUL-as-EVERY-MAN is the CABALA'S ADAM KAEDMON, universal man; the historical-political level is suggested, not only by a reference to MEXICO being HELL but

also by a passage in which the CONSUL wonders if perhaps ADAM'S SIN was to have been "the first property-owner" just as GOD was "the first agrarian, a kind of CÁRDENAS" (133/161); the CONSUL views the FAROLITO as "the PARADISE of his despair" (338/368). See also ¿LE GUSTA . . . ?

See also DARK AS THE GRAVE WHERE IN MY FRIEND IS LAID (226 *et passim*) for a discussion of MEXICO as a possible EDEN. See also Letters (71) for the relationship between the biblical and the cabalistic EDEN.

#### AENEID

See VIRGIL (PUBLIUS VERGILIUS MARO).

#### AETNA, MOUNT

An active VOLCANO in eastern Sicily which figured in classical mythology. Under it were buried, or imprisoned, for example, TYPHOEUS, TYPHON, HEPHAESTUS, the Cyclops, and TARTARUS, a god after whom the region under AETNA was named. See also ABYSS-KATABASIS; AIKEN, CONRAD; FAROLITO.

#### A FEW FLEAS

A minor character in the novel, the son of DIOSDADO who was known as the ELEPHANT. Ironically, the child reads a cartoon "El Hijo del Diablo" ("son of the devil"). This passage echoes the paradox that "the GODS . . . are the DEVIL" (209/239). See also BAUDELAIRE, CHARLES.

#### AGENBITE (AYENBITE) OF INWYT

See MICHEL, DAN, OF NORTHGATE.

AGNI

A VEDIC priest deity, GOD of sacrificial FIRE, to whom SOMA or AMRITA is a ritual drink; sometimes a GOD of matrimonial ceremonies. A hymn to AGNI is contained in the RIG-VEDA, the CONSUL points out. AGNI is related to PROMETHEUS as a FIRE GOD and to BACCHUS as a GOD of ALCOHOLIC frenzy. See also ALCHEMY; ALCOHOL-AGNI; BHANG; NECTAR OF IMMORTALITY; ORIENTAL RELIGIONS AND PHILOSOPHIES; IMPOTENCE-POTENCY.

AGRIPPA D'AUBIGNÉ, THÉODORE

See AUBIGNÉ, THÉODORE AGRIPPA D'.

AH, THAT THE DREAM . . . WORLD

See SHELLEY, PERCY BYSSHE.

AIKEN, CONRAD (1889- )

American poet, critic, editor, short story writer, and novelist, whom Lowry sought out in 1929 and made into a FATHER figure. In a series of struggles which LOWRY characterized as the necessary destruction of a FATHER by a SON, the friendship was weakened but never completely destroyed. HUGH'S adventures at SEA, like those of Hilliot in Lowry's first novel Ultra-marine, are the kind Lowry read about in AIKEN'S Blue Voyage and NORDAHL GRIEG'S The Ship Sails On, and all three owe something to such works as MELVILLE'S Redburn and JOSEPH CONRAD'S tales of youthful initiation at SEA.

From AIKEN came Lowry's BLACKSTONE theme and certain

stylistic mannerisms and phrases: both writers use frequent, often non-subtle, PUNS, WORD PLAY, neologisms, and words chosen primarily for their sound; AIKEN'S "horripilation" (Blue Voyage) becomes Lowry's "horripilating hang-over" (126/154); AIKEN'S "WHAT IS MAN that thou art mindful of him?" (Blue Voyage and A Heart for the Gods of Mexico) is in Under the Volcano "WHAT, after all, WAS A CONSUL that one was mindful of him?" (29/56); AIKEN'S fondness for opening a book at random--SORTES SHAKESPEAREANAE--(Blue Voyage) is adopted by the CONSUL and M. LARUELLE (34, 209/61, 239); AIKEN'S love of CATS was shared by both Lowry and his characters, and the episode with Mr. QUINCEY'S CAT was based, AIKEN says,<sup>1</sup> on his, not Lowry's observation (the CONSUL borrowed decisiveness "from the same source as . . . [his] genius and his interest in CATS," 135/164, an apparent reference to MR. TASKERSON who may be based in part on AIKEN); AIKEN'S "IS THIS THE FACE that launched a thousand quips?" (Great Circle) and "IS THIS THE FACE that scuttled a thousand SHIPS?" (Blue Voyage) are, in Lowry's novel, "WAS THIS THE FACE that launched five hundred SHIPS and betrayed CHRIST into being in the Western Hemisphere?" (286-287/317). In his letters and throughout his fiction, Lowry pays tribute to AIKEN by echoing AIKEN'S practice of using refrains like "tin-tin, tin-tin" (the SHIP'S bell), "te-thrum, te-thrum" (the SHIP'S engine), "dungeons: dungeons," and "guitarra guitarra guitarra," and he uses other phrases found in AIKEN'S writing such as "KlioKlio" as a

<sup>1</sup> Conrad Aiken, Letters to the Editor, The Times Literary Supplement, February 16, 1967, p. 127.



close for a letter.

The two writers also are mutually preoccupied with certain similar allusions, symbols, themes, and motifs. The following list, for example, from AIKEN'S works is similar to a list one might make from Lowry's works: HERCULES' PILLARS, EMBLEMS, TIERRA DEL FUEGO, CATHERINE WHEEL, MOUNT AETNA, TRISMEGISTUS, JOHN MARSTON, the Latin QUAM CELERRIME, the MOVIE QUO VADIS?, BARRANCA, CLOACA MAXIMA, ultramarine ABYSS, WHITED SEPULCHRE, and such subjects as the search for SELF-IDENTITY, willfull SELF-DESTRUCTION, and the SEA as a microcosm.

For further information on the literary and personal relationships between Lowry and AIKEN, see the following:

DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, in which AIKEN appears as the character Daniel.

AIKEN'S novels Ushant and A Heart for the Gods of Mexico, both of which have a character Hambo, based on Lowry.

Lowry's letters.

V. L. O. Chittick, "Ushant's Malcolm Lowry,"

"Queen's Quarterly, LXXI (Spring, 1964), 67-75.

CONRAD AIKEN, "Malcolm Lowry: A Note," "Canadian Literature, No. 8 (Spring, 1961), pp. 29-30.

Richard Hauer Costa, "The Lowry/Aiken Symbiosis," Nation, CCIV (June 26, 1967), 823.

Richard Hauer Costa, "Ulysses, Lowry's Volcano, and the Voyage Between: A Study of an Unacknowledged Literary Kinship," University of

Toronto Quarterly, XXXVI (July, 1967), 335-352. (Voyage is AIKEN'S Blue Voyage, through which, Costa contends, JOYCE influenced Lowry.)

#### ALAS

A PUN based on similarity between the English exclamation "ALAS!" and the Spanish word for "WINGS," which is the name of an actual brand of American CIGARETTES smoked by the characters in the novel.

#### ALASTOR

In OCCULT literature, ALASTOR is a "destroying ANGEL" similar to NEMESIS. The specific allusion in the novel is to SHELLEY'S poem ALASTOR or the Spirit of Solitude, a title suggesting one aspect of the CONSUL'S character.

#### ALCESTIS

In classical mythology, ALCESTIS is the wife of Admetus. She agreed to die in place of her husband and was later brought from HADES by HERCULES because of the great sorrow of Admetus. See also GLUCK, CHRISTOPH WILLIBALD VON.

#### ALCHEMY

The "science" of ALCHEMY is a source of OCCULT symbols, motifs, and structural patterns in the novel, although its primary function is as a metaphor for the theme of SPIRITUAL STRUGGLE. The philosophical or religious goals of the mystical ALCHEMISTS, like those of most of the ORIENTAL philosophers, the students of the TAROT and of the CABALA, and other mystics or OCCULTISTS, were spiritual perfection, immortality of the conscious spirit, absolute

union with the One Essence, or NIRVANA. Because his methods of attaining these goals were unorthodox, the spiritual ALCHEMIST had to hide his activities from the uninitiated. Therefore he claimed to be seeking the PHILOSOPHER'S STONE or the Universal Solvent, the uses of which were purely chemical (and financial)--turning base metals into gold. These symbolical names were the ALCHEMISTS' versions of the Greek and Roman Ambrosia or Nectar of the Gods, the Indian SOMA, AMRITA, or Juice of the Moon, the Chinese Golden Pill, the Arabic Elixir, the FOUNTAIN of Youth, and other such elixirs or preparations capable of giving MAN ETERNAL life or at least a longer or better life. There were, of course, ALCHEMISTS who sought only material gains from chemical perfection or who hoped to get spiritual control over others, that is, those who misused their MAGICAL powers. The CONSUL, HUGH jokingly suggests, may himself be one of these "BLACK MAGICIANS." His alcoholism and his failure to write his planned book are both obvious symbols that he has indeed misused his spiritual powers. The phrase "from ALCOHOL to ALKAHEST" (87/114) suggests, however, that ALCOHOL is not only a symbol of the destructive but is also a medium of spiritual insight (hence its other names such as aqua vitae, eau-de-vie, lebenswasser, and so on).

The extent of the CONSUL'S knowledge of "this ALCHEMY and CABBALA business" (118/145) is not known to either HUGH or YVONNE, but they do know that the CONSUL frequently talks about these matters and keeps a reference shelf of books on the OCCULT (q.v. under authors or titles). He contemplates writing a book on ATLANTIS which will not only include

"chapters on the ALCHEMISTS" but will "beat the BISHOP OF TASMANIA to a frazzle" (86/113). He is amazed that "the human spirit seems to blossom in the shadow of the abattoir" and that ". . . people can be living in cellars the life of the old ALCHEMISTS of Prague . . . [,] of FAUST himself" (86/114).

Three materials commonly associated with ALCHEMY are salt, sulphur, and MERCURY. Though the spiritual or symbolic significance of these substances varies with different ALCHEMISTS, sulphur is usually male, active, and passionate, associated with FIRE, the SUN, and the SOUL; salt or MERCURY is female, ignorant, passive, and inert, associated with EARTH or water, the MOON, and the body; and the third element is bisexual, the congealing principle, producer of the ALCHEMICAL marriage--EQUILIBRIUM, BALANCE, or the reconciliation of OPPOSITES--associated with air or water, the spirit, or dispassionate intellect. These three substances are all suggested in the passage in which M. LARUELLE recalls the SAMARITAN episode. The SHIP had a cargo of ANTIMONY, QUICKSILVER (MERCURY), and wolfram, and she wandered off her path to various islands including LOT'S WIFE (salt), Sulphur Island, and VOLCANO Island, the latter suggesting either FIRE or Sulphur.

See also FATHER-SON conflict.

ALCOHOL (etc.)

See ALCOHOL-AGNI.

ALCOHOL-AGNI

ALCOHOL, the main agent in the novel's plot, also figures in the



psychological action. Early in the novel the CONSUL tells YVONNE in a letter that he drinks as if he "were taking an ETERNAL SACRAMENT" (40/67). Lowry refers to "WILLIAM JAMES if not FREUD" who sees "the agonies of the MYSTIC" as a "poetic analogue" of "the agonies of the drunkard" (Letters, 71). The motif of drunkenness as a SACRAMENT, often misused for SELF-DESTRUCTION but capable of bringing spiritual insight if not misused, links symbolically several of the novel's structural patterns. One variation of the ALCOHOL motif is related to the ORIENTAL themes which inform the novel, especially through the CONSUL'S references to the VEDIC god AGNI, "the sacred FIRE . . . called down from heaven," and to AMRITA, "praised in . . . the RIG VEDA" (307/337). AGNI, as a FIRE GOD, is associated with the ritual drink SOMA and suggests the religious frenzies associated with such other GODS as Bacchus or PROMETHEUS. SOMA, in turn, is related to the MOON and thence to vegetation GODS, thereby suggesting the IMPOTENCE-POTENCY theme and countertheme. These ritual drinks are all related to the various elixirs sought by the ALCHEMISTS.

Some of Lowry's best writing is found in his passages on ALCOHOL. In one, a humorous, impassioned presentation of the dual nature of ALCOHOL, Lowry juxtaposes the CONSUL'S nostalgic recollection of his betrothal and an equally nostalgic review of all the ALCOHOL consumed since that event. "How many bottles since then?" (292/322), he asks, and his answer comes in a vision which summarizes his life in terms of bottles, glasses, and gourds of ALCOHOL. ALCOHOLIC beverages are lovingly contemplated by brand name, generic class, age, color, size of drink, and occasion for consuming.

ALCOHOL is seen, smelt, tasted, probably even heard.

This "BABEL . . . TOWERING, like the smoke from the TRAIN on . . . [his betrothal] day--built to the sky" is seen "falling," "toppling," "crashing." Bottles are smashed, "cast aside," "hidden," "dropped and broken," burst "into smithereens," "tossed," and "flung"; their receptacles are "parks," "benches," "beds," "cinemas," "consulates," and the seas and oceans of the world. And somewhere in the RUIN of broken glass, perhaps in one of the bars or oceans, is lost, "forever, the solitary clue to his IDENTITY" (292-293/322-323).

#### ALDEBARAN

An orange, first-magnitude STAR in the CONSTELLATION TAURUS. See also ASTROLOGY-ASTRONOMY.

#### ALEXANDER THE GREAT (ALEXANDER II) (356-323 B. C.)

King of Macedonia 336-323; CONQUEROR of the GREEK city-states and of the Persian empire. See also MONTEZUMA II.

#### ALICE'S ADVENTURES IN WONDERLAND

See CARROLL, LEWIS.

#### ALIEN

See EXILE-GUILT-SUFFERING.

#### ALKAHEST

In ALCHEMY one of the names for the sought-after UNIVERSAL

SOLVENT which was to be used to dissolve out the omnipresent but unseizable prima materia. It was also called sophic FIRE, burning water, HELL water, FIRE water, and so on. See also ALCOHOL.

#### ALLIES

The twenty-six nations that fought against the AXIS in WORLD WAR II. M. LARUELLE, who hates WAR, believes that life will be hard no matter which side wins, though it will be harder if the ALLIES lose.

#### ALL QUIET ON THE WESTERN FRONT

See REMARQUE, ERICH MARIA.

#### ALL'S WELL THAT ENDS WELL

See SHAKESPEARE, WILLIAM.

#### ALMAZÁN, JUAN ANDREU, GENERAL (1891-1965)

A losing opponent of the CÁRDENAS party in the 1940 election in MEXICO. ALMAZÁN was more conservative than the winning CÁRDENAS. According to the novel, ALMAZÁN was supported by pro-AXIS newspapers. In spite of political differences with the CONSUL, many supporters of ALMAZÁN were "readily moved to sympathy" (30/56) with the CONSUL, whom they suspected of being a spy.

#### ALONE (etc.)

See EXILE-GUILT-SUFFERING.

#### ALTAIR

**ALCANTARA** A first-magnitude STAR in the CONSTELLATION Aquila (EAGLE).

See also ASTROLOGY-ASTRONOMY.

## AMAZON

In classical mythology a member of a race of female warriors dwelling near the Black Sea or a fabled tribe of female warriors in South America; any large, powerful, aggressive woman. To the CONSUL, two paintings by RIVERA, in LARUELLE'S home, are "expressionless AMAZONS . . . [testifying] to the oneness of the toilers with the EARTH" (198/228). See also ARTEMIS.

## AMBHI (Omphis)

Ruler of the Asian principality between the INDUS and the Hydaspes (JHELMA) centered in the great city of Takhasila (TAXILA). He was an enemy of the PAURAVE MONARCH whom he therefore helped ALEXANDER to capture. See also MONTEZUMA II.

## AMBIGUITIES (etc.)

See TROGON, COPPERY-TAILED; ULTIMATE REALITY-TRUTH.

## AMOR DE LOS AMORES, EL

A tavern serving as a meeting place for MEXICAN FASCISTS, including those connected with the PELADO episode. Its name means "LOVE of LOVE" or "of gallantry." Lowry enjoyed the irony of names which did not seem appropriate.

See also CAROLA.



## AMRITA

In HINDU mythology and related OCCULTISM the "NECTAR OF IMMORTALITY," (307/337), the FOUNTAIN of youth, the milk from the TREE OF LIFE, the butter from the Milky Ocean of Immortality, and so on. It is related to SOMA as well as to ALCOHOL, and is related by the CONSUL to BHANG. See also ALCHEMY.

## AMUNDSEN SOCIETY

A society named after Roald AMUNDSEN (1872-1928), Norwegian explorer who discovered the South Pole in 1911. His plane was lost over the Arctic seas in 1928, and no trace was found of him or his plane.

## ANGEL

The novel has several unrelated references to ANGELS of different kinds. One of these is a reference to the GOOD and BAD ANGELS, VOICES, or FAMILIARS which struggle for the SOUL of the Consul-as-Faust. YVONNE, as a KUNDRY figure, is both a GOOD ANGEL and a SUCCUBUS to the CONSUL.

In another kind of reference, SWEDENBORG'S ANGELS "face EAST" (37/64) because the EAST, in his spiritual world, is where the Lord lives and where He appears as a SUN, and "facing EAST" signifies loving Him. The ANGELS and all who have a high degree of spiritual love are said to dwell in the EAST.

References to BAUDELAIRE'S ANGEL desiring to meet trains and to the fair-haired Virginian ANGEL LEE MAITLAND have not been identified.

See also CABALA (a six-winged ANGEL).

## ANIMALS

See individual animals such as BULL, CATTLE, DOG, HORSE, etc.

ANNA KARENINA

See TOLSTOY, COUNT LYOV NIKOLAEVICH.

ANSTEY, F. (pseudonym of Thomas Anstey Guthrie) (1856-1934)

English novelist. HUGH refers to PAUL BULTITUDE, a merchant in ANSTEY'S novel VICE VERSA; or, A Lesson to Fathers, who becomes changed into a schoolboy after saying to his son Dick, who was complaining about having to return to school after the holidays, "I wish I were a boy like you." The change is brought about by a souvenir talisman Garudâ stone brought from India by a relative. His son, in turn, becomes like his father, hence the title. Either the novel or its dramatic adaptation is owned by the CONSUL. HUGH compares the "horrible regression" (176/206) during his own time at CAMBRIDGE with the experience of MR. BULTITUDE. The dramatic version of VICE VERSA is mentioned in JOYCE'S novels A Portrait of the Artist as a Young Man and ULYSSES. See also FATHER-SON CONFLICT; PAST.

## ANTARES

A bright red STAR in SCORPIUS, spoken of in the novel as, like the CONSUL, "raging to its end" (322/352). See also ASTROLOGY-ASTRONOMY.

## ANTEDILUVIAN

See ATLANTIS-FLOOD.

ANTIGONE

See SOPHOCLES.

ANTIMONY

A metallic element used in ALCHEMY and, in the novel, carried as cargo on the S. S. SAMARITAN.

ANTIPODES

A group of islands east of and belonging to New Zealand. The name refers to places diametrically opposed on the globe and, by extension, to something exactly the opposite of something else.

ANTI-SEMITISM (etc.)

See EXILE-GUILT-SUFFERING; HUGH; SAMARITAN-BROTHERHOOD.

ANTONINUS, MARCUS AURELIUS

See AURELIUS (MARCUS AURELIUS ANTONINUS).

ANTONINUS PIUS (86-161 A.D.)

Roman emperor 138-161. He was the predecessor of MARCUS AURELIUS, whom ANTONINUS PIUS adopted. HUGH mistakes "ANTONIUS" for "ANTONINUS" and "ANTONIUS" PIUS for "MARCUS AURELIUS ANTONINUS" in quoting MATTHEW ARNOLD'S essay on MARCUS AURELIUS.

ANTONIUS PIUS

See ANTONINUS PIUS.

APHRODITE (VENUS)

See VENUS.

APOLLINAIRE, GUILLAUME (WILHELM APOLLINARIS DE KOSTROWITSKI)  
(1880-1918)

French poet and patriot, one of the avant-garde, young pre-1914 poets in Paris. He was one of the first poets to proclaim and experiment in cubism and surrealism. He volunteered for the army and died of war wounds shortly before the armistice. M. LARUELLE, on the other hand, "survived . . . in spite of . . . APOLLINAIRE'S being . . . his commanding officer" (32/58). This passage reflects one of the novel's minor themes, the ABSURDITY of WAR, and the related theme, the possible pointlessness of INTERFERING--using one's WILL in a world run by NECESSITY. Lowry may also be referring to APOLLINAIRE'S hectic, unconventional life.

#### APPENDIX FROM THE WORK DEMONIALITY

See VILLARS, ABBÉ NICHOLAS DE MONTFAUCON DE.

APUD

Latin preposition meaning "at the house of." See also ALCHEMY.

AQUARIUS (The Waterbearer)

A CONSTELLATION, also in the ZODIAC. See also ASTROLOGY-  
ASTRONOMY.

# ARCANA

See OCCULT.

# ARCHERS SHOOTING AT THE SUN

A twice-mentioned letter from Juan Cerrillo used a stamp with this figure on it. See also ASTROLOGY-ASTRONOMY.

# ARCHFIEND (etc.)

See DEMON (etc.).

# ARCHIMEDES (287?-212 B.C.)

Greek mathematician, physicist, and inventor. He was the discoverer of the principles of specific gravity and of the lever. See also BROWNE, SIR THOMAS.

# ARIES (The Ram)

A CONSTELLATION, also in the ZODIAC. See also ASTROLOGY-ASTRONOMY.

# ARISTOTLE (384-322 B.C.)

Greek philosopher, pupil of PLATO, whose theories he rejected. He was also the tutor of ALEXANDER THE GREAT and head of a school in Athens called the Lyceum. See also TRAGEDY.

# ARMADILLO

Family of hard-shelled burrowing mammals found throughout South and Central America and noted for their rapidity of burrowing when they desire



to ESCAPE and for the tenacity with which they remain in the barrow. See also CONSUL, THE; HUDSON, WILLIAM HENRY.

#### ARMISTICE DAY

Former name of Veterans Day, a national holiday in the United States celebrated on November 11. ARMISTICE DAY was originally intended to honor those who died in WORLD WAR I, the date November 11 being the day in 1918 when that WAR was officially over. By the time Lowry was writing his novel, it was clear that WORLD WAR I was not the final WAR, although the name of the holiday had not yet been changed.

#### ARNOLD, MATTHEW (1822-1888)

English poet, critic, and essayist. HUGH quotes almost exactly two short passages from ARNOLD'S "ESSAY ON MARCUS AURELIUS" from his Essays In Criticism, First Series. ARNOLD'S point, in these passages, is that CHRISTIANITY at the time of its origin seemed as strange and unacceptable to MARCUS AURELIUS'S contemporaries as Mormonism or the JESUITS seemed to ARNOLD'S. HUGH is implying that COMMUNISM may some day be acceptable, and this supposition reinforces the novel's theme of the apparently fruitless but nevertheless continuing search for a UNIVERSAL and ETERNAL CREED. See also ANTONINUS PIUS.

#### ARRIAGA, PONCIANO (fl. 1850's and 1860's)

A MEXICAN revolutionary who worked with JUAREZ. He suggested bold reforms including revision of the Constitution to make it resemble the

United States Constitution. He was too advanced or liberal, and most of his suggested reforms were not adopted. The PONCIANO ARRIAGA is apparently a political organization based on his ideas.

#### ARTEMIS (Cynthia, Diana)

In classical mythology a daughter of ZEUS and twin sister of Apollo. She is a virgin huntress armed with bow and arrow and is the goddess of the FOREST and the chase, to whom, in some versions of the legend, the STAG is a sacred animal, and, in other versions, the BEAR. Her Roman counterpart Diana, goddess of light by night, is associated with the MOON and is often related to Hecate and other MOON goddesses. To her the COW is sacred. ARTEMIS is also a beast goddess, one of the forms of the GREAT MOTHER archetype (as well as an AMAZON); in this form she is a goddess of many breasts to whom the sycamore fig tree is sacred, and she is often shown with a FISH between her legs and on her gown. In still another form she is goddess of birth, of all young creatures including the human child. In some versions of the legend the PLEIADES were her virgin companions; all of them, including ARTEMIS, were pursued by Orion and were saved by being changed into doves and placed among the STARS. David Markson says that ARTEMIS appears "meaningfully" in the novel, but he does not elaborate on this statement except to comment that there are references to STAGS in the novel.<sup>2</sup> In one of these passages there is also a reference to the MOON. YVONNE GRIFFATON, with

<sup>2</sup>David Markson, "Myth in Under the Volcano," Prairie Schooner, XXXVII (Winter, 1963-1964), 344.

whom YVONNE identifies, was "in turn . . . the hunter" (266/297) as well as the hunted--a possible allusion to the ARTEMIS legend. See also GREAT BEAR; ISIS.

ARTIFICIAL

See ULTIMATE REALITY-TRUTH.

ASAF, YUS

A name for JESUS CHRIST, the novel says. According to an obscure legend, CHRIST, after he was "taken from the cross, WANDERED to KASHMIR in search of the LOST TRIBES OF ISRAEL" (308/388). See also FATHER.

ASCEND (etc.)

See SALVATION-DAMNATION.

AS I AM ALSO OF A SIMPLE GAIT . . . PORT

An obscure allusion.

ASTRAL BODY, PLANE, TRIANGLE

Terms from OCCULT literature. The ASTRAL BODY is an imaginary or spiritual body, a DOUBLE, a second body which survives after the death of the physical body and which can depart during life from a person who is in the prescribed spiritual state for this phenomenon. When this separation takes place, the ASTRAL BODY enters the ASTRAL PLANE, the bottom TRIANGLE on the CABALISTIC TREE OF LIFE. The CONSUL is unsuccessful

at projecting his ASTRAL BODY. See Figure 1.

#### ASTROLOGY-ASTRONOMY

Lowry does not distinguish between the science of ASTRONOMY and the pseudo-science of ASTROLOGY, both of which study the heavenly bodies; however, he was probably most interested in ASTROLOGY, which studies the influence of these bodies on the affairs of man. These references are primarily thematic motifs which, without supplying any specific architectonic patterns, add to the texture of the novel. Their effect results from the fact that celestial phenomena are important in many religions and are especially important to the OCCULT and MYSTICAL religions and philosophies functioning in the novel.

M. LARUELLE, like the other main characters, all of whom are occultists to some degree, and like LOWRY himself, who took lessons in ASTRONOMY from his wife (*Letters*, 26), sees omens in natural phenomena. A year after the CONSUL'S death, LARUELLE sits disconsolately in a bar during a blackout of a MOVIE caused by an unseasonal STORM. He has been thinking about his friend's death and realizes that he himself has for the past year been like dead, "like someone lying in a bath after all the water has run out" (29/55). The rain reminds him of the FLOOD, and his towered house, of an ineffective BABEL. As his train of thought continues, he thinks of the "NIGHT OF THE CULMINATION OF THE PLEIADES" (29/56), which, apparently because the Mediterranean sailing season was marked by the rising and setting of these stars, is supposed to signify the beginning of fair weather and which is, LOWRY says, associated with the particular day on which the



action of the novel occurs.<sup>3</sup> Just before her death, YVONNE finds consolation in the rising and setting of the STARS "tonight as five thousand years ago" and "as ages hence." Long after her death, the "jewelled WHEELS of countless unmeasured GALAXIES" will continue turning, life will go on, and men will "still be asking the HOPELESS ETERNAL question: to what end? What force drives this sublime celestial machinery?" (322/352). Later she sees the FERRIS WHEEL and imagines that it is a CIRCLE OF PLANETS or CONSTELLATIONS. Finally, as she dies, she feels herself "gathered upwards and borne towards the . . . PLEIADES" (336/366). Lowry's intention in this chapter, which includes a catalogue of heavenly bodies, was to

pull out . . . all the stops of Nature . . . on the . . . elemental BEAUTY of the world and the STARS, and through the latter to relate the book . . . to ETERNITY. Here the WHEEL appears in another guise, the WHEEL of the motion of the STARS and CONSTELLATIONS . . . (Letters, 83)

In addition to the WHEEL motifs, other themes and motifs are alluded to in these passages. For example, Lowry mentions a passage in JULIEN GREEN'S writing in which a heroine dies and is carried through the air in the direction of the STARS much as Marguerite is lifted up in the opera FAUST and much as YVONNE is carried upward as she dies. Lowry then contrasts these upward spiralings with the simultaneous downward journey of the CONSUL (Letters, 84). A similar contrast can be seen in the CONSUL'S description of LOS BORRACHONES.

---

<sup>3</sup> Malcolm Lowry, "Correspondance," Les lettres nouvelles, NS, No. 5 (July-August, 1960), p. 184.



Another chain of relationships associates YVONNE with VENUS, who is in several OCCULT systems related to the PLANET VENUS, the goddess of LOVE and BEAUTY, as well as to the MOON and MARS. In ALCHEMY the PLANET is related to the goddess of LOVE as well as to copper. An especially complex use of this YVONNE-VENUS relationship involves the TAROT'S allegorical cards, which, like the CABALA, make frequent use of heavenly bodies. One passage in particular seems to be based on the TAROT'S astrological symbolism, specifically on the seventeenth card sometimes known as The STAR. It shows a naked woman kneeling with one foot in a stream and one on land. That this card may be associated with YVONNE is suggested by the fact that the same passage which calls YVONNE a "honey-tanned VENUS" also contains the statement that "the word 'STAR' had undergone some mysterious transformation in" her mind after "... she took a course in ASTRONOMY" (262/292). There is further complication in this pattern of associations: VENUS is sometimes seen as a version of STELLA Maris (STAR of the SEA), one of the names for the Virgin Mary. The seventeenth TAROT card is also related to HOPE, which, Lowry says, is the "real point" of Chapter IX (Letters, 80). YVONNE-VENUS may be the symbol of HOPE in this elaborate relationship that suggests the same theme stated, more explicitly, in the phrase "NO SE PUEDE VIVIR SIN AMAR."

Miscellaneous astrological or astronomical references include the following:

- (1) The CONSTELLATION HERCULES, also called in the novel HERCULES' BUTTERFLY (because of its shape?), is the destination "of the

drunken madly revolving WORLD" (194/224) and of "a GOLF ball, launched . . . out of . . . HELL" (287/317) and symbolizing the EARTH.

(2) The statement "VENUS is a horned STAR" (217/247) suggests the theme of adultery and the related IMPOTENCE motif.

(3) ERIDANUS, the name given by Lowry and his characters to Dollarton, CANADA, is a CONSTELLATION as well as the mythological "River of Youth" and "River of Death" (Letters, 245); it is also identified with a river flowing through the Elysian Fields, with the "goodly rivulet" of the INFERNO (IV, 108), and with the River Po, near which DANTE is said to have written the Paradiso. By ERIDANUS lived the nymphs from whom HERCULES learned the location of the GARDEN of Hesperides. In Lowry's fiction it is the symbol of EDEN, the CANADIAN PARADISE spoken of but never achieved by the characters in Under the Volcano. In DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID the two main characters live in ERIDANUS, CANADA, "identified with the River Styx" and "associated with Phaeton," i. e., "death" and "youth" (8-9). When YVONNE is dying, she has a vision of her entire world going up in flames. Lowry may have been drawing on his memories of his home near Dollarton going up in flames.

(4) In a fanciful thematic passage, HUGH speaks of an occasion at CAMBRIDGE when he and EINSTEIN crossed "orbits." HUGH, a "ragged freshman" who "huddled . . . at the first approach of the EVENING STAR" (which not incidentally is VENUS, goddess of LOVE), sees EINSTEIN lean "down over . . . his hammock strung between ARIES and the CIRCLET OF WESTERN FISH, to ask . . . the TIME" (182/212). ARIES and PISCES, being

the first and the last signs of the ZODIAC circle, are side by side, but the significance of EINSTEIN'S position in this particular area of the ZODIAC is unclear. ARIES, however, is the symbol of the cycle of existence and of creation and rules the head and brain, while PISCES denotes the final moment of dissolution before the beginning of a new cycle, symbolizing the paradox of the end being the beginning. Therefore EINSTEIN, who according to HUGH "upset" our "notions of TIME and SPACE" (182/212), really assured the continuance of TIME. Another clue to the meaning of the image may be found in the use of the same image to describe AIKEN, whose work "is of such transcendent beauty that you might imagine he did not live on this earth at all but had his hammock . . . between ARIES and the CIRCLET OF WESTERN FISH" (*Letters*, 275).

(5) Lowry is apparently indulging in WORD PLAY in a reference to the "URSA HORRIBILIS of the night" (70/97), which prevents him from seizing the opportunity to be reconciled with YVONNE. At the moment, he is fighting, unsuccessfully, the desire to continue drinking, and the URSA HORRIBILIS referred to may be the inexhaustable "dipper" of ALCOHOL from which he has been imbibing, since the name URSA MAJOR is used for both the CONSTELLATION GREAT BEAR and the CONSTELLATION Big Dipper, the latter being a clearly visible portion of URSA MAJOR. "URSUS HORRIBILIS" is also the name for the grizzly BEAR. The BEAR, a lunar animal symbolically and an attribute of Diana, the MOON goddess, represents also that part of the instinctual and the subconscious which is dangerous. The CONSUL, then, is prevented by his subconscious and by his desire for ALCOHOL from being

reconciled with YVONNE. The BEAR is also a biblical symbol of punishment.

(6) ". . . When SATURN was in CAPRICORN, life reached bottom" (200/230), the CONSUL knew. A heavenly body is said to be "in" a sign of the ZODIAC when it appears to be between the viewer and the CONSTELLATION signifying that sign. SATURN, for example, stays "in" each CONSTELLATION of the ZODIAC two years. (No distinction is being made here between the zodiacal and the astronomical CONSTELLATION.) SATURN, like MARS, is, in most OCCULT literature, an evil PLANET occupied in bringing unhappiness to man. It symbolizes TIME, the devourer of life, and is linked in allegories to DEATH. Being the farthest PLANET from the SUN, it is "cold," and being dim, it is "black" (EVIL). Cold, dark SATURN is said to "rule" CAPRICORN because on the WHEEL of the ZODIAC AQUARIUS and CAPRICORN are opposite CANCER and LEO, the warm signs "ruled" by the SUN and the MOON, bringers of LIGHT and warmth. CAPRICORN, the She-GOAT, has a dual nature signifying, on the one hand, the pull of the ABYSS and, on the other, the attraction of the "heights." The exact significance of SATURN in CAPRICORN may not be clear, but it is certain that this situation promises no good.

The following is an alphabetical list of heavenly bodies and other celestial phenomena and related subjects mentioned in the novel. See especially EARTH (etc.); MOON; STAR (etc.); SUN, ALDEBARAN, ALTAIR, ANTARES, AQUARIUS, ARCHERS SHOOTING AT THE SUN, ARIES, ATLAS, BOÖTES, CAPRICORN(US), CASSIOPEIA, CEPHEUS, CETUS, CIRCLET OF WESTERN FISH, CONSTELLATION, COPERNICAN SYSTEM, CRAB, DENEK, DRAGON, EARTH, ENDYMION, ERIDANUS, EVENING STAR, FOMELHAUT,



FRASCATORIUS, GALAXY, GEMINI, GREAT BEAR, HERCULES (and  
HERCULES' BUTTERFLY), JUPITER, LEIBNITZ MOUNTAINS, LEO, LYNX,  
MARS, MARSH OF A DREAM, MARSH OF CORRUPTION, MAYA, MERCURY,  
MILKY WAY, MIRA, MOON, NEPTUNE, NIGHT OF THE CULMINATION OF  
THE PLEIADES, ORBIT, ORION, PEGASUS, PISCES, PLANET, PLEIADES,  
PLUTO, POLARIS, PROCLUS, RAM, RAS ALGETHI, SAGITTARIUS, SATURN,  
SCALES, SCORPIO (etc.), SEA OF DARKNESS, SEA OF FECUNDITY, SEA  
OF NECTAR, SEA OF TRANQUILLITY, SOUTHERN HORN, STAR, SUN,  
TAURUS, TRIANGULUM, URANUS, URSA MAJOR, URSA MINOR, VEGA,  
VENUS, VIRGO, WESTERN FISH, WESTERN LIMB, WHALE, ZODIAC.

#### ATHALIE

See RACINE, JEAN BAPTISTE.

#### ATLANTIS-FLOOD

Two separate but related legends are combined in this thematic subject. The first, the legend of the destruction of the earth by a FLOOD, can be found in the literature of many religions and religious traditions including the BIBLE, Sumerian and Chaldean legends, VEDIC and other ORIENTAL literature, Iranian legends, Greek legends (notably PLATO'S Timaeus), Scandinavian legends, and South American and Mexican legends. The second, the legend of the lost continent of ATLANTIS, one of the ruined Utopias, is occasionally related to the deluge legends, and LOWRY seems to follow this line of thinking in his novel. IGNATIUS DONNELLY, whose semi-scientific ATLANTIS: THE ANTEDILUVIAN WORLD is referred to and quoted by the



CONSUL, explains the association of the two legends as follows: the Egyptian legends are the only large body of legendary-historical literature which do not contain some kind of FLOOD story and the reason must be that the ATLANTIS story, as told to PLATO by the Egyptians and related in his Timaeus, is their version.

These two legends inform many OCCULT and MYSTICAL religions and philosophies including some of those which provide the novel with symbols, motifs, and themes. Some of these philosophies, for example, speak of reassembling, literally or symbolically, from the RUINS of a rediscovered ATLANTIS, the SECRET KNOWLEDGE which can lead to spiritual perfection. Among this group are philosophies based on the teachings of Mme. Blavatsky or the Rosicrucians, to name two. Although Lowry does not acknowledge being influenced by Mme. Blavatsky, he could hardly have been unaware of this very influential OCCULTIST. The CONSUL, also, hopes to find and write about an "ULTIMATE REALITY . . . that can be realized by any . . . means . . . acceptable to all creeds and religions and suitable to all climes and countries" (39/66). He hopes that his own study of the ATLANTIS legend will surpass others such as DONNELLY'S. It will contain "chapters on the alchemists" and "something about COXCOX and NOAH" (86/113). He once suggested the ATLANTIS legend to M. LARUELLE as a subject for a movie.

In another passage the CONSUL says that he sometimes feels that the world is, like ATLANTIS, sinking beneath his feet, "down, down to the frightful 'POULPS,' MEROPIS of THEOPOMPIS . . . And the IGNIVOME mountains" (147-148/176). He is alluding to DONNELLY'S discussion of

THEOPOMPUS' theory that the Atlanteans were decedents of the Meropes, the inhabitants of a region called Merou, which perhaps became the source of the South American word "Peru." The hero of this deluge was Merops.

Early in the novel M. LARUELLE recalls an almost exact quotation by the CONSUL from DONNELLY: the CONSUL "had spoken . . . about the spirit of the ABYSS, the GOD of STORM, 'HURACÁN,' that 'testified so suggestively to intercourse between opposite sides of the Atlantic'" (16/42). (Cf. DONNELLY, 87: ". . . This word hurakan--the spirit of the ABYSS, the GOD of STORM, the hurricane--is very suggestive, and testifies to an early intercourse between the opposite shores of the Atlantic.") The CONSUL in another passage identifies HURACAN "with the VEDIC STORM GOD VINDRA" (257/287) and with SIVA. QUETZALCOATL, in his capacity as a GOD of STORM or wind, especially wind on the SEA, suggests still another nexus.

Donnelly and his editor both point out that the TOWER OF BABEL, an important motif in the novel, is a part of the ATLANTIS legend and that this TOWER, like other similar gigantic structures including the ruined pyramid climbed by the CONSUL in CHOLULA, was erected as protection against another possible FLOOD. Apparently the fear of a second deluge was pervasive and persistent. THOMAS BURNET, whose TELLURIS THEORIA SACRA the CONSUL mentions, describes a FLOOD resulting from the releasing of pent-up water within an ABYSS, but he predicts that the next destruction will come from FIRE. In SIR THOMAS BROWNE'S PSEUDODOXIA EPIDEMICA, Chapter VI, Book 7, is entitled "That the TOWER OF BABEL was erected against a second Deluge." LOWRY may have been echoing BURNET, BROWNE, and DONNELLY

when M. LARUELLE, using diction resembling BROWNE'S and using a word ("ZACUALI") found also in DONNELLY (87), describes his towered house as a "useless TOWER against the coming of the second FLOOD" (29/56).

LOWRY was also undoubtedly aware that DONNELLY identifies ATLANTIS with the GARDEN of EDEN and hypothesizes that the lost continent was the source of the ELEUSINIAN MYSTERIES and that carnivals were versions of Atlantean Saturnalia.

See also CRADLE MOUNTAIN; TASMANIA, BISHOP OF; UNIVERSAL CREED.

#### ATLANTIS: THE ANTEDILUVIAN WORLD

See DONNELLY, IGNATIUS J.

#### ATLAS

In classical mythology a Titan, brother of PROMETHEUS and of the PLEIADES, who was condemned for his part in the battle with the Titans to support the sky (or the EARTH) on his shoulders. YVONNE, looking at the MOON shortly before her DEATH, thinks that "HERCULES and ATLAS stood there, in the midst of CATAclysm, beyond our knowledge--" (323/353). ATLAS and HERCULES are frequently associated with ATLANTIS--by DONNELLY, for example. The passage also places the CONSUL, who is himself "in the midst of CATAclysm," at a distance both in TIME and in SPACE and thereby adds to the sense of TRAGEDY surrounding him. In another passage, which also associates him with ATLAS, the CONSUL conceives of a newspaper account of the SAMARITAN incident which would carry the headline "FIRMIN INNOCENT,

but bears GUILT of WORLD on shoulders" (137/165). See also ASTROLOGY-ASTRONOMY.

AUBIGNÉ, THÉODORE AGRIPPA D' (1552-1630)

French Huguenot fighter, governor, novelist, historian, lyric poet, and tragic playwright, whose bold and stoic Calvinism caused him much persecution. His most celebrated works are usually considered to be his Universal History and Les tragiques, which discuss the religious WARS of his day. He represents the searches for a UNIVERSAL CREED engaged in by the CONSUL and many others in the novel. His works are included in LARUELLE'S library.

AURELIUS (MARCUS AURELIUS ANTONINUS) (121-180 A. D.)

Benevolent Roman statesman, stoic philosopher and writer, and persecutor of Christians. He was the Roman emperor from 161 to 180. See also ARNOLD, MATTHEW; WHAT IS MAN?

AVERNO

From a Latin word avernus signifying the underworld or INFERNAL REGIONS. The name comes from an Italian lake, the AVERN, whose vapors were said to kill birds that flew over it. In Roman mythology, it is known as the Birdless Place, that is, the place without spiritual enlightenment. See also ABYSS-KATABASIS; VIRGIL (PUBLIUS VERGILIUS MARO).

AXIS

The name for GERMANY, Italy, Japan, Bulgaria, Hungary, and

Rumania, which fought together against the ALLIES in WORLD WAR II.

### AYENBITE OF INWYT

See MICHEL, DAN, OF NORTHGATE.



# BABEL, TOWER OF

In Genesis 11:1-9, a ziggurat built in BABEL or BABYLON and intended to reach to heaven. According to the legend, all men were "of one speech," but GOD, angered over men's heathen pride, divided them into many races and caused the "confusion of tongues." Many OCCULTISTS and semi-scientific scholars such as SIR THOMAS BROWNE and DONNELLY claim that the tower was built to provide protection against a second FLOOD, a belief that M. LARUELLE is apparently alluding to in a passage which says his own TOWER is "useless . . . against the coming of the second FLOOD" (29/56).

Early in the novel M. LARUELLE recalls a time when the CONSUL wandered happily around CHOLULA, site of a ruined Aztec pyramid "which he had proudly insisted was the original TOWER OF BABEL" (11/37). This association of the two legends is probably from DONNELLY, who retells a CHOLULAN version of the TOWER story very much like that in Genesis and supposedly accounting for the creation of the huge pyramid of CHOLULA. In this story as in the biblical version, pride was the sin for which the TOWER was destroyed.

Another interrelationship of motifs and symbols exists between the TAROT card number sixteen and the TOWER OF BABEL. The TAROT card shows a TOWER STRUCK BY LIGHTNING, the allegorical significance of which catastrophe is divine punishment for pride. The card also symbolizes RUIN and lost HOPE. OCCULTISTS associate this card with the TOWER OF BABEL. LOWRY may have had this last association in mind when he referred to MAXIMILIAN'S house as having "blasted TOWERS" (123/151). The image also suggests subliminally the TOWERS of Troy, referred to in DR. FAUSTUS, for

example. *(Babel, the Tower of Babel, etc.)*

The incomprehensible conversations in the FAROLITO in Chapter XII represent another aspect of BABEL, "the confusion of tongues of biblical prophecy" (Letters, 84-85.)

See also ALCOHOL-AGNI.

#### BABYLON

An ancient city on the Euphrates River, capital of Babylonia, site of the TOWER OF BABEL. It was known as one of the most magnificent cities of the ancient world, but because of sinful activities it became the biblical symbol for a fallen and corrupt life, especially if the corruption was related to excessive luxury and pride. It is the opposite of PARADISE. In another biblical legend Babylonia was the place of EXILE for the JEWS, from which return was not possible until the fall of BABYLON. In one of his GUILT-ridden musings, HUGH recalls his own anti-SEMITISM and then a reverse anti-SEMITISM so strong that he was "prepared to lead the whole JEWISH race out of BABYLON itself" (151/180).

BACH, JOHANN SEBASTIAN (1685-1750) or his son CARL PHILIPP EMANUEL (1714-1788)

German composers. See also ETERNAL RETURN.

BACKWARDS (etc.)

See REGRESSION-REVERSAL.

#### BALANCE

See EQUILIBRIUM-BALANCE-REIGN OF OPPOSITES.

## BANCO EJIDAL (BANCO de Crédito y EJIDAL)

Credit bank for the EJIDOS, which were Indian communal lands. It was "a bank that advances money to finance collective effort in the villages" (297/327). To work for this bank, as JUAN CERILLO did, was dangerous because of political opposition to agrarian reform laws and because of struggles for control of the EJIDOS. These lands were periodically seized, returned, divided, and recollectivized by the warring groups. JUAN considered his job "an adventure in a human cause" (107/135). Lowry seems to be suggesting that this activity was INTERVENTION rather than INTERFERENCE and that HUGH'S failure to join JUAN when the latter invited him to was proof of IRRESPONSIBILITY on HUGH'S part. For further discussion of the BANCO EJIDAL, see DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID. See also DÍAZ, PORFIRIO; JUÁREZ, BENITO.

## BARRABAS (also BARABBAS)

In Matthew 27:16-26, Mark 15:6-11, Luke 23:18-25, and John 18:40, a condemned seditionist and MURDERER whom PILATE freed to appease the JEWISH mob, which demanded that BARRABAS, not JESUS, be freed. See also EXILE-GUILT-SUFFERING; GRIEG, NORDAHL; HARRISON, TOM.

## BARRANCA

The open sewer that runs through the city of QUAUHNAHUAC. The CONSUL is thrown into it after his death. See also ABYSS-KATABASIS.

## BATTLE (etc.)

Throughout the novel, literal BATTLES are used to suggest both ideological warfare beyond that which was the immediate cause of the WAR and,

more significantly, personal psychological and spiritual struggles. The BATTLE OF THE EBRO, for example, becomes a refrain which suggests to HUGH his GUILT over personal failures of all kinds. The CONSUL speaks of his "great BATTLE," his "BATTLE for the survival of the human consciousness" (217/247). M. LARUELLE also has a personal BATTLE which will go on, he says, regardless of which side wins the WAR. See also individual BATTLES and WARS mentioned in the novel; BOXING.

BAUDELAIRE, PIERRE CHARLES (1821-1867)

French poet and essayist. He was a link between the Parnassians and the Symbolists and emphasized both form and subjectiveness. His own extremes of cruelty and kindness or destruction and elevation of spirit were like the CONSUL'S. Opening a book SORTES SHAKESPEAREANAE, the CONSUL learns, from BAUDELAIRE, he says (although the idea resembles one stated by LEVI and other OCCULTISTS: "The DEVIL is the inverse [reverse] of GOD"), that "the GODS exist, they are the DEVIL (209/239). Chapter X begins and ends with obscure references to "BAUDELAIRE'S ANGEL" waking and "desiring to meet TRAINS" (281, 314/311, 344). Another possible allusion to BAUDELAIRE is the part of the poem found by HUGH and YVONNE on a menu: "poor foundered SOUL Who once fled NORTH" (331, 332/360, 361), which echoes a passage in "Le goût des neant" ("The Pull of the Void"): "Espirit vaincu, fourbu;" See also A FEW FLEAS; FREUD, SIGMUND.

BEAUCOUP DE BRUIT POUR RIEN!

French for "MUCH ADO ABOUT NOTHING," used by SHAKESPEARE for the title of a play, although he probably did not originate the phrase.



## BEAUTY (etc.)

A sense of affirmation persists in the novel in the face of the increasing sense of imminent disaster. This affirmation comes, not from any element of the plot but from the language. Forms of the word BEAUTY, for example, appear on over sixty pages. In addition, such words as brilliant, buoyant, delightfully, gaiety, glorious, gorgeous, happy, joyous, lovely, magnificent, majestic, marvelous, pretty, poetic, remarkable, and splendid insist on the affirmation in spite of all the evidence against it. These words often describe the natural world, but their positive effect comes from their being applied to the activities of MAN in the natural world: the "SUNLIGHT flooding the bar of EL PUERTO DEL SOL" (90/117) as the men stand by the bar in the early morning, for example, or "the BEAUTY of an old woman from Tarasco who plays dominoes at seven o'clock in the morning" (50/78). That the CONSUL will be saved is perhaps indicated by his ability to find BEAUTY in a world that the less savable see as ugly.

## BEELZEBUB

GOD OF THE FLIES, Prince of Darkness, the chief DEVIL second only to SATAN, and, in the CABALA, the ruler of the QLIPHOTH. The CONSUL compares his delirium tremens to an "overture . . . conducted by the GOD OF FLIES" at the "portal of QLIPHOTH" (218/248). He apparently recognizes that ALCOHOL has been destructive rather than constructive in his search for spiritual enlightenment.

## BEETHOVEN, LUDWIG (1770-1827)

German composer. An unidentified passage of "wild Beethoven"



(178/208) plays on the radio as HUGH shaves the CONSUL. The allusion is possibly to Fidelio, BEETHOVEN'S only opera, centered around the theme of man's eternal struggle for FREEDOM.

BEIDERBECKE, "BIX" (LEON BISMARCK BEIDERBECKE) (1903-1931)

United States jazz cornetist and composer around whom grew up a jazz legend. Young Lowry was very fond of jazz, and HUGH, who represents Lowry of the early CAMBRIDGE and SEA-going period, is also a jazz buff. He imagines "himself a cross between BIX BEIDERBECKE, . . . the infant MOZART, and the childhood of RALEIGH" (157/186). See also TRUMBAUER, Frankie.

BELLA VISTA HOTEL

Hotel where the Grand Ball to benefit the Red Cross was held. This hotel was a favorite drinking place for the CONSUL.

BERKELEY, BISHOP GEORGE (1685?-1753)

Irish bishop and idealist philosopher. When he was in Trinity College, Dublin, there was much interest in the philosophical and religious problems caused by Locke's theory of external, material reality, his theory that we know the external world through sensation, through matter acting on sentient mind. BERKELEY'S philosophical immaterialism or idealism opposed, qualified, or put in a new light Locke's theories. BERKELEY is usually thought of as the proponent of the idea that the conception of external reality is meaningless or inconceivable apart from mind. He denied the existence, not of all matter but of material substance of the philosophers, which was void of color, odor, and other sensible qualities. Ideas are the

real objects of knowledge, he said, and it is impossible to prove that sensations are occasioned by material objects; the universe is permeated and governed by mind. The CONSUL, who is twice said to have read or discussed BERKELEY, may have been interested in the kinds of intellectual problems occasioned by BERKELEY'S philosophy, especially in its popular versions, rather than in any specific part of BERKELEY'S philosophy, and he may have been especially interested in the idea that the visible universe is GOD'S means of communicating with man, since this idea resembles ideas of many OCCULTISTS, including BOEHME and SWEDENBORG.

BERNHARDT, SARAH (1845-1923)

French actress. In a sarcastic passage, HUGH says that she was in LARUELLE'S movie ALASTOR, along with a jungle scene from IN DUNKELSTE AFRIKA, a SWAN from a CORRINE GRIFFITH movie, and other stolen props and scenes.

BEST FOR LESS, THE

Slogan of Rudley's Food Stores, a New York company. This phrase describes ironically the life YVONNE led as a young starlet, a life which was the "best" outwardly but bankrupt spiritually.

BETRAYAL (etc.)

See SAMARITAN-BROTHERHOOD.

BHANG

Indian hemp plant, the leaves and seeds of which are used in India as

an intoxicant and narcotic. It is related to hashish and marijuana. Lowry probably intended the term to be a PUN on bang. See also ALCOHOL-AGNI.

#### BIBLE-CHRISTIANITY

The Bible figures, often significantly but sometimes in the background, in many of the novel's major motifs and structural patterns: the ADAM-EVE-EDEN theme, the GARDEN and EARTHLY PARADISE motifs, the DANTE (DIVINE COMEDY) theme, the ABYSS-KATABASIS motif, the ATLANTIS-FLOOD theme, the FAUST theme, the DOG motif, the WHEEL motif, the ISIS and GREAT MOTHER motifs, NUMBERS (especially 666 and 777 1/2), and so on. It is in part the basis of many of the OCCULT theories that inform the novel, such as those based on the CABALA or on the TAROT, and is used by many MYSTICS and OCCULTISTS including BOEHME and SWEDENBORG. It is also one of the possible sources for the UNIVERSAL CREED sought by the CONSUL.

The discussions of the following also contain explicit or implicit references to the BIBLE or to the CHRISTIAN RELIGION: ARNOLD, MATTHEW; JESUITS; JEWS (and ANTI-SEMITISM); QUOD SEMPER . . . ; WHAT IS MAN? Finally, the following groups of related subjects have biblical or CHRISTIAN overtones: (1) SIN; the SERPENT; GUILT over and ATONEMENT or DAMNATION in HELL for SIN; SALVATION, RESURRECTION, etc., of the SOUL; (2) CHRIST (etc.); the CROSS (etc.); GOD; SATAN, LUCIFER, BEELZEBUB, and other DEMONS OR DEVILS; ANGELS; SAINTS.

Thematic and symbolic allusions include the following:

- (1) "Lift up your eyes unto the hills" (40/67) suggests Psalms 121:1, "I will lift up mine eyes unto the hills, from whence cometh my help." The

CONSUL thinks these thoughts, during the year that YVONNE is gone, as he looks up at the airplanes flying over and wonders if YVONNE is returning on one of them.

(2) The image of "the shutters" of EL PUERTO DEL SOL rolling "up with a crash of trumpets" (70/97) suggests the biblical Judgment Day, described in I Corinthians, 15:52, "In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the DEAD shall be raised incorruptible, and we shall be changed," and in I Thessalonians 4:16, "For the Lord himself shall descend from heaven with a shout, with the voice of the archangel, and with the trump of GOD: and the DEAD in CHRIST shall rise first."

(3) YVONNE'S "I said three times . . . for Pete's sake have a decent drink" closely followed by "It was DEAD CALM in the GARDEN itself" may be a parody of CHRIST'S agony in Gethsemane and of Peter's three denials of CHRIST, as described, for example, in Matthew 26.

(4) The image of YVONNE "clothed entirely in SUNLIGHT" (95/122) suggests not only ISIS and the TAROT but also Revelations 12:1, "And there appeared a great wonder in heaven; a woman clothed with the SUN, and the MOON under her feet, and upon her head a crown of twelve STARS." The Roman Catholic church identifies this woman with the Virgin Mary.

(5) The reference to the "oyster-white" (109/136) walls of the pulquería LA SEPULTURA suggests Matthew 23:27, "Woe unto you, scribes and Pharisees, hypocrites! for ye are like unto whited SEPULCHRES, which indeed appear BEAUTIFUL outward, but are within full of dead men's bones, and of all uncleanness." This allusion counters the CONSUL'S visions of the BEAUTY



in the TAVERNS. (Lowry may also have had in mind CONRAD'S use of the phrase "whited SEPULCHER" to describe a city in "Heart of Darkness," Chapter II, and JOYCE'S "O you whited SEPULCHRES" to describe hypocrites in A Portrait of the Artist as a Young Man, Chapter III.)

(6) The legend on a church wall "... Is it nothing to you all ye who pass by ? ... " (152/181) and HUGH'S "Nothing to ye that pass by ?" (153/182) suggest Lamentations 1:12, "Is it nothing to you, all ye that pass by?" HUGH is magnifying his sorrows by comparing them to those of the sinners in Jerusalem when the city was destroyed in 586 B.C.

(7) The "WHEELS within WHEELS" (174/203) which the CONSUL suffers because of his drinking suggest the vision in Ezekiel 1:16, "and their appearance and their work was as it were a WHEEL in the middle of a WHEEL," although the CONSUL'S "WHEELS" do not accompany a profound insight.

(8) HUGH'S realization that his GUITAR was "a childish thing to be put away" (179/208) suggests I Corinthians 13:11, "When I was a child, I spake as a child, I understood as a child, I thought as a child, but when I became a man, I put away childish things." He is not able to divest himself of all of his childishness, however.

See also BABLE, TOWER OF; BABYLON; BARRABAS; CERVANTES SAAVEDRA, MIGUEL DE; DOG; EMMA (E) US, SUPPER AT; EXILE-GUILT-SUFFERING; GOLGOTHA; GOOD SAMARITAN; ISRAEL, LOST TRIBES OF; JOB'S WARHORSE; JONAH; JOSHUA; JUDAS ISCARIOT; LARUELLE, JACQUES; LEVIRATE MARRIAGE; LOT'S WIFE; MENE-TEKEL-PERES; METHUSELAH; MOLOCH; MOSES; NOAH; PILATE, PONTIUS; SIENKIEWICZ, HENRYK.



## BINAH

In the CABALISTIC TREE OF LIFE, the top sephiroth of the passive, female pillar, the pillar of severity, or the third sephiroth from the top in the supernal triangle headed by KETHER. It signifies UNDERSTANDING, liberty, intelligence, BEAUTY, pleasure, and FERTILITY. In other OCCULT systems this complex symbol is identified with the TAROT card number three, the Empress, which in turn is identified with VENUS, ISIS, the Virgin Mary, and the woman clothed in the SUN in Revelations 12:1. BINAH is also associated with the GREAT MOTHER, the creative-destructive force symbolized in the novel by YVONNE-as-KUNDRY, and symbolized elsewhere as the Scarlet Woman, the Great Whore, Cybele, Rhea, Juno, Hecate, and so on. The MOON and the EAGLE are also related to BINAH in some OCCULT literature. In ALCHEMY, going back into the womb of BINAH is equivalent to achieving the PHILOSOPHER'S STONE. See Figure 1.

## BIRDS; FOWL

See individual BIRDS and FOWL such as COCK, EAGLE, IBIS, PALOMA, PELICAN, SWAN, COPPERY-TAILED TROGON, etc. See also WINGS.

## BISHOP BERKELEY

See BERKELEY, BISHOP GEORGE.

## BISHOP OF TASMANIA

See TASMANIA, BISHOP OF.

## BLACK MAGICIAN

In OCCULT doctrine, one who misuses spiritual powers. HUGH suggests that the CONSUL is a BLACK MAGICIAN, and in one sense he is, since he has misused the powers he obtains through ALCOHOL. See also ALCHEMY.

BLACKSTONE, WILLIAM B. (1595-1675)

Clergyman and first permanent white settler of Rhode Island.

BLACKSTONE resettled several times, each time in a new wilderness, in order to ESCAPE the encroachments of CIVILIZATION. CONRAD AIKEN apparently told BLACKSTONE'S story to Lowry, who, to AIKEN'S chagrin, used it in Under the Volcano. The story of the misunderstanding between the two friends over this "theft" is told in an article in Queen's Quarterly.<sup>4</sup> Apparently what interested LOWRY (and the CONSUL) was the respect BLACKSTONE had for the Indians and the voluntary EXILE from his own race which BLACKSTONE underwent. (The CONSUL says he would like to become a kind of BLACKSTONE among the MEXICANS and would like to be buried with them as a MEXICAN subject.) AIKEN finally became reconciled to Lowry's use of the BLACKSTONE material when he acknowledged the BLACKSTONE quality in Lowry's character. He himself used the material in a poem on BLACKSTONE. Anthony Kilgallin says that BLACKSTONE signifies for Lowry the SPENGLERIAN theory that Western man, like FAUST, is "driven by deep promptings to loneliness . . . FREEDOM, SOLITUDE, immense independence."<sup>5</sup> In connection with BLACKSTONE the

---

<sup>4</sup>V. L. O. Chittick, "Ushant's Malcolm Lowry," Queen's Quarterly, LXXI (Spring, 1964), 67-75.

<sup>5</sup>Anthony R. Kilgallin, "Faust and Under the Volcano," Canadian Literature, No. 26 (Autumn, 1965), p. 48.

CONSUL speaks of the Indians inside him, where is found "the final frontier of consciousness" (135/163). Just before his death, he insists that his name is BLACKSTONE since he had "with a vengeance come to live among the Indians," but he is afraid they might also turn out to be "PEOPLE WITH IDEAS" (358/388). See also TASKERSON FAMILY.

BLAKE, WILLIAM (1757-1827)

One of England's major poets. His MYSTICISM and interest in the OCCULT and especially in BOEHME and SWEDENBORG probably attracted Lowry. However, Lowry does not make much specific use of BLAKE'S works. In one passage he says that he feels peace, either because his "SOUL has really died" or because he can see, if not follow, the PATH "right through HELL" which "BLAKE well knew" (36/63) existed. The specific allusion has not been identified, although the spirit of the passage is in harmony with BLAKE'S beliefs as expressed in The Marriage of Heaven and Hell. See also ABYSS-KATABASIS.

BOAT (etc.) Between CRUELTY and INNOCENCE. See also BOY SCOUT (etc.).

See SHIP (etc.).

BOEHME, JACOB (1575-1624)

German theosophist and MYSTIC whose doctrines had much in common with the CABALA. The CONSUL, who "left [his]. . . BOEHME in Paris" (184/214), may have been attracted to several of BOEHME'S ideas, including the following: all nature manifests or is a signature of GOD and works through a system of CORRESPONDENCES; MAN develops through

SUFFERING and through renunciation of SELF; and there is a "passion for ORDER even in the smallest things that exist in the universe" (Letters, 77, referring to BOEHME). The CONSUL, who is addicted to PUNS and bawdy, may have pronounced the name like bum, British slang for "buttocks" or "rump."

### BOLERO

See RAVEL, MAURICE.

### BOLOWSKI, MR. AND MRS. LAZARUS

A Jewish couple who were music publishers. Upon payment of a fee by HUGH'S aunt, they published HUGH'S songs before he went to sea but did not distribute them. BOLOWSKI said not only that there was no market for English songs but also that HUGH'S songs were PLAGIARIZED. HUGH traces his ANTI-SEMITISM to this incident. His first action in punishment was to seduce MRS. BOLOWSKI. He was charged as co-respondent in a DIVORCE suit, but later BOLOWSKI dropped the suit and withdrew the charges of PLAGIARISM. The thematic significance of this episode is probably to illustrate the difficulty of distinguishing between GUILT and INNOCENCE. See also BOY SCOUT (etc.).

### BOLSHEVISTS (etc.)

In 1917 the winning faction of the Russian Social Democratic Workers' Party in the struggle among COMMUNIST groups during the end of the revolutionary period.

### BOÖTES (The Herdsman)

A CONSTELLATION. See also ASTROLOGY-ASTRONOMY.



BORRACHONES, LOS (The Drunkards)

A terrifying early twentieth-century poster on M. LARUELLE's wall. Resembling "something between a primitive and a prohibitionist poster, remotely under the influence of MICHAELANGELO," it shows "a tumult of fire-spangled FIENDS" tumbling "headlong into HADES" accompanied by "falling bottles and emblems of broken hopes." To make things even worse, non-drinkers are "flying palely, selflessly into the light towards heaven," guarded by ANGELS. The CONSUL comes to realize, as he gazes at this picture, that he is in HELL, and he wonders, "why GOOD and EVIL should not be thus simply delimited" (199/229). Later he recalls this poster from a "somewhat different aspect":

He saw those people like spirits appearing to grow more FREE, more separate, . . . more distinctive, more noble, the higher they ascended into the light; those florid people resembling huddled FIENDS, becoming more like each other, more joined together, . . . the further down they hurled into the darkness . . . When he had striven upwards, . . . had not the "features" of life seemed to grow more clear, more animated, friends and enemies more identifiable, . . . and with them the sense of his own REALITY, more separate from himself? And had it not turned out that the further down he sank, the more those features had tended to DISSEMBLE, . . . to become finally little better than ghastly CARICATURES of his dissimulating inner and outer SELF, or of his struggle, if struggle there were still? (361/391-392)

The CONSUL has given one hypothetical answer to the novel's question WHAT IS MAN?: MAN'S WILL seems to grow more FREE with spiritual ascent than with descent, and along with the freer WILL comes a clearer sense of SELF. See also ABYSS-KATABASIS; ALCOHOL.

BOSQUE, EL (The Forest)

A CANTINA. See also DANTE ALIGHIERI; WOOD (etc.)



BOSWELL, JAMES (1740-1795)

English biographer of SAMUEL JOHNSON and writer of journals. The CONSUL apparently has read the Account of Corsica, which BOSWELL wrote after he visited Corsica and became acquainted with General PASQUALE PAOLI. The CONSUL alludes to BOSWELL'S work in a diatribe in which he protests against INTERFERING with the destined FATE of nations: the motives for such INTERFERENCE, he says, are for the most part dishonest, mere curiosity or desire for experience or the desire to ESCAPE one's real RESPONSIBILITIES. The INTERFERER flatters himself into believing that his INTERFERENCE is noble and useful. The CONSUL is referring indirectly to HUGH'S passion for fighting in SPAIN for, in the CONSUL'S opinion, the wrong reasons. See also MONBODDO, JAMES BURNET, LORD.

BOXING

Frequent references to a BOXING match to be held the following Sunday refer, Lowry says, to the quarrels "between YVONNE and the CONSUL". (Letters, 72). See also BATTLES (etc.).

BOY SCOUT (etc.)

Member of an organization of boys founded in England in 1908 by Sir Robert S. S. Baden-Powell to develop in its members manly character, self-reliance, and usefulness to others. HUGH recalls that at thirteen . . . he'd been an ardent revolutionary . . . " This 'heresy' came as a result of the teachings of a prep school Headmaster and SCOUTMASTER, seemingly a pillar in the Establishment, who taught HUGH "each Sunday in Chapel" that the

BOLSHEVISTS were "far from being the child-MURDERERS" (171/201) that the newspapers made them out to be. HUGH, however, forgot these lessons as well as his SCOUT lessons: the Slogan "Do a good turn daily," the Oath which included a pledge to keep oneself "morally straight" and to obey the SCOUT Laws, and the Laws themselves, including those which say that a Scout is loyal, helpful, trustworthy, and cheerful. "That a Christian smiles and whistles under all difficulties and that once a SCOUT you were always a COMMUNIST" is his version of what he forgot. What he remembered was the SCOUT motto "Be prepared," so he seduced MRS. BOLOWSKI.

#### BRIGADE INTERNATIONALE

See INTERNATIONAL BRIGADE.

#### BRIHUEGA, BATTLE OF

A battle over the ancient half-walled city of BRIHUEGA during the SPANISH CIVIL WAR. In the BATTLE the Italian Garibaldi Division of the XII INTERNATIONAL BRIGADE fought and won over ITALIAN FACSIST forces sent by Mussolini; hence it became a civil war within a civil war. The BATTLE was important because it prevented FRANCO'S forces from encircling Madrid. HUGH left Spain before this BATTLE.

#### BROOKE, RUPERT (1887-1915)

English poet, and essayist, a member of a pre-WORLD WAR I group of promising young poets dedicated to liberal culture. His work included WAR poems, some of them bitter but many of them ROMANTIC, sentimental, and "patriotic." He attended CAMBRIDGE and, like many young men of his day,

fought and died in WORLD WAR I in the belief that he was serving a good cause. HUGH, who also attended CAMBRIDGE, had the youthful cynicism of BROOKE, but he did not die for a cause, a failure he feels much GUILT over. BROOKE'S death came to symbolize for his generation the downfall of the ideals of liberal culture, and Lowry apparently shared this pessimistic view.

The allusion to BROOKE in Under the Volcano is to his poem "The Old Vicarage, Grantchester," written from Berlin and recalling nostalgically the hamlet where BROOKE lived as a young man. The last two lines refer to a clock which was stopped:

Stands the Church clock at ten to three?  
And is there honey still for tea?

BROTHERHOOD (etc.)

See SAMARITAN-BROTHERHOOD.

BROWNE, SIR THOMAS (1605-1682)

English physician and prose writer. The CONSUL talks, "like SIR THOMAS BROWNE, of ARCHIMEDES, MOSES, ACHILLES, METHUSELAH, CHARLES V, AND PONTIUS PILATE" (307/338). The passage referred to is from Chapter 5 of HYDRIOTAPHIA, OR URN BURIAL, a solemn, even at times morbid, discussion of funeral rites and of the transiency of human life. BROWNE argues that tombs and monuments cannot preserve memories, that the body will probably not be resurrected, and that nothing is immortal but immortality.

Another possible allusion to BROWNE is LARUELLE'S description of his zacuali as a "useless TOWER against the coming of the second FLOOD" (29/56), which echoes BROWNE'S statement "that the TOWER OF BABEL was



erected against a second DELUGE" (PSEUDODOXIA EPIDEMICA, OR VULGAR ERRORS, Chapter VI, Book 7).

BUDDHISM

An ORIENTAL religion or philosophy based on the teachings of Guatama the BUDDHA. It holds that SUFFERING is caused by desire resulting in ACTION, and that the way to end SUFFERING or to achieve NIRVANA is through enlightenment which will cause one to ESCAPE the endless sequence of births and deaths, based on the principle of KARMA and called the CYCLE or WHEEL OF NECESSITY, to which one is otherwise subject. See also FIRE; PAST; PATH; WHEEL OF THE LAW.

BULL; BULLTHROWING (etc.)

The BULLTHROWING episode (Chapter IX) is significant both at the literal level and as a symbol or motif in several of the themes or structural patterns in the novel.

HUGH, who in this episode "somewhat preposterously" subdues the BULL, is that "aspect of Everyman" which "conquers the animal forces of nature which the CONSUL [another aspect of Everyman] later lets loose" (Letters, 81) in the form of the HORSE which is to kill YVONNE. Closely related to and in fact not necessarily distinct from these forces of nature are the psychic forces within man which also can be either controlled or let loose. All of these forces, like KUNDRY creative and destructive, "ANGEL and destroyer" (Letters, 81), have traditionally been revered as gods, even when not fully understood by man. BULL gods have been found in many primitive

religions: OSIRIS, for example, has been called the BULL of the WEST or of the UNDERWORLD and is symbolized by the BULL Apis; a BULL is often the symbol of SIVA, also. Both of these gods are dual, creative-destructive gods.

In the novel the BULL, merry and gay as it shoots out to enjoy a game "at its own expense" (255/285), is like the CONSUL whose psychic forces are out of control. After the game has been going on haphazardly for a while, the BULL becomes bored, as Mexico is bored, as everyone is bored. The BULL, retiring to a corner in the midst of the general boredom, reminds YVONNE of FERDINAND (a movie cartoon and comic strip BULL, created by Walt Disney), whose name then causes the Consul's ever-ready power of association as well as his (apparently) photographic memory of his reading to bring up

NANDI, vehicle of SIVA, from whose hair the River Ganges flows and who has also been identified with the VEDIC STORM GOD VINDRA--known to the ancient Mexicans as HURACÁN. (257/287)

The passage, which appears to be a direct quotation--source not identified, points out the creative and destructive powers in nature shown in the river and the STORM.

The ritual of the bullfight is one more attestation to the power of the forces within man, the awe which these forces create, and the need to control or make positive use of them. The abortive BULLTHROWING in the novel befits the Mexican soul--Mexico is having "a wonderful time" laughing "away its TRAGIC history" (254/284); the negative or disintegrative state of the Mexican national soul is illustrated by the ineffectual ritual. The Consul, who is attempting with little success to arrive at what JUNG calls "individuation," or



at least to achieve some kind of "psychic reform," is a proper spectator at this ritual gone awry.

As a function of its role as a symbol of a positive creative force (in man or in nature), the BULL is also often a FATHER image. Lowry identifies this symbolism in two pairs of juxtaposed passages describing first the BULL and then Yvonne's FATHER.

The first of these pairs says of the BULL: he seems now indeed like someone being drawn, lured, into events of which he has no real comprehension, by people with whom he wishes to be friendly, even to play, who entice him by encouraging that wish and by whom, because they really despise and desire to humiliate him, he is finally entangled. (258/288)

This is immediately followed by a flashback in which YVONNE recalls that her FATHER was eager, friendly, warm, generous, sensitive. He had once so confidently set out for Hawaii to make his fortune by raising pineapples. In this he had not succeeded . . . Abetted by his friends, he wasted time tinkering over elaborate projects. (258/288)

As the flashback continues, so does the action in the BULL ring. When the scene is shifted back to the present, the second pair of passages associating the BULL with Yvonne's FATHER appears: "And there, it had happened. The BULL [like Yvonne's FATHER] was hopelessly entangled" (259/289).

A long interpretation follows:

. . . This whole business of the BULL was like a life; the important birth, the fair chance, the tentative, then assured, then half-despairing circulations of the ring, an obstacle negotiated--a feat improperly recognized--boredom, resignation, collapse: then another, more convulsive birth, a new start; the circumspect endeavors to obtain one's bearings in a world now frankly hostile, the apparent but DECEPTIVE encouragement of one's judges, half of whom were asleep,

the swervings into the beginnings of disaster because of that same negligible obstacle one had surely taken before at a stride, the final enmeshment in the toils of enemies one was never quite certain weren't friends more clumsy than actively ill-disposed, followed by disaster, capitulation, disintegration--[here the focus shifts immediately].

--The failure of a wire-fence company, the failure, less emphatic and final, of one's FATHER'S mind, what were these things in the face of GOD or DESTINY? (260/290)

This BULL-FATHER symbolism is further complicated by a passage which associates her FATHER with the CONSUL. That is, the CONSUL becomes a kind of GOD or FATHER figure but a negative or destructive force rather than a creative force.

The recollections of her PAST and the recognition that man cannot ESCAPE the PAST take up much of Chapter IX. The BULL is part of this theme, especially as it reinforces the CYCLE OF NECESSITY theme. The BULL finds that the more furious he becomes and the more he struggles against the rope, the more hopelessly entangled he becomes. New BULLS and new riders, including HUGH, arrive, but the results are the same--"a disgusting performance" (273/304). That is, the BULL ring has become the WHEEL OF NECESSITY, from which MAN cannot escape until he ceases ACTION and desires. The BULL, desperately trying to break out of the ring, and HUGH, "submitting to that ABSURD NECESSITY he . . . [feels] for ACTION" (275/306), both illustrate the futility of trying to escape SUFFERING by means of ACTION or SELF-assertion.

See also ALDEBARAN; HORN; OX (etc.); TAURUS.

BULTITUDE, MR. (PAUL), AND DICK

See ANSTEY, F.

## BUNKER

A hazard or obstacle on a GOLF course. See also ABYSS-  
KATABASIS; HELL BUNKER.

BUNYAN, JOHN (1628-1688)

English author and preacher. His discussion of his spiritual struggles in GRACE ABOUNDING FOR THE CHIEF OF SINNERS provides one of the novel's epigrams. The passage quoted seems to describe the CONSUL in that he too does not "desire deliverance" (2/28) with all his SOUL.

Another allusion to BUNYAN reinforces the novel's RESPONSIBILITY-IRRESPONSIBILITY theme and countertheme:

There was the old dodge too of telling anyone who shook the dust of the CITY OF DESTRUCTION from his feet he was running away from himself and his RESPONSIBILITIES. (153/182)

In BUNYAN'S PILGRIM'S PROGRESS, Pilgrim is traveling from the CITY OF DESTRUCTION to Mount Zion in order to save his own soul. His apparent lack of concern for his family can be looked at as admirable spiritual devotion, as mere selfishness, or as a failure to face REALITY.

BURIAL (etc.)

See DEATH (etc.).

BURNET, THOMAS (1635?-1715)

English writer and clergyman known primarily for his TELLURIS THEORIA SACRA (THE SACRED THEORY OF THE EARTH), an astounding pseudo-scientific cosmology in which the EARTH is compared to an EGG



containing pent-up waters within the ABYSS which were released at the FLOOD as a result of a shrinking and cracking of the EARTH'S crust because of sin. He predicts a second destruction which will result from fire. His work was ridiculed by scientists but admired by poets and OCCULTISTS, BLAKE, for example. The CONSUL mentions that BURNET entered CHRIST'S COLLEGE, CAMBRIDGE, a fact expressed, almost in the words the CONSUL uses, in the introduction to another work by BURNET entitled DOCTRINA ANTIQUA.

usually attributed to Moses de Leon. It contains a body of OCCULT doctrine BURNING

originally began as a Hebrew protest against the traditional rabbinical interpretation of the Hebrew scriptures but later adopted, often in much changed, See FIRE (etc.).

BUSTAMENT, SR. Jewish branch of the OCCULT. The other major document

the SEPT Minor character who owns a MOVIE theatre. probably written in

between the third and fourth centuries A.D. In addition to these two BUTTERFLY

works there are many commentaries and explications on the subject of the A symbol of the psyche, beautiful thoughts, the SOUL, and so on.

CABALA, as well as a great body. It is rumored, of material too secret to be committed to print. The initiates into the mysticism of the CABALA agree on

very few points and their explanations are often very dissimilar. No attempt,

therefore, will be made in this study to do more than present an outline of some

of the principles which seem most to have influenced Lowry. The explanations

offered for the symbols are those that seem to "work" in the novel. This some-

times arbitrary manipulation of sources can be justified in that it closely resembles

Lowry's method of using his sources.

The CABALA posits a universe unified and organized into a complex pattern of CORRESPONDENCES culminating in the idea that MAN is a microcosm

## CABALA

The CABALA, a seminal source for Western mysticism, is both a symbolical and an allegorical interpretation of the BIBLE and the esoteric theosophical and theurgical systems that have grown up in conjunction with this interpretation.

Two documents form the basis for the written CABALA. One, the ZOHAR, the "Book of Splendor," was probably written about 1280 in Spain and is usually attributed to Moses de Leon. It contains a body of OCCULT doctrine originally begun as a Hebrew protest against the traditional rabbinical interpretation of the Hebrew scriptures but later adopted, often in much changed forms, by many non-Jewish branches of the OCCULT. The other major document is the SEPHER YETZIRAH, the "Book of Formation," probably written in Babylonia between the third and fourth centuries A.D. In addition to these two works there are many commentaries and explications on the subject of the CABALA, as well as a great body, it is rumored, of material too secret to be committed to print. The initiates into the mysteries of the CABALA agree on very few points and their explanations are often very dissimilar. No attempt, therefore, will be made in this study to do more than present an outline of some of the principles which seem most to have influenced Lowry. The explanations offered for the symbols are those that seem to "work" in the novel. This somewhat arbitrary manipulation of sources can be justified in that it closely resembles Lowry's method of using his sources.

The CABALA posits a universe unified and organized into a complex pattern of CORRESPONDENCES culminating in the idea that MAN is a microcosm



of the universe and of GOD. The basic CORRESPONDENCES are expressed by a system of symbols based on the twenty-two letters of the Hebrew alphabet and the NUMBERS from one to ten. In addition, there are, at each stage of the basic system, a corresponding color, divine NAME, ANGEL, virtue, vice, TAROT card, body organ, heavenly body, JEWEL, and so on. Many cabalistic symbols are shared with the TAROT and ALCHEMY, as well as with various forms of MAGIC, Jungian psychology, and ORIENTAL religions and philosophies.

The cabalistic universe is expressed visually by a diagram (see Figure 1) called the TREE OF LIFE. This diagram consists of ten spheres (Sephiroth) connected by twenty-two lines (PATHS). The Sephiroth are arranged in three vertical rows (PILLARS), the two outside ones consisting of pairs of OPPOSITES which are "reconciled," given BALANCE or EQUILIBRIUM, by the spheres in the middle column. At the top of the diagram is the sphere named KETHER (LIGHT), which represents GOD (AIN SOPH), the sum of all things, limitless, infinite, eternal, by definition unknowable. GOD makes himself known and in fact makes man and the universe possible by a succession of ten emanations, of which the spheres are the symbols. In one sense, these symbols are GOD and therefore constitute his sacred NAME. These emanations progress in succession down the TREE OF LIFE in a zigzag PATH resembling LIGHTNING. The TREE OF LIFE is simultaneously visualized as a series of three triangles, arranged vertically, with a single sphere, Malkuth, at the bottom.

The aim of the serious cabalist is to develop from a spiritual neophyte into an adept by proceeding from Malkuth to Kether, retracing the "PATH OF GOD'S LIGHTNING" (39/66). The first step is to tread the twenty-second PATH,

to project his ASTRAL BODY into the lower of the three triangles, which has YESOD as its base. This process is explained by Richard Cavendish as follows:

Blind and deaf to anything which might tug him back to the normal world, the cabalist can adventure into the realm of the sephiroth. He imagines his own body as if it was standing in front of him. He must have a clear, vivid mental picture of it. Then he transfers his consciousness to the imaginary body, so that he sees through its eyes and hears through its ears. This body is his ASTRAL BODY, ASTRAL DOUBLE or body of LIGHT, a replica of the physical body made of finer material. It is capable of moving freely through space and can pass through apparently solid objects. The world which this body perceives is the ASTRAL PLANE, which includes the ordinary physical plane, but extends beyond it. The threshold of this plane is in YESOD, the sphere of the MOON, which in the old cosmology was the connecting point between the pure spheres of the heavens above it and the corruptible world of earth beneath it.<sup>6</sup>

Once the initial projection has been achieved, the signs and symbols of each SPHERE are mystically projected upward as the aspirant threads the PATHS by means of thoughts of wisdom, deeds of kindness, and meditation on the infinite. To a special few may be granted the ultimate, the crossing of the great ABYSS which separates the two bottom triangles from the supernal triangle. "To walk in LIGHT" (364/395) is, in effect, to achieve union with GOD, an achievement equal in rarity and importance to achieving the PHILOSOPHER'S STONE by an alchemist or to the breaking from the CYCLE OF NECESSITY by an ORIENTAL mystic. Those who fail even to start the journey or who backslide too far are said to be in the realm of EVIL, of "husks" and "shells," called the QLIPHOTH, which, some say, is ruled by BEELZEBUB. A true adept can, of course, enter the

<sup>6</sup>Richard Cavendish, The Black Arts (New York: Capricorn Books, 1968), p. 96.

region of EVIL to redeem lost SOULS, but a lesser person may not be able to escape in the first place and, once escaped, may re-enter at his own peril.

In the novel neither HUGH nor YVONNE is certain how much the CONSUL really knows "about all this ALCHEMY and CABALA business" (118/145). The reader wonders also how much Lowry really knows: he seems, on the one hand, to find the OCCULT a matter of great curiosity and, on the other, a source of poetical metaphors to represent "man's spiritual aspiration" and to give the novel its "depths" (*Letters*, 65). It is not essential, Lowry believes, to take the OCCULT elements seriously or even to recognize their existence; the book holds its own on several levels.<sup>7</sup>

The allusions to the CABALA create texture by supplying motifs and symbols for some of the novel's structural patterns and by uniting one structural pattern with another, thereby adding metaphysical and psychological depth to the literal level. The CONSUL'S drunkenness is not only and not even primarily a physical problem but signifies a spiritual drunkenness, good if not overdone. ". . . In the CABALA, the misuse of MAGICAL powers is compared to drunkenness . . ." (*Letters*, 71). After YVONNE'S return the CONSUL says, with the drunk-

---

<sup>7</sup>Lowry, in 1950, was surprised at a French reviewer's finding the ZOHAR as the "key" to the novel, and he claimed to know nothing of this work (*Letters*, 195-196, 198). However, Jack Hirschman, "Kabbala/Lowry, etc.," *Prairie Schooner*, XXXVII (Winter, 1963-1964), 347-353, discusses Lowry's meeting with a cabalist during the time he was working on the novel. This cabalist had a large collection of books on the OCCULT. In another letter, Lowry says, "Thank you . . . for . . . your student reviews . . . [They] are, as well as flattering, damned interesting . . . , especially the one that laid stress on the mystical and religious CATABASIS traced by the CONSUL . . . [.] something in my intention I didn't know . . . but which is certainly there . . . ." (*Letters*, 177)



ard's insistence that he is sober, that in fact only, miraculously, when he is drunk is he truly sober, that he has achieved his present "fabulous" state of drunkenness by stages "comparable . . . only to the PATHS and SPHERES of the Holy CABBALA . . ." (84/112). He again relates ALCOHOL and SPIRITUAL striving (as yet unsuccessful) to the CABALA in the following passage:

. . . He could feel now, too, trying the prelude, the preparatory nostalgic phrases on his wife's senses, the image of his possession, like the jewelled GATE the desperate neophyte, YESOD-bound, projects for the thousandth time on the heavens to permit passage of his ASTRAL body, fading, and slowly, inexorably, that of a cantina, when in dead SILENCE and PEACE it first opens in the mornings, taking its place. (89/116)

As he talks to Dr. VIGIL, the two communicate "in the obscure language known only to major adepts in the Great BROTHERHOOD of ALCOHOL" (139/167). He also compares his delirium tremens to failure in spiritual aspirations; they are like "the music round the portal of the QLIPHOTH . . . conducted by the GOD OF THE FLIES" (218/248), BEELZEBUB, one of the legendary rulers of the regions of evil. The CABALA is also one of the sources for the GARDEN motif as well as the image of the ruined GARDEN or the destruction of the GARDEN by MAN. This GARDEN is both "EDEN" and "the world" (*Letters*, 74, 199).<sup>8</sup> The BARRANCA, like the GARDENS and the CONSUL'S drunkenness, has multiple

---

<sup>8</sup>The complex "cabbalistic attributes of 'GARDEN'" (*Letters*, 74) are related, according to A. E. Waite, *The Holy Kabbalah* (New Hyde Park, New York: University Books, [n.d.]), p. 198, to a Hebrew word *pardes*, meaning "garden" and specifically the garden of PARADISE. The letters of this word stand for the four worlds, the literal, the symbolical, the allegorical, and the mystical. Waite also describes a Higher and a Lower EDEN and the concept that woman is both the "GARDEN in transcendence" and the "GARDEN below" (pp. 261-262). The cabalistic commentaries Waite refers to have such titles as *GARDEN of Delight*, *GARDEN* (or *PARADISE*) of *Pomegranates*, etc.



associations; it suggests many ABYSSES including the one on the TREE OF LIFE between CHESED and BINAH, which the CONSUL is unable to cross. Furthermore, the goal of EQUILIBRIUM is, in some form--BALANCE, HARMONY, NIRVANA, etc.--, the goal of most mystics, including cabalists. Finally, the novel's important NUMBER symbolism is deeply indebted to the CABALA.

There are, in addition to these major thematic allusions, several other specific references to the CABALA. In an unposted letter to YVONNE, which M. LARUELLE reads in Chapter I, the CONSUL refers to his prospective book on "SECRET KNOWLEDGE" which will attempt to solve universal spiritual problems. Though he has, unfortunately, not reached (or perhaps has once reached and then abandoned) the ABYSS between CHESED and BINAH, he envisions his EQUILIBRIUM as "precarious . . . teetering over the awful unbridgeable void" as he tries unsuccessfully to tread "the all-but-unretraceable PATH of GOD'S LIGHTNING back to GOD" (39/66). He acknowledges that he has not even left QLIPHOTH, or at least has returned to it. That his spiritual domain is probably "the QLIPHOTH" is asserted in the Letters (68).

Another reference to LIGHTNING as an image of spiritual power relates cabalistic doctrine to other doctrines including ORIENTAL mysticism. In this doctrine, the TREE OF LIFE is a paradigm of man, the center PILLAR being his spine. When KUNDALINI, a goddess of spirit FIRE or LIGHT who is coiled up like a serpent, that is, "exiled" in the underworld of the sacral plexus, is awakened, spiritual power begins at the base of the spine and proceeds upward.

In another, not unrelated, frame of reference, LIGHTNING is nature's creative male force which strikes the feminine earth or the plants on the earth, thereby impregnating them and causing spiritual power to blossom forth. The CONSUL, who instead of Yoga is using ALCOHOL in his spiritual exercises, feels its "FIRE . . . run down his spine like LIGHTNING striking a tree which thereupon, miraculously, blossoms" (215/245). (The CONSUL is apparently mixing the two LIGHTNING metaphors; whether this confusion is the cause or the result of his spiritual ineptitude one cannot discover.)

Significant in much of Western MYSTICISM and MAGIC, both black and white, is the idea that words contain power and that therefore the essence of a person, object, or deity is contained in its NAME. The cabalists make much use of this doctrine, going to great lengths to avoid saying the NAME of the deity for fear of bringing upon the speaker the full force of the deity. M. LARUELLE illustrates this fear when he shudders, after the CONSUL has spoken of the terrible power of ALCOHOL, "NAME of a NAME of GOD" (216/246), perhaps acknowledging the dual nature of ALCOHOL as a deity or source of power, creative or destructive.

Chapter IV begins with a delirious dream by the CONSUL. In it he is on a pilgrimage to HIMAVAT. The unifying theme of the dream is unassuaged THIRST, suggesting spiritual aridity. The dream ends with an image of KETHER:

Perhaps because he was drinking, not water, but lightness, and promise of lightness--how could he be drinking promise of lightness? Perhaps because he was drinking, not water, but certainty of brightness--how could he be drinking certainty of brightness? Certainty of brightness, promise of lightness, LIGHT, LIGHT, LIGHT, and again, of LIGHT, LIGHT, LIGHT, LIGHT, LIGHT! (125-126/153-154) [*italicized in original.*]

For motives not always above suspicion, most spiritual teachers, including cabalists, emphasize that one must not try to plot one's own spiritual journey without guidance or at least without the assurance that one has arrived at each stage in the prescribed manner before one goes on to the next stage. To break this rule is to take the chance of stirring up forces one cannot control. One can get from Malkuth to KETHER by many PATHS, but only the spiritually aware can know the proper PATH for a given initiate at a given stage in his journey. The railroad at QUAUHNAHUAC, arbitrarily plotted and erratic, taking the long way from station to station, is like the neophyte who "might have taken" --should have taken-- "twenty-one . . . paths" other than the illogical one he did take (236/266).

Another CABALISTIC statement, ". . . no ANGEL with six WINGS is ever transformed" (189/219), is quoted from WAITE, who adds that LÉVI'S explanation, ". . . there is no change for the mind which is EQUILIBRATED perfectly . . . [,] . . . is mere ingenuity."<sup>9</sup>

Whether the CONSUL, or even Lowry, believes in the CABALA and related systems as metaphysical reality or is merely using them as poetic metaphors is a thorny issue. The CONSUL, who owns many books on the OCCULT and who is intending to work on his own book on this subject, asks

. . . Where does it all get you in the end? . . . The KNOWLEDGE, I mean. (82/109)

Lowry himself apparently believes that there is something in the human psyche not reducible by human logic, but he is often coy about his use of the irrational.

---

<sup>9</sup>Ibid., p. 449.



In a letter to a graduate student, Lowry says, about the CABALA and the OCCULT,

. . . However much it may be intermediately important or even healthy for you to rationalize such matters, your rationalization is an illusion. As a matter of fact you could with some justice "rationalize" the CABBALA itself (roughly speaking a system of thought that creates a MAGICAL world within this one that so far as I know has no pretense of being anything but an illusion--you may send it flying out of the window if you like, though perhaps it's not wise, it might come back by another one) but you can't rationalize or anything else the unknown depths of the human psyche--at least not in the way you mean. You have one, and its operations are to be found working within you too. (Letters, 249)

One wonders if a poet, a metaphysician, or a poetic metaphysician is speaking.

The CONSUL'S library contains primarily works by mystical and OCCULT writers. It defies rigid classification by metaphysical, OCCULT, or mystical "schools," and one cannot know which works, if any, were chosen for their literary value only. Perhaps the CONSUL does not distinguish between the spiritual or philosophical and the literary or aesthetic content of a book. Especially complicated are the relationships between ALCHEMY, MAGIC, and the CABALA, all of which are discussed in books in the CONSUL'S library, and the TAROT. Three works which are quite clearly if not exclusively cabalistic are DOGME ET RITUEL (RITUEL) DE LA HAUTE MAGIE, the GOETIA OF THE LEMEGATON OF SOLOMON THE KING, and SUB-MUNDANES, OR THE ELEMENTARIES OF THE CABBALA.

See also EREKIA . . . RAMISEN; Figure 1; HITLER, ADOLPH.

CABRÓN (etc.)

See GOAT (etc.).

CAFÉ CHAGRIN

A CANTINA.



CALDERÓN DE LA BARCA, PEDRO (1600-1681)

Spanish poet and dramatist. The CONSUL looking out of the window of the FAROLITO, sees a CLEFT ROCK which reminds him, not only of LA DESPEDIDA, a symbol to him of his DIVORCE, but also a passage "in SHELLEY or CALDERON or both" (338/369). SHELLEY'S THE CENCI is mentioned by name; however, the CONSUL is perhaps referring also to CALDERÓN'S EL MÁGICO PRODIGIOSO, which SHELLEY translated. The romantic "prospect" could, of course, be found in several other places in either SHELLEY or CALDERÓN (for example, in the opening scene of the latter's La Vida Es Sueño). The probable allusion to EL MÁGICO PRODIGIOSO illustrates Lowry's indirect method of getting his "depths": the reference stands on its own but is enhanced when one recognizes in it an archetypal FAUST theme and learns that GOETHE was in fact influenced by this work before he wrote his own version of the FAUST theme. See also ABYSS-KATABASIS.

CALENDAR, MAYAN

See MAYA.

CALLE TIERRA DEL FUEGO

See AIKEN, CONRAD; STREET OF THE LAND OF FIRE.

CALM (etc.)

See ORDER-CHAOS.

CAMARADO

See COMRADE.

CAMBRIDGE UNIVERSITY; also CHRIST'S COLLEGE

A famous English University founded in the twelfth century. After going to SEA in 1927, Lowry entered CAMBRIDGE in the fall of 1929. Though he took time out in 1930 to go to SEA again and to make important literary friendships, he returned and received the B.A., with third-class honors in the English tripos, in the summer of 1932.

HUGH, who represents Lowry's CAMBRIDGE-SEA period, registers for CAMBRIDGE but decides to go to SEA first. There, "under the tutelage of the lamp-trimmer," a "quasi-COMMUNIST," HUGH decides not to dodge "the boxing place" after all but to get what he "bloody can out of the set-up" (164/193). What he gets out of CAMBRIDGE is inadequate as a basis for his later life: he "learned about GUELPHS and so on" but failed to learn "that no ANGEL with six WINGS is ever transformed" (189/219) or any other spiritual knowledge. And when he contrasts his life there to that of past students whose lives seemed more worthwhile, he asks:

What, if anything, did one do at CAMBRIDGE that would show the soul worthy of SIEGEBERT of EAST ANGLIA--or JOHN CORNFORD! Did one dodge lectures, cut halls, fail to row for the college, fool one's supervisor, finally, oneself? Read economics, then history, Italian, barely passing one's exams? Climb the gateway against which one had an unseaman-like aversion, to visit BILL PLANTAGENET in Sherlock Court, and, clutching the WHEEL of ST. CATHERINE, feel, for a moment asleep, like MELVILLE, the world hurling from all havens astern? (176/205)

How different is his own "stupid life there" from the "dream jealously guarded" of SIEGEBERT: the latter had an "unearthly BEAUTY" while HUGH'S life had "a disgusting smell of marmalade and old boots" (176/205-206). Instead of making any kind of progress at CAMBRIDGE, he finds it to be "the SEA reversed

[.] . . . a horrible REGRESSION . . . —the most appalling of nightmares, as if a grown man should suddenly wake up, like the ill-fated MR. BULTITUDE in VICE VERSA, "to be confronted with the torments of his youth (176/206).

#### CAMOUFLAGE

See ULTIMATE REALITY-TRUTH.

#### CANADA (etc.)

A symbol of a longed for ESCAPE, SANCTUARY, place of REBIRTH, for YVONNE and the CONSUL. The latter's attitude towards it is ambivalent, however: he calls it a "genteel Siberia . . . neither genteel nor a Siberia" (353/383), and attributes to parts of it

a sort of PANGO PANGO quality mingled with sausage and mash and . . . a rather Puritan atmosphere. Everyone [is] fast asleep and when you prick them a Union Jack flows out of the hole. . . . No one in a certain sense lives there. They merely . . . pass through. (121/148)

The description that follows makes CANADA resemble a kind of wasteland or HELL. CANADA is used as a symbol of SANCTUARY partly because it was that for Lowry, who lived there for many of his happiest years, and partly because the NORTH is traditionally a symbol of SALVATION. The thematic point of the ambivalence is that there is an irresistible attraction, for the CONSUL as there was, apparently, for Lowry, in the ABYSS, a kind of SELF-DESTRUCTIVE spiritual curiosity which urges him further and further away from SALVATION. HELL becomes the goal and PARADISE is something to avoid. See also ADAM-EVE-EDEN; ASTROLOGY-ASTRONOMY (ERIDANUS).

A CONSTELLATION, also in the ZODIAC. See also ASTROLOGY.



## CANTINA (etc.)

The CONSUL'S church, synagogue, temple, place of REFUGE or SANCTUARY, on the one hand, and, on the other, his HELL or place of DAMNATION. Lowry was interested in picturesque place names, both real and invented, and many of the CANTINAS' names serve as ironic commentary on the events of the novel.

## CANYON OF THE WOLVES

Identified only as the home of the COPPERY-TAILED TROGON, a WILLIAM BLACKSTONE among BIRDS. This is perhaps also part of the ABYSS-KATABASIS motif.

## CAPE HORN

A small island at the southern extremity of South America. See also HORN.

## CAPITALIST SYSTEM

Like any self-respecting, young would-be intellectual of his time, HUGH, especially during his youth, is vocally anti-CAPITALIST and somewhat in sympathy with COMMUNISM. And like his peers he sees no inconsistency in talking against "the system" while taking what he can from it and seeming to collaborate with it. According to the CONSUL, HUGH, in spite of his verbal attacks on CAPITALISM, has done little for humanity.

## CAPRICORN (The GOAT)

A CONSTELLATION, also in the ZODIAC. See also ASTROLOGY-



## ASTRONOMY.

CÁRDENAS, LÁZARO (1895- )

MEXICAN general and political reformer, and president of MEXICO 1934-1940.

## CARICATURE

See ULTIMATE REALITY-TRUTH.

CARLOTTA (CARLOTA) (1840-1927)

Wife of MAXIMILIAN and empress of MEXICO 1864-1867. She was the daughter of Leopold I of Belgium. See also MAXIMILIAN AND CARLOTTA.

## CARLSBAD CAVERNS

A series of limestone CAVERNS in New Mexico.

CARROLL, LEWIS (1832-1898)

Pseudonym of Charles Lutwidge Dodgson, English mathematician and writer of children's books, the most famous of which are ALICE'S ADVENTURES IN WONDERLAND and Through the Looking Glass. HUMPTY DUMPTY is a character in the latter. David Markson, who associates the "annular" and "luminous" (352/383) CLOCK in Lowry's novel with the watch in ALICE, which tells the day of the month, refers cryptically to "a detailed ALICE IN WONDERLAND parallel, credat qui vult."<sup>10</sup>

<sup>10</sup> Markson, pp. 344-345.

This parallel may include the mad tea party in ALICE and the supper with the "bawdy" menu, after the BULLTHROWING. *ASTROLOGY-ASTRONOMY.*

### CARRUTHERS

A praelector at CAMBRIDGE when the CONSUL was there. He was still at the same post when HUGH attended CAMBRIDGE.

### CARTHAGINIANS

See DRUMMOND, WILLIAM; JONSON, BEN. *See these characters*

### CASCADE SAGRADA (etc.)

See WATERFALL (etc.)

### CASE IS ALTERED, THE

An English tavern, the first that "the CONSUL had ever been . . . [in] on his own initiative . . ." (21/48). The name is ironic--the CONSUL, who later died an alcoholic, was, as a minor, unable to get served in THE CASE IS ALTERED. He had entered the bar after his failure in the HELL BUNKER. It was his NINETEENTH HOLE just as the FAROLITO was to be his NINETEENTH HOLE in QUAUHNAHUAC, after his failure with YVONNE. *both of whom*

### CASINO DE LA SELVA (Casino of the Woods)

A hotel in QUAUHNAHUAC named after the actual hotel in Cuernavaca. SELVA may be a PUN: a FOREST or confusion resulting from persistence of SELF. See also DANTE ALIGHIERI; WOOD (etc.).

<sup>11</sup> Conrad Aiken, *Letters to the Editor, The Times Literary Supplement*, February 14, 1967, p. 127.

CASSIOPEIA (The Queen)

A CONSTELLATION. See also ASTROLOGY-ASTRONOMY.

CAST-OUT (etc.)

See EXILE-GUILT-SUFFERING; SAMARITAN-BROTHERHOOD.

CAT

Lowry and AIKEN apparently both loved CATS. It is not surprising therefore that their characters are often CAT lovers nor that these characters follow the custom of giving their pets quaint, fanciful, or ingenious names. The FIRMIN'S CATS, which died after YVONNE left, were named OEDIPUSS and PATHOS. CAT goddesses, such as BAST, a protector of marriage, were worshipped in Egypt. CATS were also associated with ISIS, OSIRIS, and the MOON, all of which function below the surface in the novel, but this association may not be one Lowry intended.

The humorous scene in which the CONSUL in an expansive mood, gives MR. QUINCEY'S CAT a variety of names--PRIAPUSSPUSS, OEDIPUSSPUSS--PUSS, XICOTANCATL, CATASTROPHE, POPOCAT, and SUCHIQUETAL--is in part a reconstruction of an incident involving AIKEN and Lowry,<sup>11</sup> both of whom enjoyed PUNS.

CATAclysm

The reference to HERCULES and ATLAS standing on the MOON

<sup>11</sup>Conrad Aiken, Letters to the Editor, The Times Literary Supplement, February 16, 1967, p. 127.

"in the midst of CATAclysm" (323/353) suggests the ABYSS-KATABASIS motif and the ATLANTIS-FLOOD theme.

#### CATHARTES ATRATUS

WORD PLAY by the CONSUL. He is talking to MR. QUINCEY'S CAT and thinks of the word KATABASIS which becomes CAT ABYSSES. Thoughts of the ABYSS bring to mind CATHARTES, the scientific name for a group of buzzards or vultures. ATRATUS is Latin for "clothed in black" or "in mourning." Since vultures are associated with death, it is natural that they should be "in mourning."

#### CATHERINE WHEEL

A representation, in heraldry, in architecture, and in fireworks, of a WHEEL with spikes projecting from its rim. The symbol represents Saint CATHERINE of Alexandria who escaped martyrdom on such a WHEEL. HUGH, while at CAMBRIDGE, clutches a "WHEEL of ST. CATHERINE" after climbing "the gate-way . . . to visit BILL PLANTAGENET in Sherlock Court" (176/205), although HUGH, who wishes to suffer, is not a martyr or a saint.

#### CATTLE (etc.)

Most references to CATTLE are not thematic or symbolic. However two passages, neither of which has been clearly identified, stand out.

In one, a boy is seen "driving . . . COWS . . . down the hill . . . as in a dream of a dying HINDU" (189/219). This is perhaps a reference to the HINDU sacred CATTLE. Also Markson associates the passage with the CATTLE



of Geryon episode in the HERCULES legend.<sup>12</sup>

In another unidentified allusion, the CONSUL, while drinking, has a vision of "about three hundred head of cattle, dead, frozen stiff in the postures of the living" (208-209/238).

See also BULL.

CAVE (etc.)

CAVES and CAVERNS, traditionally symbols of the EARTH and of both desirable and undersirable SECRETS, were apparently the locations of certain of the MYSTERIES, as well as of other religious rites. The CONSUL refers twice to a passage from ALASTOR regarding a MAGICIAN in a CAVE. In another use of the CAVE motif, the CONSUL and YVONNE recall an earlier visit to NIAGARA FALLS, where one of the attractions is the CAVE OF THE WINDS. Later he indulges in WORD PLAY, calling a toilet a CAVE OF THE WINDS. See also CARLSBAD CAVERNS.

CEASE (etc.)

See ETERNAL RETURN; FREE WILL-DETERMINISM; TIME-ETERNITY.

CEMETERY (etc.)

See DEATH (etc.)

<sup>12</sup>Markson, p. 343.

CENCI, THE

See SHELLEY, PERCY BYSSHE.

## CEPHEUS (The King)

A CONSTELLATION. See also ASTROLOGY-ASTRONOMY.

## CERILLO, JUAN.

An indistinctly described minor character who is remembered fondly by HUGH as "one of the fairly rare overt human symbols in Spain of the generous help MEXICO had actually given" (107/134). His early life was full of the hardship common to the peons, and his youth was spent in revolution. He later became an employee of the EJIDAL, which dangerous "adventure in a human cause" (107/135) he asked HUGH to share. He stands, in HUGH'S mind, as a symbol of man's ceaseless upward struggle. CERILLO'S importance to Lowry, although not fully realized in Under the Volcano, is shown by the inclusion of CERILLO as one of the major characters in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, where he is renamed Juan Fernando Martinez. In the latter novel, the narrator points out that JUAN CERILLO, DR. VIGIL, and Juan Fernando Martinez were all based on the same real person. See also ARCHERS SHOOTING AT THE SUN; CERVANTES SAAVEDRA, MIGUEL DE; EXILE-GUILT-SUFFERING; SAMARITAN-BROTHERHOOD.

## CERRO GORDO, BATTLE OF

See SCOTT, GENERAL WINFIELD.

CERVANTES (character)

A cockfighter and waiter at the Salón Ofelia whose "fierce forebears" were "the TRAITOROUS TLAXCALANS" (285/315). His fights, which his cockerels always lose, are "vicious little man-made BATTLES" as "bedraggledly inconclusive" and "hideously mismanaged" (287/317) as man's other BATTLES, however ROMANTIC and idealistic their instigators. He is twice associated with the novelist CERVANTES by means of a reference to a WINDMILL. In the first passage, during the discussion of their morning ride which YVONNE and HUGH carry on while the CONSUL analyzes the PELADO incident, life's BEAUTY and its cruelty are indistinguishably mixed together--the former presented by HUGH and YVONNE and the latter presented by the CONSUL. During this garbled conversation, the following juxtaposition occurs:

"--crossing the river, a WINDMILL--"

"CERVANTES!" (296/326)

In the second passage, CERVANTES identifies a song as "Black Flowers," thereby suggesting an earlier passage in which a WINDMILL that "you could ride out to at low tide on a donkey" is "like a curious black flower" (17/43). These two references to WINDMILLS, as well as a third, recall Book I, Chapter 8, of DON QUIXOTE in which QUIXOTE, imagining WINDMILLS to be GIANTS, attacks them. That Lowry is referring to CERVANTES' novel in the third passage ("... It would have been worse than the WINDMILLS. "--

"What WINDMILLS?" 248/277) is made clear if one compares it with the corresponding passage in the original version of Chapter 8 of Under the

Volcano. Following a passage very much like the passage in the novel is the



sentence "I meant something else, only that Don Quixote wouldn't have hesitated so long," which is omitted from the novel.<sup>13</sup> See also INTERFERENCE-INTERVENTION.

CERVANTES SAAVEDRA, MIGUEL DE (1547-1616)

Spanish novelist whose famous novel DON QUIXOTE provides symbols, motifs, and a theme for Lowry's novel. DON QUIXOTE, the main character in CERVANTES' novel, is alluded to specifically in the phrase "KNIGHT OF SORRY ASPECT" (39/66), a name used for QUIXOTE by his servant Sancho Panza and also used by the CONSUL about himself. Decorative straw DON QUIXOTES, "sad straw knight[s]" (90/117), are often found on the walls in MEXICO; one of them falls from the CONSUL'S wall as he leaves YVONNE'S bedroom after his failure at reconciliation. A few pages later HUGH, carrying the CONSUL'S jacket and bag, speaks of having straw in his feet. Although this may not be an allusion to DON QUIXOTE, HUGH is the character in the novel who most resembles CERVANTES' character. They both illustrate the ineffectuality of ACTION based on a ROMANTIC and idealistic view of life. However, although the CONSUL at times scorns ROMANTIC activism, and apparently speaks for Lowry in this scorn, he refers, shortly before his death, to "the poor in spirit, old men carrying their FATHERS and philosophers weeping in the dust, . . . [and] DON QUIXOTE" (372/403)--the statement is never finished,

---

<sup>13</sup> Malcolm Lowry, "Under the Volcano," Prairie Schooner, vol. XXXVII (Winter, 1963-1964), 298.



but the conclusion the biblical wording elicits is "these shall be SAVED" or "blessed" ("Blessed are the poor in spirit: for theirs is the kingdom of heaven," Matt. 5:3). Also, one of the characters about whom only praise is given is JUAN CERILLO, who is described as "tall . . . and riding a HORSE much too small for him" (107/134), a description that suggests DON QUIXOTE. Lowry apparently admires the QUIXOTIC spirit in spite of recognizing its futility. See also CERVANTES (character); INTERFERENCE-INTERVENTION.

#### CERVECERÍA QUAUHNAHUAC

A brewery in QUAUHNAHUAC which is the scene of one of the few peaceful interludes in the novel.

#### CERVECERÍA XX (DOS EQUIS)

A CANTINA, VIGIL'S "place where you know" ( 7, 25/33,52), named, apparently, after a brand of beer (DOS EQUIS, two X's), i. e., a place where one may get spiritual insight.

#### C 'ÉTAIT PENDENT L'HORREUR D'UNE PROFONDE NUIT

See under RACINE, JEAN BAPTISTE.

#### CETUS (The Whale)

A CONSTELLATION. See also ASTROLOGY-ASTRONOMY.

#### CHALCEDONY

A variety of quartz long used in making talismanic jewelry to ward off evil spirits. See also LARUELLE, JACQUES; SCARAB BEETLE.

# CHAMBERLAIN, NEVILLE (1869-1940)

British statesman, prime minister from 1937-1940 and now remembered primarily for his ignominious part in the 1938 MUNICH Pact, which allowed GERMANY to annex the Sudetenland in the futile hope that this appeasement or BETRAYAL would prevent a WAR. See also GODESBERG; SAMARITAN-BROTHERHOOD.

# CHAOS

See also ORDER-CHAOS.

# CHARLES V (1500-1558)

Emperor of Spain. See also BROWNE, SIR THOMAS.

# CHENAB

A river in southern Asia flowing southwest from northern India to the Sutley River in east West Pakistan. See also MONTEZUMA II.

# CHESED

In the CABALA'S TREE OF LIFE, a sephiroth in the center triangle on the right hand (male) PILLAR. It stands for mercy or love. See Figure 1.

# CHIMBORAZO

A famous peak in the Andes Mountains in Ecuador. It is 21,420 feet above sea level and is perpetually snow-covered. Atlantologists have theorized that the convulsion of the earth which caused ATLANTIS to sink may have created CHIMBORAZO. The song which the CONSUL sings about this

peak has not been identified.

# CHINAMAN

A symbol to the CONSUL of a mechanistic GOD who, having set the universe in motion, falls asleep leaving to "go on forever" the MACHINE-like universe which "no one could stop" (223/353). See also WHEEL OF NECESSITY.

# CHOLULA

A town in southern MEXICO containing ancient AZTEC ruins including a famous pyramid. See also ATLANTIS-FLOOD.

# CHOOSE (etc.)

See FREE-WILL-DETERMINISM; SELF (SELF-DESTRUCTION).

# CHRIST (etc.)

Although most references to CHRIST and JESUS in the novel are merely non-symbolic curses or insincere invocations of blessings, a few are thematic or symbolic:

- (1) When CHRIST was being CRUCIFIED, so ran the sea-borne, hieratic legend, the EARTH had opened all through this country, though the COINCIDENCE could hardly have impressed anyone then! (15-16/42)

The allusion has not been identified, although it may refer to the legend of the Harrowing of Hell, in which CHRIST descended into HELL to aid the just who were there. This story is told in the Apocryphal Gospel of Nicodemus as well as in a thirteenth-century English dramatic poem. Also, there is a reference in Matthew 27:51-54 to an earthquake at the time of CHRIST'S CRUCIFIXION.



(2) The following passage suggests the FAUST theme:

Look up at that niche in the wall over there on the house where CHRIST is still, SUFFERING, who would HELP you if you asked him . . . (65/92)

This resembles a passage from MARLOWE'S DR. FAUSTUS, in which FAUSTUS cries out:

See, see, where CHRIST'S blood streams in the firmament!  
One drop would SAVE my SOUL, half a drop! . . .

.....

Yet will I call on him. . . . (V.ii)

FAUSTUS'S cries for HELP come TOO LATE, as do the CONSUL'S.

(3) A similar allusion, this one to Lamentations 1:12 ("Is it nothing to you, all ye that pass by?"), also suggests the themes of willful SELF-DESTRUCTION and of SUFFERING:

. . . they had halted by a church from whose sooty wall a figure of CHRIST on the CROSS had been removed leaving only the scar and the legend: Is it nothing to you all ye who pass by? (152/181)

(4) The CONSUL becomes a CHRIST figure or a saint in a passage in which a beggar "after four drinks from the CONSUL . . . [took] him for the CHRIST" (200/230). The real incident on which this passage is based is described in Lowry's Letters (15).

(5) CHRIST, the FAROLITO, and the PHAROS are all associated in a passage in which the CONSUL struggles against the fascination of his alcoholic PARADISE and seeks a "blind FAITH" (201/231) that can SAVE him.

(6) The SAMARITAN-BROTHERHOOD theme is suggested in a fantasy in which HUGH receives a hero's medal for rescuing COMRADE CHRIST



from a burning church so that He can "aid the workers" (239/269).

(7) The CONSUL speaks of YUS ASAF, the KASHMIRI CHRIST.

This legend has not been identified.

#### CHRISTIANITY

See BIBLE-CHRISTIANITY.

#### CHRISTMAS CAROL, A

See DICKENS, CHARLES.

#### CHRIST'S COLLEGE

One of the colleges at CAMBRIDGE UNIVERSITY. It was attended by THOMAS BURNET, the CONSUL informs HUGH.

#### CHURCH; TRUE CHURCH

HUGH daydreams that he has discovered in COMMUNISM the TRUE CHURCH, that he is "Hero of the Soviet Republic and the TRUE CHURCH" (240/270). See also ULTIMATE REALITY-TRUTH.

#### CIGARETTE (etc.)

A symbol of the small value an individual human life seems to have. The SAMARITAN leaves a "submarine burning helplessly, a smoking CIGAR aglow on the vast surface of the Pacific" (32/59). And before his death the CONSUL, who realizes that HUGH'S plans to climb POPOCATEPETL are "all a pathetic joke," ponders the significance of the act: of climbing the VOLCANO:

Yes, there it rose up before them, with all its hidden dangers, pitfalls, AMBIGUITIES, DECEPTIONS, portentous as what they could imagine for

the poor brief SELF-DECEIVED space of a CIGARETTE was their own DESTINY . . . . (290/320)

The CIGARETTE also symbolizes both willed and inevitable SELF-DESTRUCTION: like the CONSUL, who refused to stop drinking, a CIGARETTE "was consuming itself in an ashtray" (46/73). HUGH "regarded his CIGARETTE that seemed bent, like HUMANITY, on consuming itself as quickly as possible" (101/128). A "ravaged CIGARETTE [is dropped] down the RAVINE" (102/129) into which the CONSUL is later thrown, and a "ravaged CIGAR" (173/203) is thrown into the GARDEN. In a passage describing the fascination of HELL, EVIL, and SELF-DESTRUCTION, people are shown during a volcanic eruption "jumping about between streams of molten lava, smoking CIGARETTES" and apparently "delighted" (239/269). A third symbolical use of a CIGARETTE occurs when YVONNE compares herself with those to whom "a CIGARETTE butt plucked from the street" represents "some FAITH" (266/296), at least more than she has found. The image suggests man's desperate and often futile search for a MEANING in life. Lowry's "Men with Coats Thrashing" (*Poems*, 57) sums up the meanings of this symbol. See also PROMETHEUS.

### CIMARRON

A 1931 sound movie, based on a novel by Edna Ferber dealing with the American past. It received an Academy Award for Outstanding Production.

### CINEMA (etc.)

See MOTION PICTURE (etc.)

### CIRCLE

A traditional and very complex symbol of perfection, completion,

ETERNITY, heaven, unity, etc. In the novel the most important CIRCLE motif is the WHEEL, in all its forms.

See also JOYCE, JAMES; REGRESSION-REVERSAL.  
CLARE's primitivism also have appeared in Lowry in CIRCLET OF WESTERN FISH

A CIRCLE of STARS at the end of one of the legs of the V-shaped CONSTELLATION PISCES, The FISHES, which is situated around the southeast corner of the Square of PEGASUS. PISCES is divided into Northern, Southern, and WESTERN FISH. See also ASTROLOGY-ASTRONOMY.

CITY OF DESTRUCTION

A sinful city, the dust of which PILGRIM, in PILGRIM'S PROGRESS, shakes from his feet as he starts for Mount Zion. See also BUNYAN, JOHN.

CLEFT ROCK  
CIVILIZATION

See IDEAS, PEOPLE WITH (OUT).  
SUNDERING, CLAVINGS, etc., represent on the novel's basic level the CONSUL

CLARE, JOHN (1793-1864) references to the city of CANAAN, whose name

English poet, known as the Northamptonshire Peasant Poet. He was a PRIMITIVIST whose poetry somewhat resembles that of Robert Burns. The CONSUL sees himself as possibly, like CLARE, "weaving fearful vision" (39/66), an allusion to CLARE'S "SUMMER IMAGES," part of his Rural Muse:

Frail brother of the morn,  
That from the tiny bent's dew-misted leaves  
Withdraws his timid horn,  
And fearful vision weaves. (Stanza 16)

<sup>15</sup> Malcolm Lowry, "Correspondence," Los Angeles Times, 1933, No. 2 (July-August, 1933), p. 184.



Lowry may have been attracted to CLARE, a shepherd, farmer, and vagrant, because he created many of his works from the EXILE of an asylum where he spent much of his life. Also, the CONSUL'S disturbed mental state is linked to CLARE'S madness. CLARE'S PRIMITIVISM may also have appealed to Lowry in certain of his moods. See also Lowry's "Autopsy," which uses the CLARE and passage again.<sup>14</sup>

CLARK, WALTER VAN TILBURG (1909- )

United States novelist and short story writer. In a letter to Albert Erskine, Lowry says that the EAGLE in Chapter XI resembles the hawk or falcon of CLARK.<sup>15</sup> He is probably referring to CLARK'S short story "HOOK", which describes the life cycle of a hawk. See also YEATS, WILLIAM BUTLER.

#### CLEFT ROCK

The CLEFT ROCK and related images of splitting, SUNDERING, SEVERING, CLEAVING, etc., represent on the most basic level the CONSUL and YVONNE'S DIVORCE; references to the city of OAXACA, whose name "meant DIVORCE" (49/76) form a part of this motif. On a less obvious level the CLEFT ROCK is a symbol of fragmented spiritual or psychic state of the main characters, especially the CONSUL. This lack of spiritual oneness, wholeness, or integration is described by JUNG, who says that symbols of degeneration,

<sup>14</sup>Malcolm Lowry, "Poems by Malcolm Lowry," Canadian Literature, No. 8 (Spring, 1961), p. 23.

<sup>15</sup>Malcolm Lowry, "Correspondance," Les lettres nouvelles, NS, No. 5 (July-August, 1960), p. 184.



destruction, or multiplicity reveal a CHAOTIC spiritual state and that the spirit continually strives for unity or oneness. Images of parting, separation, division, etc., also suggest the dual nature of the GREAT MOTHER image which means both CLEAVAGE and farewell. SWEDENBORG, whose system of CORRESPONDENCES uses a different terminology, says that those who flee from the light and hide in CAVES or the CLEFTS of ROCKS are fleeing to FALSITY and avoiding the LIGHT of TRUTH.

The most important symbol in the CLEFT ROCK motif is LA DESPEDIDA, a picture, ironically found in the window of a printer of wedding invitations, of a ROCK in the Sierra Madre split by a forest fire. This picture is echoed in the mention of an actual CLEFT ROCK which the CONSUL sees from the window of the FAROLITO and which further reminds him of references to similar ROCKS in SHELLEY and CALDERÓN.

In another passage which links the CLEFT ROCK motif to the ABYSS-KATABASIS motif, the CONSUL mentions "the frightful CLEFT, the ETERNAL HORROR OF OPPOSITES," and a "mighty" and "insatiate" GULF (130/158). (A similar passage occurs in Lowry's Lunar Caustic, 17; in this passage, the speaker hopes "to heal" or "resolve" the "HORROR OF OPPOSITES.") Later, the CONSUL feels "his mind divide . . . , like the two halves of a counterpoised drawbridge" (198/228). YVONNE, too, is in a state of spiritual disintegration: in a letter from YVONNE is the statement that without the CONSUL her SELF-IDENTITY is LOST, she is "SEVERED . . . an OUTCAST" from her SELF, "a shadow" (364/394). This passage suggests that LOVE can possibly heal the CLEFT.

CLICKING OF CUTHBERT, THE (GOLF WITHOUT TEARS)

See WODEHOUSE, P.G.

CLIFF

See WRIGHT, CLIFF.

CLOCK (etc.)

See BROOKE, RUPERT; CARROLL, LEWIS; COCK (etc.);

ORDER-CHAOS; TIME-ETERNITY.

CLOTHING (described, borrowed, exchanged, etc.)

See DOUBLES.

COCK (etc.)

Biblical legend associates a crowing COCK with Peter's denial of CHRIST. The word COCK is also used as a Mexican mispronunciation of CLOCK; the pimp's "half past sick by the COCK" (352/382) is to the CONSUL a PUN reminding him of his IMPOTENCE and his possible contamination by MARÍA. See also CERVANTES (character); INTERFERENCE-INTERVENTION; SAMARITAN-BROTHERHOOD.

COCLOGENUS PACA MEXICO

Probably either a PUNNING or an erroneous reference to Coelgenus paca, a tailless rodent found in South and Central America whose skin is used for leather.

COCTEAU, JEAN (1889-1963)

French poet, essayist, dramatist, film maker, and painter. His play LA MACHINE INFERNALE, which is referred to by name in the novel, is related to the WHEEL motif. The LOOPING-THE-LOOP MACHINE, on which the CONSUL is trapped, is advertised as a "MÁQUINA INFERNAL" (221/251) and referred to as "the INFERNAL MACHINE" (224/254). A passage from Act IV of COCTEAU'S play is quoted, also:

OUI, MON ENFANT, MON PETIT ENFANT . . . Les choses qui paraissent abominable aux humains, si tu savais, de l'endroit où j'habite, elles ont peu d'importance. (209/239) [Yes, my child, things that appear abominable to men are of little importance, if you only knew, in my world.]

Beyond illustrating the SORTES SHAKESPEAREANAE game, the thematic purpose of this passage is perhaps to suggest that the CONSUL when drunk is able (like the dead Jocasta, who speaks the preceding lines after returning to earth as OEDIPUS'S mother, not his wife) to view earthly events from a new perspective. There are also throughout the novel several transpositions of adult and child, wife and mother or daughter, etc. See also DOUBLES.

COFFIN (etc.)

See DEATH (etc.).

COINCIDENCE

See CORRESPONDENCES; ETERNAL RETURN; FORT, CHARLES;

OCCULT.

COLERIDGE, SAMUEL TAYLOR (1772-1834)

English poet and critic. To the CONSUL the BARRANCA suggests



COLERIDGE'S poem "KUBLA KHAN," named after the builder of a "pleasure dome." ABYSSES, like HELL, have a fascination for the CONSUL, and the cavernous region chosen by KUBLA KHAN for his "pleasure dome," both fearful and awe-inspiring, apparently represents to the CONSUL the dual aspect of HELL. The CLEFT ROCK near the FAROLITO suggests similar crags in SHELLEY, CALDERÓN, and "KUBLA KHAN." In another passage, trains "converging upon him from all sides of the horizon" seem to be "each wailing for its demon lover" (283/313), an allusion to line sixteen of COLERIDGE'S poem.

COLLIN D'HARLEVILLE, JEAN FRANÇOIS (1755-1806)

French dramatist whose works are owned by M. LARUELLE.

COLUMBUS, CHRISTOPHER (1446?-1506)

Italian navigator in the service of Spain, who discovered America in 1492. To Lowry, who compares himself to COLUMBUS, the latter is a person who tore "through one REALITY and discovered another," but who also made a serious error (Lowry once "thought Cuba was on the mainland and it was not") and who left "a heritage of destruction" (Letters, 12). HUGH thinks of himself as "COLUMBUS in reverse" (103/131): his desire to solve his own and others' problems through ACTION usually backfires; he discovers no new REALITY but remains in a ROMANTICIZED UNREALITY.

"COME TO SUNNY ANDALUSIA"

A travelogue viewed by the CONSUL and YVONNE "by way of news from SPAIN" (110/137) a year before the action of the novel. This title contrasts



ironically with the news from SPAIN, which is mostly about the CIVIL WAR.

COMMUNISM (etc.)

There are frequent references to COMMUNISM in the novel, some of them used apparently to provide verisimilitude. The COMMUNIST idea of COMRADESHIP is a motif in the SAMARITAN-BROTHERHOOD theme, for example, since COMMUNISM was a fashionable subject among intellectuals during the 1930's.

Lowry, although he agrees with many of the motivations and arguments behind the development of COMMUNISM and although his sympathies lie with the workers, the downtrodden, the poor, etc., ultimately refuses to take COMMUNISM seriously as the ULTIMATE CREED or the eventual source of SALVATION for man. HUGH, for example, toys with the idea of COMMUNISM because it allows his ROMANTIC imagination to expand. He is called "a professional indoor MARXMAN" (8/34), a PUN based on his talking about ACTION, especially ACTION designed to help his fellow man, but not accomplishing much of value. He himself disparages the motives of many of those who are pro-COMMUNIST as well as those who discredit COMMUNISM because it is no longer fashionable "to be a COMMUNIST fence" (102/129). This criticism is carried further in the CONSUL'S theory of INTERFERENCE. HUGH is surprised at the pettiness of the "proletariat" (159/189) and of COMRADES who "put stale bread in" his seabag when he is looking to BROTHERHOOD "for some decent and clear values" (171/201). He realizes that much of his own singing of "revolutionary songs" during his GUITAR-

playing days was "bogus Bolshy."

See also ARNOLD, MATTHEW; BOLSHEVIST (etc.); BOY SCOUT;  
CAPITALIST SYSTEM; INTERNATIONALE; LENIN, NIKOLAI; RED HAND;  
STALIN, JOSEPH; TROTSKY, LEON.

#### COMPAÑERO

See SAMARITAN-BROTHERHOOD.

#### COMRADE

See COMMUNISM; SAMARITAN-BROTHERHOOD.

#### CONCEPTA

One of the servants of the CONSUL.

#### CONQUEST (etc.)

The word CONQUEST usually refers to the Spaniards' take over,  
under the CONQUEROR, CORTEZ, of the region of MEXICO ruled by MONTE-  
ZUMA. See also INTERFERENCE-INTERVENTION; MURAL; SAMARITAN-  
BROTHERHOOD.

#### CONRAD, JOSEPH (1857-1924)

Polish born English novelist and short story writer, many of whose  
stories were about the SEA. The SAMARITAN episode in which the CONSUL  
perhaps loses his honor is compared to the episode in CONRAD'S novel LORD  
JIM, in which JIM fails to live up to his own standards of duty and honor when,

instead of remaining aboard a PILGRIM SHIP he supposes to be sinking, he jumps into the SEA. He spends most of the rest of his life in "self-imposed EXILE," attempting to redeem his honor. The CONSUL is a "more lachrymose pseudo 'LORD JIM'" who only imagines "that a stigma . . . [will] cling to him . . . throughout his whole life." Moreover, he grows "rather careless of his honor" (33/60) as time passes. HUGH, whose experiences at SEA resemble Lowry's, is compared with CONRAD, in the headlines which accompany his setting out to SEA, although HUGH was "far from aspiring to be a CONRAD" (162/192). HUGH has "nothing in his mind of LORD JIM, about to pick up PILGRIMS going to Mecca" (167/196). Another allusion to a CONRAD work is the statement that he "hinted somewhere that in certain seasons TYPHOONS were to be expected along the China coast" (162/192). The hint referred to is probably a statement in the novel TYPHOON about Captain MacWhirr being in charge of a ship sailing "in the China SEAS during the season of TYPHOONS" (Chapter II). See also Lowry's poem "JOSEPH CONRAD," in which the struggles of a SEAMAN during a STORM are compared to the struggles of a poet "with the form of his coiled work" (Poems, 74). Another possible allusion to CONRAD is the phrase "holding on [to the lorries] for grim DEATH" (11/37), which echoes "holding on like grim DEATH" from Nostromo (Chapter 13). See also BIBLE-CHRISTIANITY (Matt. 23:27); EVIL.

#### CONSTABLE, CAPTAIN

YVONNE'S father. He was a warm, generous, sensitive man who, "abetted by his friends" (258/288), wasted his life away in foolish schemes

designed to make his fortune. His failure in gaining material success is echoed by the CONSUL'S spiritual defeat and by the BULL'S inability to break out of the BULLRING. The two men resemble each other in facial expressions. Like the CONSUL, YVONNE'S father was an alcoholic who was given an insignificant diplomatic post (in IQUIQUE) as his failure became obvious. Also, "CAPTAIN CONSTABLE'S besetting illusion . . . that he'd been cashiered from the army" (260/290) for some crime resembles the CONSUL'S GUILT over the SAMARITAN affair. See also DEFOE, DANIEL; EXILE-GUILT-SUFFERING.

#### CONSTELLATIONS

See ASTROLOGY-ASTRONOMY; ZODIAC. See also names of individual CONSTELLATIONS.

#### CONSUL, THE (Geoffrey FIRMIN)

As the main character in the novel, the CONSUL, ex-British CONSUL to QUAUHNHUAC, MEXICO, ex-husband of YVONNE CONSTABLE FIRMIN, and half-BROTHER to HUGH FIRMIN, appears throughout the novel and throughout this index. He is a would-be writer, ALCHEMIST, BLACK MAGICIAN, and CABALIST, and is a spiritual neophyte, a mystic, and a member of the GREAT BROTHERHOOD OF ALCOHOL. He plays numerous symbolical roles including those of the following legendary, mythological, religious, or literary figures: ADAM, ALASTOR, ATLAS, DON QUIXOTE, FAUST, GOD (in various incarnations), HERCULES, IXION, LORD JIM, MOBY DICK, PROMETHEUS, ELIOT'S PRUFROCK, ORLAC (that is, MURDEROUS, GUILTY MAN), OSIRIS (and "the MAN ETERNALLY carrying the psychological burden of his FATHER).



infant HORUS, "Letters, 74), SCROOGE, a TRAGIC hero, the WANDERING JEW (that is, EXILED, SUFFERING MAN), SPENGLER'S FAUSTIAN Western MAN, and various WOUNDED, DECAPITATED, or HANGED GODS or heroes (including the HANGED MAN of the TAROT). His roles from real life include ABÉLARD, BLACKSTONE, CHRIST (in many of his roles), CORTEZ-AS-QUET-ZALCOATL, MAXIMILIAN, the POPE, SHELLEY, SWINBURNE, TROTSKY, and, of course, Lowry himself. Lowry, using his theory of DOUBLES, has the characters in the novel represent versions of the same person; in this sense, the CONSUL is all the other characters but especially he is the drunken HORSE-MAN (Letters 69), HUGH, HUGH'S "PAPA," YVONNE'S FATHER (CAPTAIN CONSTABLE), and both the man dying by the roadside, that is, "MANKIND DYING" (Letters, 79), and the PELADO, the thief. He furthermore symbolizes or is symbolized by ANTARES, the ARMADILLO, the BULL, the EAGLE, the HORSE, the VOLCANO POPOCATEPETL, the VULTURE, and, because as a student of the CABALA he has twenty-two PATHS to choose from, the erratic narrow-gauge RAILWAY. These roles can perhaps be summed up by saying that he is EVERYMAN or HUMANITY.

Passages which further delineate his complex character include the following by Lowry:

The madman futilely and endlessly throwing a bicycle tire in front of him, the man stuck half way up the slippery pole--these are projections of the CONSUL and of the futility of his life . . . . (Letters, 78)

The close of the chapter [IX], with the Indian carrying his FATHER, is a restatement and universalizing of the theme of HUMANITY struggling on under the ETERNAL TRAGIC weight of the PAST. But it is also FREUDIAN (MAN ETERNALLY carrying the psychological burden of his FATHER),

SOPHOCLEAN, OEDIPEAN, what have you, which relates the Indian to the CONSUL again. (Letters, 81)

The book opens with views of the CONSUL by other characters a year after his DEATH. After the appearance of the drunken HORSEMAN, M. LARUELLE.

imagined the rider as not pausing even at LARUELLE'S own house . . . but galloping recklessly round the corner into the CALLE TIERRA DEL FUEGO and on, his eyes wild as those soon to look on DEATH, through the town--and this too, he though suddenly, this maniacal vision of SENSELESS frenzy, but controlled, not quite controlled, somehow almost admirable, this too, was the CONSUL . . . (22-23/49)

In the cafe near the cinema SR. BUSTAMENTE and M. LARUELLE think of and discuss the CONSUL. The former

was prepared to be sorry for the CONSUL even as a spider a [spy], sorry . . . for the poor LONELY DISPOSSESSED trembling SOUL that had sat drinking here night after night . . . (30/56)

The Mexicans of QUAUHNHUAC, M. LARUELLE knows, thought of the CONSUL as "a man living in continual terror of his life" (30/57) but as one who "was not a coward" (31/57):

On the contrary he was an extremely brave man, no less than a hero in fact, who has won, for conspicuous gallantry in the service of his country during the last WAR, a coveted medal. Nor with all his faults was he at bottom a vicious man. Without knowing quite why, M. LARUELLE felt he might have actually proved a great force for GOOD. . . . [He was] an hombre noble. (31/57-58)

At the end of the novel YVONNE'S letter proclaims that the CONSUL WAS "born to walk in the LIGHT" (364/395), although in his own letter to her he said that his spiritual domain was not LIGHT or KETHER but the QLIPHOTH. Lowry mediates between these two views when he says that " . . . there is even a hint of redemption for the poor old CONSUL at the end, who realizes that he is after all part of HUMANITY . . . " (Letters, 85). The recognition referred to

may be that in the following two passages of self-analysis by the CONSUL as he views those who are soon to be responsible for his DEATH:

. . . at the same time the CONSUL knew where he'd seen him [the Chief of GARDENS] before; the Chief of GARDENS might have been the image of himself when, lean, bronzed, serious, beardless, and at the crossroads of his career, he had assumed the Vice Consulship in GRANADA. (359/389)

He thinks of LOS BORRACHONES, which divides GOOD and EVIL very simply, and he realizes that he might have continued upward rather than willing his downward fall. He imagines his fall has "been broken by a narrow ledge" (361/392):

And on it as he lay he was surrounded in delirium by these phantoms of himself, the policemen, FRUCTUOSO SANABRIA, that other man who looked like a poet, the luminous skeletons, even the rabbit in the corner and the ash and sputum on the filthy floor--did not each CORRESPOND, in a way he couldn't understand yet obscurely recognized, to some faction of his being? (361/362/392)

He recognizes that he is a PELADO, a "pilferer of MEANINGLESS muddled IDEAS out of which his rejection of life had grown" (374/404), and he asks YVONNE for forgiveness. She is already dead, but his plea may have come before it is TOO LATE to SAVE his SOUL.

See also DIEU ET MON DROIT; VERNON.

#### CONVERSATIONS WITH BEN JONSON

See DRUMMOND, WILLIAM.

#### COPERNICAN SYSTEM

An ASTRONOMICAL theory developed by the Polish ASTRONOMER Nicolaus COPERNICUS (1473-1543). He theorized that the PLANETS revolve



around the SUN, not the SUN around the PLANETS. They MAYAS' ASTRONOMICAL system was surprisingly workable considering that "... they did not suspect the COPERNICAN SYSTEM" (81/109).

### CORIOLANUS

See SHAKESPEARE, WILLIAM.

CORNFORD, JOHN (1915-1936)

English poet and COMMUNIST activist and intellectual was killed in the seige of Madrid during the SPANISH CIVIL WAR. CORNFORD, who was among the first Englishmen to go to the front, volunteered on his own initiative before the INTERNATIONAL BRIGADES were fully organized. At the time he volunteered, he was a pillar in the COMMUNIST party and a research student in history at CAMBRIDGE. Apparently because he had been conceived in the month of RUPERT BROOKE'S death in WORLD WAR I, he envisioned for himself a noble course. HUGH, who also attended CAMBRIDGE, feels that he has failed to live up to the standards set by these two idealistic young men. For the other view of their actions, see INTERFERENCE-INTERVENTION and FREE WILL-DETERMINISM.

CORNSTALK

between "higher" and "lower" (i.e., Heaven and Earth or God and man). See ELEUSINIAN MYSTERIES.

CORPSE WILL BE TRANSPORTED BY EXPRESS, A

The CONSUL is discussing a railway regulation regarding the ship-also EMBLEM, ETERNAL RETURN. For CORRESPONDENT see JOURNALIST.



ment of CORPSES when YVONNE returns to him after their DIVORCE. Later that day, in a passage which is somewhat obscure, he recalls going to meet the TRAIN of LEE MAITLAND: "Could she be on this TRAIN? Who was she? It was impossible that LEE MAITLAND could be on any such TRAIN. And besides, all these TRAINS were expresses" (281-282/311-312). The phrase "What had the porter said?" and "What had the Station Master said?" (281, 284/311, 314) are repeated, followed by "A CORPSE WILL BE TRANSPORTED BY EXPRESS."

It is not clear whether LEE MAITLAND is DEAD or is only imagined to be DEAD. The CONSUL recalls the phrase again during the meal when he reads the RAILWAY timetable. It also appears in Lowry's poem "For Under the Volcano," (Poems, 23-24). See also FREUD, SIGMUND.

#### CORRESPONDENCES (etc.)

Much of Lowry's interest in CORRESPONDENCES as an indication of ORDER (benevolent or malevolent) in the universe resulted from his reading of Elizabethan writers and of BAUDELAIRE and nineteenth century French Symbolist poets. This interest was increased by his study of BOEHME, SWEDENBORG, and other OCCULTISTS, most of whom rely on COINCIDENCES and other similarities. These CORRESPONDENCES include the "vertical" relationships between "higher" and "lower" (i.e., Heaven and Earth or God and Man) and between macrocosm and microcosm (e.g., the universe and a ship). "Horizontal" CORRESPONDENCES between two entities on the same plane (i.e., one place and another or one person and another) are equally important. See also EMBLEM; ETERNAL RETURN. For CORRESPONDENT see JOURNALIST.

CORTEZ, HERNANDO (1485-1547)

Spanish CONQUEROR of MEXICO who died in disfavor because of his unscrupulous treatment of the CONQUERED MEXICANS. His PALACE in CUERNAVACA (QUAUHNAHUAC), built originally in 1530, contains many of RIVERA'S most famous MURALS. In the novel he is the archetypal CONQUEROR, EXPLOITER, TRAITOR, and INTERFERER. See also KEATS, JOHN; MONTEZUMA II; SAMARITAN-BROTHERHOOD.

COSMIC EGG

See EGG; HUMPTY DUMPTY; OCCULT; ORIENTAL RELIGIONS AND PHILOSOPHIES; OSIRIS-ISIS-SET (TYPHON).

COUSIN ABRAHAM

See TASKERSON FAMILY.

COW (etc.)

See CATTLE (etc.).

COXCOX

The "Mexican NOAH," whose full name was Coxcoxtli; he was king of Culhuacan, a region of MEXICO which was inhabited at one time by AZTECS. Relics of the area included a picture of a man thought to be Coxcoxtli floating in a dug-out tree. Europeans believed this picture represented the DELUGE myth, hence the name NOAH was attached to the man. COXCOX is mentioned in both DONNELLY and PRESCOTT. See also ATLANTIS-FLOOD.

# CRAB, THE (The Cancer)

A CONSTELLATION, also in the ZODIAC. See also ASTROLOGY-ASTRONOMY.

## CRADLE MOUNTAIN

One of the mountains of TASMANIA in an area some scientists say may be a unique remnant of a lost continent--the ancient Antarctica. OCCULTISTS always attempt to associate any "lost continent" with ATLANTIS.

## CRIES (GROANS) OF LOVE; CRIES OF THE DYING

The association of LOVE, especially sexual LOVE, and DEATH is a commonplace in literature. The CONSUL associates the LOVE which YVONNE offers with both SALVATION or LIFE and loss of SELF or DEATH, out of which, he hopes, new life or SALVATION may come. The motif is expressed in passages such as the following:

... It was as though their LOVE were . . . calling for help--dying . . . with a kind of weary PEACE . . . (49/76),

CRIES like the CRIES OF LOVE (147/176),

and

... How alike are the GROANS OF LOVE, to those of the DYING, how alike, those of LOVE, to those of DYING . . . (349, 351/380, 381)

The motif also appears in Lowry's "The Volcano is Dark," (Poems, 26).

## CRIME AND PUNISHMENT

See DOSTOEVSKI, FEODOR MIKHAILOVICH.

## CROSS (etc.)



A minor motif suggesting that the CONSUL is a MARTYR, a CHRIST, SUFFERING for the GUILT of the WORLD. See also HORN. and later asked to  
 CRUMIT, FRANK (1889-1943)

A musician and star (vaudeville, radio, and stage) with whom HUGH compares himself. CRUMIT had a repertoire of over 10,000 songs, many of which he composed.

CRUSOE, ROBINSON

See DEFOE, DANIEL.

CTM (Confederación Trabajadores de MÉXICO) (Association of Mexican Workers)

One of the unions which became influential during the CÁRDENAS administration. The CTM urged hastening of nationalization of all foreign-owned and domestic CAPITALISTIC enterprises.

"CUCARACHA, LA" ("The Cockroach")

A song of unknown origin popular in the United States, especially in the Southwest. The title also means "dried up old maid" and was used to satirize the Mexican leader CARRANZA. The song contains references to PANCHO VILLA and to Zapata, another revolutionary leader. See also OSIRIS-ISIS-SET (TYPHON).

CUI BONO?

Literally, "Who was benefited?": a question, attributed to Lucius Cassius, to be asked by jurymen at a murder trial. It became a maxim immortalized by Cicero. The usual translation is "What is the good of it?" or "What



good will it do?" In the novel the question is first asked by HUGH in connection with his pointless participation in the SPANISH CIVIL WAR and later asked in connection with his attempts to stop (INTERFERE with or INTERVENE in) the CONSUL'S drinking.

CURIE, MADAME MARIE (1867-1935)

Polish physicist and chemist in France, who was co-discoverer, with her husband, of radium in 1898. According to a publicity release, YVONNE once "dreamed . . . of becoming the 'MADAME CURIE' of ASTRONOMY" (262/293). The statement is ironic in that it was published at a time when YVONNE'S life, instead of having the sense of purpose and direction this statement would imply, was without REAL goals.

CYCLADES

A group of Greek islands in the Aegean Sea which the CONSUL thinks of when he thinks of the name PARIÁN.

CYCLE OF NECESSITY

See WHEEL (etc.).

CYTHÈRE

A Greek island. The CONSUL takes refuge in a toilet, which is a "little CYTHÈRE of childhood" (293/323). The allusion may refer to the fact that the island had two CAVES which the gray stone toilet may resemble. See also VENUS.

## DAMNATION

See SALVATION-DAMNATION.

## DANTE ALIGHIERI (1265-1321)

Italian poet known primarily for his allegorical poem THE DIVINE COMEDY. This work is the source of thematic allusions in the novel. As a structural pattern for Lowry's novel, THE DIVINE COMEDY shares symbols and motifs with several other major patterns. For example, "the PATH theme of DANTE," which reappears and fades "with the vanishing road" (Letters, 76), is also found in ORIENTAL religions, the TAROT, the CABALA, and other mystical and OCCULT philosophies and systems. The theme of SALVATION is universal in these philosophies. Similarly, Lowry planned his novel to be the INFERNO of a series that would, like THE DIVINE COMEDY, have also a Purgatory and a PARADISE section.

There are several specific allusions to THE DIVINE COMEDY in the novel. The ABYSS-KATABASIS motif includes references to the MALEBOLGE, one of DANTE'S pockets or ditches of EVIL. This name is applied to the BARRANCA in QUAUHNHUAC.

The opening words of THE DIVINE COMEDY are closely paraphrased and then translated as HUGH thinks despairingly of the failure his first twenty-nine years have been:

Nel mezzo del bloody cammin di nostra vita mi ritrovai in  
 . . . In the middle of our life, in the middle of the bloody  
 road of our life . . . (150/179)

Echoes of this passage are frequent, occurring in the form of references

to FORESTS, WOODS, or TREES, as well as references to LA SELVA and EL BOSQUE, two taverns named after FORESTS or WOODS. The DANTE allusion is continued later in the novel:

Mi ritrovai per una BOSCA oscura--or SELVA? (225/255) [I found myself in a dark WOODS.]

There is a suggestion of Canto XXVII, 61-66, of THE DIVINE COMEDY ("If I thought that my reply were made to one who might return to earth, this flame would cease shaking forever; but since, if what I am told is true, no one ever returned alive from this ABYSS, I speak without fear of infamy") and the epigraph to ELIOT'S "THE LOVE SONG OF J. ALFRED PRUFROCK," which is a quotation of the DANTE passage, in the following passage from one of the CONSUL'S letters:

No, my secrets are of the GRAVE and must be kept. And this is how I sometimes think of myself, as a great explorer who has discovered some extraordinary land from which he can never return to give his knowledge to the world; but the name of this land is HELL. (36/62)

See also SHAKESPEARE, WILLIAM (HAMLET).

In a minor allusion to DANTE, the CONSUL mentions that HUGH at CAMBRIDGE "learned about GUELPHS" (189/219); the GUELPHS were one of the two great warring political parties of Florence during the thirteenth century. A British royal family also had this name. The significance of the allusion may be merely that it illustrates the apparently useless information HUGH received at school. The WAR theme is also suggested.

Finally, two other references to DANTE have been mentioned in critical articles: the sound of the bell "dolente . . . dolore!" (42, 373/69, 404), as



Kilgallin points out, echoes both FAUST and DANTE,<sup>16</sup> and, according to Heilman, the CONSUL "quotes DANTE on SIN,"<sup>17</sup> although Heilman does not identify the quotation.<sup>18</sup>

DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID

A fragmentary novel by Lowry, edited and published after his death by his widow and Douglas Day. Its two main characters Sigbjørn and Primrose Wilderness resemble Lowry and his second wife. These characters, who live in CANADA, take a trip to MEXICO to visit the locales and the persons used in a novel written earlier by the hero. His novel, called The Valley of the Shadow of Death, is similar to Lowry's Under the Volcano, and the description of it is of considerable value in understanding the latter.

DARKNESS (etc.)

The frequent references to DARKNESS, though primarily descriptive rather than symbolic, form a muted undercurrent suggesting the themes of spiritual error, failure, defeat, and DEATH and counterpointing the images of LIGHT.

<sup>16</sup> Kilgallin, p. 52, celebrated November 2 in honor of the DEAD.

<sup>17</sup> Robert B. Heilman, "The Possessed Artist and the Ailing Soul," Canadian Literature, No. 8 (Spring, 1961), p. 13.

<sup>18</sup> For further information in the influence of DANTE on Under the Volcano see Laura Rhodes Casari, "Malcolm Lowry's Drunken Divine Comedy: Under the Volcano and Shorter Fiction" (unpublished Doctor's dissertation, University of Nebraska, 1967).



The CONSUL, struggling for enlightenment, discovers that LIGHT is often attained through the medium of DARKNESS, degradation, or despair, and he insists almost until his DEATH that he is on the road to victory, not defeat:

. . . It is not altogether DARKNESS . . . . You misunderstand me if you think it is . . . , and if you insist on thinking so, how can I tell you why I do it? (50/77)

He continues with a description of the "BEAUTY," "MYSTERY," "HOPE," as well as the celestial complicated and "HOPELESS joy," "disappointment," and "disaster" (50/77) into which his DARKNESS provides insight. That his insight will ultimately be incomplete is perhaps suggested by the DARK glasses, which he wears throughout most of the novel. He in fact foresees his own DOOM in an image which compares his SOUL to a "town plunged into DARKNESS, where communication is LOST, motion mere obstruction, bombs threaten, IDEAS stampede--" (145/173).

DARKNESS is of course an obvious symbol of the ABYSS and of the PAST.

See also POE, EDGAR ALLAN.

#### DAY OF THE DEAD (All Souls' Day)

A religious holiday celebrated November 2 in honor of the DEAD, who are said to come alive during this day. It is celebrated with carnivals and fiestas as well as ceremonies at the CEMETERIES. Chocolate in the form of SKULLS, SKELETONS, and FUNERAL WAGONS is consumed in great quantity during this day.

The novel begins on the evening of the DAY OF THE DEAD in 1939, and then recounts the events of the same holiday in 1938, when YVONNE, perhaps symbolically DEAD, returned to the CONSUL for a day. For the CONSUL himself, the day seems significant primarily because the FAROLITO, "which as a rule . . . did not open till four o'clock in the morning" (200/230), would not close at all on the holiday. And on "this day of visions and miracles" HUGH and YVONNE, during their outwardly PEACEFUL ride in the morning SUN, are "by some contrariety . . . allowed for one hour a glimpse of what never was at all, of what never can be . . . , the image of [their] . . . happiness" (107/134). The reference is of course to their brief love affair, which both are trying to forget.

#### DEAD END

A 1937 MOTION PICTURE based on Sidney Kingsley's drama of crime-breeding slums. Although the movie's intended "message" was a humanitarian protest against slums, the life of the slum-dwellers was attractive to many movie goers, and the DEAD END Kids became heroes. The title also foreshadows the CONSUL'S impending doom. See also ROMEO AND JULIET.

#### DEAD SOULS

See GOGOL, NIKOLAI.

#### DEATH (etc.)

The theme found in the epigraph from ANTIGONE--" . . . only against DEATH shall . . . [MAN] call for aid in vain . . . "--is reinforced by

frequent references to DEATH as well as by motifs of bereavements, BURIALS, CEMETERIES, COFFINS, CORPSES, FUNERALS, GRAVES, GRAVEDIGGERS, GRAVEYARDS, MOURNERS, SEPULCHERS, SKELETONS, SKULLS, TOMBS, UNDERTAKERS, VAULTS, etc. The novel asks, "How important is DEATH in the definitions of MAN? Does it negate all that would otherwise prove him great? Or is it a counterforce which allows MAN'S dignity to exist or even enhances it? See also FREUD, SIGMUND; PARIAN; WHAT IS MAN?"

#### DECAPITATION

When HUGH has difficulty shaving the CONSUL because of the latter's refusal to sit still, he jokes about "strength obtained by DECAPITATION" (178/207). During the meal that follows the BULLTHROWING, the CONSUL, his paranoia, jealousy, GUILT, hatred, and anger all increasing because of his drinking, recalls the shaving scene as well as HUGH'S ride on the BULL:

Keeping his eyes fixed gimlet-like upon him, he saw him as he had appeared that morning, smiling, the razor edge keen in sunlight. But now he was advancing as if to DECAPITATE him. Then the vision darkened and HUGH was still advancing, but not upon him. Instead, back in the ring, he was bearing down upon an ox: now he had exchanged his razor for a sword. He thrust forward the sword to bring the ox to its knees . . . The CONSUL was fighting off an all but irresistible, SENSELESS onrush of wild rage. . . . He impaled one of the shellfish on a toothpick and held it up, almost hissing through his teeth:

"Now you see what sort of creatures we are, HUGH. Eating things alive." (303/333-334)

These passages suggest the WOUNDED GOD theme which is implicit in the novel: the CONSUL and the BULL are elsewhere shown to be both related to each other and symbols of GOD; hence the wounding of the one is related to the wounding of the other, and the reference to "eating things alive" suggests RITUALS such as



the mass in which parts of the DEITY are said to be consumed. There are of course political overtones in this passage also, as the discussion that immediately follows it makes clear. See also Markson,<sup>19</sup> who associates DECAPITATION with the Lernaean Hydra and HERCULES; MOON.

DECEPTION (etc.)

See SELF (SELF-DECEPTION); ULTIMATE REALITY-TRUTH.

DECLINE OF THE WEST, THE

See SPENGLER, OSWALD.

DECOY

See ULTIMATE REALITY-TRUTH.

DEFOE, DANIEL (1659?-1731)

English novelist, journalist, and essayist whose novel ROBINSON CRUSOE, the story of a man shipwrecked alone on an island off the coast of Chili, is for Lowry a symbol of extreme ISOLATION. See also CONSTABLE, CAPTAIN; EXILE-GUILT-SUFFERING; IQUIQUE.

DEKKER, THOMAS (1572?-1632?)

English dramatist. M. LARUELLE, who is given the CONSUL'S book of Elizabethan drama containing both MARLOWE'S DR. FAUSTUS and DEKKER'S THE SHOEMAKERS' HOLIDAY, plays an "absurd game" (34/61)

<sup>19</sup> Markson, p. 343.



of searching for some occult "message" by the process of opening a book at random and reading whatever his eyes first see. (This is the practice Lowry and AIKEN called "SORTES SHAKESPEAREANAE," 34/61.) The italicized passage "Ick sal you wat suggen, Hans. Dis skip, dat comen from Candy, is als vol, by GOD'S SACREMENT, van sugar, almonds, cambrick, end alle dingen, towsand, towsand ding" (34/61) is from the opening speech of Act III.i. of the DEKKER play, in which Rowland Lacy, in order to attain his beloved, DISGUISES himself as Hans, a Dutch shoemaker. The "message," if any, probably lies in the ironic contrast between this passage and the passages from DR. FAUSTUS, related to FAUST'S downfall, which M. LARUELLE reads immediately before and after the DEKKER lines. There may possibly be an echo of Mephistopheles offering FAUST sensual pleasures as payment for FAUST'S SOUL.

DE LEÓN, FREY LUIS

See LEÓN, FREY LUIS DE.

DEMON (etc.)

Various kinds of fiendish creatures are mentioned in the novel. Most important are the CONSUL'S FAMILIARS or VOICES which, like the GOOD ANGEL and BAD ANGEL in the FAUST legend, struggle and debate over his SOUL while he sits by cheering for the BAD ANGEL, who turns out to be the winner.

Reminded by HUGH of the book entitled DEMONIALITY, which asserts "that there are in existence on earth rational creatures besides men," the CONSUL names ten ("EREKIA . . . RAMISEN"), "perhaps . . . not . . . pre-

cisely rational," who have "at one time or another . . . visited . . . [his] bed" (185-186/215). See also BORRACHONES, LOS.

### DEMONIALITY

See DEMON (etc.); VILLARS, ABBÉ NICHOLAS DE MONTFAUCON DE.

### DENEB

A STAR of the first magnitude in the CONSTELLATION Cygnus (The SWAN). See also ASTROLOGY-ASTRONOMY.

### DE QUINCEY, THOMAS (1785-1859)

English essayist whose "ON THE KNOCKING AT THE GATE IN MACBETH" is quoted by the CONSUL. Like DE QUINCEY, the CONSUL believes in the value of intuition and of the subconscious. By a process common to adepts in the OCCULT, the CONSUL, who has been, to his embarrassment, discovered by his neighbor MR. QUINCEY vomiting in the latter's GARDEN, associates his neighbor with DE QUINCEY and, hearing a knock--on a door or on his consciousness--thinks of the latter's essay. The reference to "the murder of Duncan" being "insulated" and the two passages on either side of this reference ("the retiring of the human heart . . . fiendish" and "self-withdrawn . . . passion," 136/164) are almost exact quotations from DE QUINCEY. The CONSUL is thinking of his own final moments being insulated, like the murders in MACBETH, by the DARKNESS of his spiritual night.

### DESCENT (etc.)

See ABYSS-KATABASIS.

DESERT (noun)

See EXILE-GUILT-SUFFERING; THIRST.

DESPEDIDA, LA

An enlarged photograph whose name means "the parting." See also CLEFT ROCK.

DESTIN DE YVONNE GRIFFATON, LE

A movie on the FATE of a woman with whom YVONNE FIRMIN identifies, not only because of the similarity in names but because the movie heroine seems to be seeking, with little more success than YVONNE FIRMIN has had, some cause in which she can have FAITH, "a MEANING, a pattern, an answer" (268/298).

DESTINY (etc.)

See FREE WILL-DETERMINISM.

DESTRUCTION (etc.)

See SELF (SELF-DESTRUCTION).

DETERMINISM (etc.)

See FREE WILL-DETERMINISM.

DEVIL (etc.)

See DEMON (etc.).



DÍAZ DEL CASTILLO, BERNAL (1492?-1584)

A Castilian, one of CORTEZ' soldiers who, late in life, because he believed there were defects in the available accounts of the CONQUEST of MEXICO, decided to write his own version.

Longer and more detailed than CORTEZ', as well as more unvarnished, it is objective, impartial, and just, though its style is often careless.

PRESCOTT relied heavily on DÍAZ for his history of the CONQUEST.

There are several allusions to DÍAZ in the novel. YVONNE'S suggestion that they visit the zoo rather than the BULLTHROWING is followed by the CONSUL'S remarks that "they always had zoos in MEXICO. . . , "that "MOCTEZUMA, courteous fellow, even showed stout CORTEZ around a zoo," and that "the poor chap thought he was in the INFERNAL regions" (187/217). He is probably referring to DÍAZ' description of buildings housing "carnivorous beasts of prey," as well as birds and reptiles which were used as food for the animals, the latter kept for offerings to gods. DÍAZ mentioned an "Infernal noise" caused by the roaring, howling, and hissing of these creatures.<sup>20</sup> A reference to the NOCHE TRISTE and to "pale MOCTEZUMA" on that night "sitting within [the] . . . innermost citadel in chains, drinking chocolate . . ." (287-288/318), is similar to passages in both DÍAZ and PRESCOTT. Another allusion which HUGH associates with PRESCOTT but which could have come directly from DÍAZ occurs as he and YVONNE cross a stone bridge over the BARRANCA:

---

<sup>20</sup>Bernal Díaz del Castillo, *The Discovery and Conquest of Mexico 1517-1521*, trans. Genaro García; ed. A. P. Maudslay (New York: Farrar, Straus and Cudahy, 1956), p. 213.



"This ought to be about the place . . .," HUGH said, "where BERNAL DÍAZ and his TLAXCALANS got across to beat up QUAUHNHUAC. Superb name for a dance band: BERNAL DÍAZ and his TLAXCALANS . . . Or didn't you get around to PRESCOTT at the University of Hawaii?" (100/127)

A bridge like this one is described by DÍAZ, who says, "As for me . . . I turned quite giddy"<sup>21</sup> while crossing with CORTEZ' soldiers and the TLAXCALANS. HUGH says that the BARRANCA "made even old DÍAZ' head swim" (100/127).

DÍAZ, PORFIRIO (1830-1915)

President of MEXICO 1877-1880 and 1884-1911. He was instrumental, with JUÁREZ, in the reform movement beginning in 1855 and a rival of JUÁREZ for president in 1871. He finally attained the presidency after a revolt. On election, during a period of relative prosperity and peace, he began a "benevolent" military dictatorship. For a time he was popular; however, social conditions worsened; the lower classes were still EXPLOITED and about ninety percent of the Indians had been deprived of their EJIDOS by 1890. He was forced to resign in 1911 and was replaced by the idealistic MADERO for a short time.

DÍAZ reinforces the theme of INTERFERENCE and the related EXPLOITATION motif. There is "a new statue to DÍAZ in OAXACA" (183/212), suggesting that INTERFERENCE and INTERVENTION are not easily distinguishable. HUGH wonders whether JUÁREZ "should have had . . . DÍAZ . . . shot at the same time" MAXIMILIAN was shot (124/151), apparently since DÍAZ'

<sup>21</sup>Ibid. p. 376.

capture of MAXIMILIAN was as much INTERFERENCE as INTERVENTION.

And in spite of JUÁREZ' social reforms, which were intended to give HOPE to the masses, DÍAZ' MEXICO was

A country of slavery, where human beings were sold like cattle, and its native peoples . . . exterminated through deportation . . . Rurales everywhere, jefes políticos, and MURDER; the extirpation of liberal political institutions, the army an engine of massacre, an instrument of EXILE. (108/135)

SR. BUSTAMANTE recalls the days of DÍAZ as a time when " . . . every small town along the MEXICAN border harboured a 'CONSUL'" (29/56) who often turned out to be a spy. It is natural that he suspects the CONSUL is also a spy.

DICKENS, CHARLES (1812-1870)

English novelist. His minor but popular work A CHRISTMAS CAROL, the story of a reformed miser SCROOGE, is referred to when HUGH, searching his past for something which will "atone for" (152/182) his lack of good works and for the EVIL he feels GUILTY for, recalls giving to a starving hotdog vender free good advice which enabled the latter to provide for his family at Christmas time. In DICKENS' work, the reformed SCROOGE helps a starving family at Christmas time also. Of course HUGH'S help cost him nothing. The CONSUL also identifies with SCROOGE when he finds a child's exercise book in which SCROOGE is described as an ISOLATED, friendless person whom "no one LOVES" and who "LOVES no one" (224/254). The CONSUL has just refused to give money to children who are begging at the carnival.

DIE GLOCKE GLOCKE TÖNT NICHT MEHR

See GOETHE, JOHANN WOLFGANG VON.

DIES FAUSTUS

WORD PLAY by the CONSUL. This phrase, which is Latin for "lucky day," also resembles a stage direction in a FAUST drama. The CONSUL, a FAUST figure, is, unluckily, heading for the TERMINAL cantina and to his DEATH. See also FAUSTO, HOTEL.

DIEU ET MON DROIT (God and my right)

The motto of the English sovereigns. The CONSUL, stumbling through the carnival area, sees the British Consulate with its shabby insignia of the lion and the unicorn and this motto. For a fleeting moment he thinks that perhaps the empire is "still at . . . [his] service" (220/250). This episode represents one of his final efforts to rejoin HUMANITY. See also TRINITY.

DIOSDADO, RAMÓN

The FAROLITO'S proprietor, whose name means "GODGIVEN" but who was "known as THE ELEPHANT, [and] who was reputed to have murdered his wife to cure her neurasthenia" (200/230). Just before the CONSUL'S death, DIOSDADO returns to the CONSUL a packet of letters from YVONNE which he had lost at the FAROLITO earlier in the year.

A neighbor of the CONSUL also has this last name.

DIRECTIONS (points of compass)

See EAST; NORTH; WEST

DISCORD

See ORDER-CHAOS.

DISCOVERY AND CONQUEST OF MEXICO 1517-1521, THE

See DÍAZ DEL CASTILLO, BERNAL.

## DISGUISE

See SELF (SELF-IDENTITY); ULTIMATE REALITY-TRUTH.

## DISPOSSESSED

See EXILE-GUILT-SUFFERING.

## DISSEMBLE (etc.)

See ULTIMATE REALITY-TRUTH.

## DISSIMULATING

See ULTIMATE REALITY-TRUTH.

DIVINE COMEDY, THE

See DANTE ALIGHIERI.

## DIVORCE

See CLEFT ROCK.

DOCTRINA ANTICUA

See BURNET, THOMAS.

## DOG

Lowry says that " . . . the theme of the DOG goes right through the Volcano" (Letters, 192-193). However, rather than forming a single theme, the DOGS in the novel are symbols with multiple associations. One of the most important of these associations is with the FAUST theme. In GOETHE'S FAUST,



Part One, the second section, entitled "Before the city GATE," a DOG appears and circles around FAUST and Wagner followed by a fiercely whirling eddy seen only by FAUST. This DOG, which FAUST befriends in his study, turns out to be Mephistopheles. The CONSUL is continuously followed by PARIAS DOGS, the embodiment of his DAMNATION. It appears for a short time that YVONNE'S return will provide the CONSUL a means of SALVATION like that Margaret tries to provide for FAUST, but the "hideous PARIAS DOG [that follows] . . . them in" (64/91) is an OMEN of DOOM.

The word PARIAS and by extension the PARIAS DOGS suggest also two related subthemes in the EXILE-GUILT-SUFFERING theme, first, that EXILE is both a result of SIN and a means of and precursor of atonement and, second, that pity for the SUFFERING is called for by our common humanity. The CONSUL, who despairs of ever communicating either his sympathy with the downtrodden or the BEAUTY he sees in their lives, speaks to one of the gentle-eyed, timid PARIAS: "For GOD sees how timid and BEAUTIFUL you really are, and the thoughts of HOPE that go with you like little white BIRDS--" (228/258-259). Then, assuming the role of CHRIST on the CROSS, he adds, echoing Luke 23:43 in which CHRIST tells the repentant thief that he shall be with Him in Heaven: "Yet this day, pichicho, shalt thou be with me in--" (229/259). The DOG slinks away in terror suggesting that anyone who follows the CONSUL will perhaps find himself in HELL, not HEAVEN.

Not all of the DOGS in the novel are PARIAS. During their HORSE-BACK ride, YVONNE and HUGH are guarded by "an affectionate scrubbed woolly white DOG" (105/132) that is "hard to reconcile . . . with the PARIAS one saw

in town, those dreadful creatures that seemed to shadow [the Consul] . . . everywhere" (106/133). This DOG, which preceeds them across the river, "is relevant" (*Letters*, 73) and may symbolize the "ancient belief" that a DOG may lead the dead "across the river" of death or "down the ABYSS" (*Letters*, 192). In DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID is a description of the custom of burying a DOG with the body of a MAN. "The spirit of the DOG was supposed to reach the far side of . . . [a difficult] river . . . [first], and upon seeing his master . . . jump into the water and help him across" (227). This myth is suggested by the fact that a DOG is thrown into the BARRANCA with the CONSUL'S body. In related symbolism, a DOG is often a companion of the traveler on a NIGHT SEA JOURNEY and is related thereby to GREAT MOTHER and RESURRECTION SYMBOLS. Furthermore, ARTEMIS, a version of the GREAT MOTHER, is often accompanied by a DOG.

In the vision or dream passage at the beginning of Chapter V, the CONSUL'S PILGRIMAGE is shared by a DOG. David Markson associates this dream with the MAHABHARATA in which ". . . the last surviving heroes make their own PILGRIMAGE to a symbolic holy MOUNTAIN, likewise accompanied by a DOG." Markson suggests that the DOG which is thrown into the BARRANCA with the CONSUL may accompany him into heaven.<sup>22</sup>

<sup>22</sup> Markson, p. 345. He also notes that the grammatical or typographical error ("Town counts DOG'S noses," 180/209) which amuses the CONSUL as he reads the newspaper is a veiled allusion to the three-headed DOG Cerberus, guardian of the INFERNAL REGIONS, since only this DOG could have more than one nose (p. 344).

DOGME ET RITUAL (RITUEL) DE LA HAUTE MAGIE

See LÉVI, ÉLIPHAS.

DOLENTE . . . DOLORE!

See DANTE ALIGHIERI.

DONGA

One of the CONSUL'S names for the BARRANCA. See also ABYSS-

KATABASIS.

"DONG WITH A LUMINOUS NOSE, THE"

See LEAR, EDWARD.

DONNE, JOHN (1573-1631)

English poet and clergyman alluded to twice and possibly three times in Lowry's novel. The CONSUL, who has become unable to play GOLF with his old proficiency, calls himself, in a bit of WORD PLAY, a "DONNE of the fair-ways . . . [,a] poet of the unreplaced turf" (that is, a poet of failure?) (203/233). In another attempt at humor, CARRUTHERS, described as "beginning to get the wines and the first editions slightly mixed up," is imagined to have called for "a bottle of the very best JOHN DONNE, . . . some of the genuine old 1611" (177/207). The significance of this date in the life of DONNE is not clear, but it is well known as the date of the publication of the King James BIBLE. In what is possibly a reference to DONNE'S "HOLY SONNET XIV" ("Batter my heart, three-personed GOD"), in which the poet compared his SOUL to "an usurped town," the CONSUL compares his SOUL to "a town ravaged and stricken in the



black PATH of excess" (145/173). See also MARVELL, ANDREW.

DONNELLY, IGNATIUS J. (1832-1901)

A member of the United States Congress and one of the creators of the Populist Party who, during his time in office, wrote a book ATLANTIS: THE ANTEDILUVIAN WORLD which brought him fame, at least among OCCULTISTS, as the "father of modern Atlantology."<sup>23</sup> See also ASTROLOGY-ASTRONOMY (ATLAS and HERCULES). ATLANTIS-FLOOD.

DON QUIXOTE; QUIXOTE

See CERVANTES SAAVEDRA, MIGUEL DE. A QUIXOTE is a toy or decorative straw representation of the main character of the novel DON QUIXOTE mounted on his HORSE or donkey. The CONSUL both pities and scorns ROMANTIC idealism, hence his description of one of these representations as a "sad straw knight" (90/117). HUGH may have the same figure in mind when he speaks of having "eyes . . . as well as straw" (94/121) in his feet, since he is the embodiment of QUIXOTIC idealism.

DOOM

See SALVATION-DAMNATION.

DORÉ, (PAUL) GUSTAVE (1832?-1883)

<sup>23</sup> Ignatius J. Donnelly, Atlantis: The Antediluvian World, ed. Egerton Sykes (modern rev. ed.; New York: Gramercy Publishing Company, 1949), p. xiii, quoting an introduction by H. S. Bellamy.



French painter, illustrator, and sculptor, especially famous for illustrations of PARADISE LOST, the DIVINE COMEDY, the BIBLE, DON QUIXOTE, the legend of the WANDERING JEW, and LA FONTAINE'S Fables.

#### DOS EQUIS (XX)

Two X's, a brand of beer and a tavern in QUAUHNAHUAC named for this beverage. See also CERVECERÍA XX.

#### DOSTOEVSKY, FEODOR MIKHAILOVICH (1821-1881)

Russian novelist. The CONSUL, as he sits in a toilet which is like "a STONE monastic cell," recalls the passage in DOSTOEVSKY'S novel CRIME AND PUNISHMENT in which SVIDRIGAILOV imagines ETERNITY to be nothing but a sooty, spider-filled bath-house (Part IV, Chapter I). The CONSUL wonders if "... this was the ETERNITY that he'd been making so much fuss about . . ." 294/324). A PUN, which "should doubtless not be taken too seriously" (Letters, 82), follows on the name PULKERIA (mother of the main character in CRIME AND PUNISHMENT and PULQUERÍA, a Mexican TAVERN).<sup>24</sup>

The theme of the BEAUTY in the lives of the SUFFERING and down-trodden is indirectly reinforced by these references to CRIME AND PUNISHMENT. Furthermore, Lowry felt that he was "like the novelist DOSTOEVSKY" in having

#### 24

The PUN is perhaps explained by a passage in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID in which the hero comforts himself with the thought that DOSTOEVSKI'S planned title for CRIME AND PUNISHMENT was The Tipplers. Its hero was to have been an alcoholic. Therefore the fact that Raskolnikov, the main character of CRIME AND PUNISHMENT, is "the son of PULQUERÍA" strikes him as a meaningful coincidence (136).

"practically a pathological sympathy for those who do wrong" (Letters, 14).

DOUANIER, LE

See ROUSSEAU, HENRI.

DOUBLES

One of Lowry's techniques for discussing the search for SELF-IDENTITY or SELF-KNOWLEDGE and for exploring the unconscious and contradictory forces that make up a human personality is his use of the psychological DOUBLE, alter ego, or counterpart. "HUGH and the CONSUL are the same person . . ." (Letters 75), Lowry says. He also recalls that Sean O'Faolain stresses "the comparative unimportance of character" and adds, "Were not HAMLET and Laertes, . . . [according to O'Faolain], at the final moment, almost the same person?" (Letters, 80). The search for SELF-IDENTITY is closely related to questions about the nature of MAN, as Lowry makes clear in a comment on a criticism that his characters are weakly drawn:

The truth is that the character drawing is not only weak but virtually non-existent, save with certain minor characters, the four main characters being intended, in one of the book's meanings, to be aspects of the same MAN, or of the HUMAN SPIRIT, and two of them, HUGH and the CONSUL, more obviously are. (Letters, 60)

Two other statements by Lowry elaborate on MANKIND as the novel's composite hero:

This drunken horseman is by implication the first appearance of the CONSUL himself as a symbol of MANKIND. (Letters, 69)

and

. . . The PELADO in Chapter VIII--by extension the CONSUL, by extension M. LARUELLE--gives the clue: the PELADO'S hands were covered with

blood. So are MAN'S. (Letters, 251)

Another use of interchangeable characters or other SELVES is to suggest myths such as those concerning OSIRIS, ISIS, and SET, in which distinctions between various deities are blurred or non-existent. It is a natural extension to go from the composite GOD to the composite character. Just as HORUS and OSIRIS were at times the same GOD, so the characters in the novel are interchangeable, and just as each of the many forms of OSIRIS represented one of the many attributes or functions of the deity, so the separate characters represent the attributes of the complex HUMAN SPIRIT as well as of composite MAN, EVERYMAN. HUGH, as he subdues the BULL, is an "aspect of EVERYMAN" (Letters, 81) which is "tightened up a screw, . . . [and] is just beyond being mediocre. And he is the youth of EVERYMAN" (Letters, 75). The CONSUL is another "aspect of EVERYMAN (just as YVONNE is so to speak the ETERNAL woman)" (Letters, 81).

Viewed from another perspective, EVERYMAN or the HUMAN psyche is the main character, a character so complex that it must be divided or splintered in order to be presented fully.

Other passages which reinforce the theme of DOUBLES or divided characters include the following:

- (1) HUGH, who is like "a son" (8/34) to M. LARUELLE, dreams "at twenty-nine" as LARUELLE dreams "at forty-two" of changing the world, although they have not even begun to change it "in the slightest" (9/35). LARUELLE "had acquired a certain IDENTITY with HUGH" and "like HUGH . . . he did not know if his SHIP would ever reach port . . ." (9/35).



(2) HUGH is surprised to find that after the CONSUL is shaved and has put on fresh CLOTHING including a jacket HUGH had borrowed, their difference in age tends to disappear. ". . . It was as though FATE had fixed [the CONSUL'S] . . . age at some unidentifiable moment in the PAST, when his persistent objective SELF . . . had at last withdrawn from him altogether . . ." (183/213).

(3) DR. VIGIL appears as, not the CONSUL'S acquaintance of the morning but "the living DOUBLE of the actor seen on the screen that afternoon" (206/236).

(4) The CONSUL and M. LARUELLE, who were friends during their youth, seem to influence each other reciprocally and to parallel each other in several ways in later life. As a youth, Geoffrey was the taller, but later JACQUES outgrew him. The CONSUL is certain "that his influence still" reaches LARUELLE: "if not, why the English-looking" clothes "similar to the CONSUL'S own?" (210/239). "There was even . . . an ex-CONSULAR sort of litheness about his movements" (210/240).

So brief their friendship and yet . . . how enormous, how all-permeating . . . that influence had been, an influence that showed even in his choice of books, his work--why had JACQUES come to QUAUHNHUAC in the first place? Was it not much as though he, the CONSUL, . . . had WILLED it, for obscure purposes of his own? (210/240)

(5) The CONSUL, sitting at the bar in EL BOSQUE, sees a figure that "seemed to possess the features of both [HUGH and JACQUES], alternately" (228/258).

(6) SRA. GREGORIO, who has no house to offer him, tells the CONSUL that her shadow is his. She appears to the CONSUL like "his own



mother" (229/259).

(7) YVONNE'S FATHER, CAPTAIN CONSTABLE, whom she thinks of as she watches the failure of the BULL to ESCAPE the ring, had a "brooding expression" (259/289) similar to the one she sees on the CONSUL'S face.

(8) YVONNE, at the BULLTHROWING, recalls HUGH "coming towards her" in the morning "with his rolling swagger" and his tight-fitting new outfit; ". . . she'd thought, just for an instant, that he was . . . BILL HODSON, the cowboy star, whose leading lady she'd been . . ." (261/291). (Elsewhere he is "indistinguishable from a MEXICAN," 275/306.)

(9) YVONNE sees in the MOVIE LE DESTIN DE YVONNE GRIFFATON an enactment of her own life.

(10) When HUGH and YVONNE search for the CONSUL from bar to bar, they see "the CONSUL . . . disappearing round every corner" (324/354).

(11) At the FAROLITO the prostitute MARÍA'S face looks "for a moment curiously like YVONNE'S" (348/379).

(12) Just before he dies, the CONSUL sees "in the Chief of Rostrums' expression a hint of M. LARUELLE . . . Then he . . . [sees] himself the Chief of GARDENS . . . ; then in the Chief of Municipality the policeman HUGH had refrained from striking this afternoon" (372/402).

See also CLOTHING; COCTEAU, JEAN; ETERNAL RETURN; MIRROR-REDUPLICATION; PASSPORT (etc.); names of individual characters, especially the three main characters.

DOWNFALL (etc.)

See ABYSS-KATABASIS; SALVATION-DAMNATION.

DRAGON, THE (Draco)

A CONSTELLATION. See also ASTROLOGY-ASTRONOMY.

DREAM (etc.)

See FREUD, SIGMUND.

DREYFUS CASE; ALFRED DREYFUS (1859-1935)

DREYFUS was a French army officer of JEWISH descent who was convicted of treason in 1894 and 1899 on what his defenders believed to be completely unsubstantial evidence. He was acquitted in 1906. Against him were the conservatives, the Royalists, the clergy, and the army; for him were the Republicans and most French intellectuals, the latter because of their hatred of ANTI-SEMITISM and of military authority over civilian affairs. The outcome of this affair hastened the downfall of the monarchy and the passage of anti-clerical legislation. The father of the movie heroine YVONNE GRIFFATON was "implicated in the DREYFUS CASE" (267/297), suggesting the GUILT theme.

#### DR. FAUSTUS

See FAUST; MARLOWE, CHRISTOPHER.

DROUGHT (DRAUGHT) only an allusion to the legendary FLYING DUTCHMAN.

See THIRST.

DRUMMOND, WILLIAM (1585-1649)

Scottish writer who in 1619 entertained BEN JONSON during

JONSON'S northern tour and made a record of his talks with him called CONVERSATIONS WITH BEN JONSON. In this work he reports that Jonson "saw the CARTHAGINIANS fighting on his big toenail," a statement LARUELLE attributes to either JONSON or MARLOWE. It symbolizes to him restricted or narrowed "clear thinking" (217/247).

#### DUCK

See LA FONTAINE, JEAN DE.

#### DUNS SCOTUS, JOHN (1265?-1308)

Scottish Franciscan scholastic theologian whose works are owned by the CONSUL. His "voluntarism" emphasized the power and efficacy of the individual WILL and played down the role of the reason and intellect. He was opposed to the scholasticism of Thomas Aquinas. The CONSUL also is interested in the problem of the WILL and in the question of whether FREE WILL OR NECESSITY controls MAN. He apparently does not accept DUNS SCOTUS' belief that MAN can answer this question and attain SALVATION by harmonizing his WILL with GOD'S.

#### DUTCHMAN

This word, following almost immediately the phrase "with heels flying" (47/74), is possibly an allusion to the legendary FLYING DUTCHMAN, the captain of the ghost SHIP to be seen near the Cape of Good Hope. He was condemned to sail, against the wind, until Judgment Day. The phrase "with heels flying" also suggests MERCURY. A proposed title to Lowry's planned

series of novels was The Voyage that Never Ends, possibly another allusion to this legend. See also EXILE-GUILT-SUFFERING; WAGNER, (WILHELM) RICHARD: WANDERING JEW.



## EAGLE

The EAGLE, which is shown on the MEXICAN flag, is a traditional symbol of such powerful, transcendent, positive qualities and objects as height, spirit, victory, ASCENSION, the SUN, the FATHER, THUNDER, FIRE GOD, the GOD of power and WAR, the bearer of SOMA, and ZEUS. Shortly before her death YVONNE frees a caged EAGLE, which to her is "a little world of fierce despairs and dreams, and memories of floating high above POPOCATEPETL." The image suggests the CONSUL. Her act, a counterpoint to the CONSUL'S freeing the HORSE, causes "an inexplicable secret triumph and relief" followed by a "sense of utter heartbreak and LOSS" (320/350). Lowry compares his EAGLE to YEATS and to a falcon in a story ("HOOK") by WALTER VAN TILBURG CLARK.<sup>25</sup> In GOLF, an EAGLE is a score of two below par on any hole. See also ALTAIR; QUAUHNAHUAC.

## EARTH; WORLD

Images of the EARTH stress its insignificance, precariousness, or lack of MEANING: It is "a SHIP, lashed by . . . [CAPE] HORN'S tail, doomed never to make her Valparaiso port in [Chili]," "a GOLF ball, launched at HERCULES' BUTTERFLY . . . by a GIANT out of an asylum window in HELL," or a "journey to TOMALÍN and nothing" (287/317). When YVONNE lists the PLANETS, EARTH is merely named in order of location in relation to the SUN

<sup>25</sup>Malcolm Lowry, "Correspondance," *Les lettres nouvelles*, NS, No. 5 (July-August, 1960), p. 184, ". . . L'AIGLE . . . peut présenter quelque ressemblance avec YEATS ou même le FAUCON de . . . CLARK. . . ." The allusion to YEATS is not clear but it may refer to the falcons in "The Second Coming" or A Vision. They are symbols of the intellectual mind.

and is given no special attention. MAN is comparably insignificant, Lowry seems to be saying, although at other times he creates images which testify to MAN'S greatness. For an alternative view of the EARTH, see BEAUTY (etc.).

See also EGG.

#### EARTHLY PARADISE

See ADAM-EVE-EDEN; CANADA; ERIDANUS; GARDEN.

#### EAST

In the symbolical and mystical organization of SPACE, the EAST, the point of the SUNRISE, is associated with birth, the source of life, and spiritual enlightenment. It is contrasted to the WEST, the symbol of DEATH. In a letter, the CONSUL describes a dream in which he is on a train facing "EAST, like SWEDENBORG'S ANGELS" (37/64). This dream is a vision of possible SALVATION through LOVE. The opposite of this vision is a description of the TERMINAL CANTINA to which the CONSUL flees seeking the SANCTUARY of ALCOHOL. This bar, which faces EAST, becomes "progressively darker as the SUN . . . [climbs] higher" (225/255).

#### EAST ANGLIA

One of the kingdoms of Anglo-Saxon Britain comprising approximately the area now making up the countries of Norfolk and Suffolk. See also SIEGEBERT OF EAST ANGLIA.

#### EBRO VALLEY, BATTLE OF THE

The SPANISH CIVIL WAR BATTLE in 1938 in the valley where the

EBRO RIVER flows southwest from northern SPAIN into the Mediterranean. The LOYALISTS of Republican SPAIN lost their major striking power when they lost this BATTLE.

In the novel this BATTLE is a symbol whose referents include HUGH'S personal failures. He says that the BATTLE is being lost because he came to MEXICO. He is, of course, illustrating his ROMANTIC self-importance as well as his GUILT. The BETRAYAL motif is suggested in his GUILT over his DISLOYALTY to his courageous "JOURNALIST friends" whom he liked "to run down" (151/180). The EBRO is also associated with BETRAYAL in a passage which says that "...CHAMBERLAIN went to GODESBURG and neatly crimped the EBRO offensive..." (102/129). HUGH contrasts the BATTLE OF THE EBRO, "a long planned offensive [that] might be defeated in the first few days by [the maturing of] unconsidered potentialities," to the CONSUL and YVONNE'S BATTLE for reconciliation and SALVATION, in which "...a sudden desperate move [perhaps to CANADA] might succeed precisely because of the number of potentialities it destroys at one fell swoop..." (121/149).

Lowry correlates this BATTLE with the PELADO episode: both events called for INTERVENTION. "MAN'S political aspirations, as opposed to his spiritual, come into view, and HUGH'S sense of GUILT BALANCES THE CONSUL'S" (Letters, 73).

See also MODESTO GUILLOTO, JUAN.

EDEN

In Genesis 2:8-24, ADAM and EVE lived in the GARDEN OF EDEN



before their fall. EDEN is the symbol of an EARTHLY PARADISE, a place of INNOCENCE and happiness. In DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, the main character refers "to the philosophy of LA VIDA IMPERSONAL, . . . the 'THROWING AWAY OF THE MIND,' where every man was his own GARDEN OF EDEN" (239), a philosophy mentioned also in Under The Volcano. See also FARM; ¿LE GUSTA . . . ?; MEXICO.

#### EGG; COSMIC EGG

The concept that the WORLD originated from a COSMIC EGG laid by, for example, a Celestial Goose or an IBIS occurs frequently in legends from many parts of the world including both EGYPTIAN and ORIENTAL mythology. The ball of dung in which the SCARAB beetle rolls up its EGGS is often thought of as a prototype of the WORLD. In modern OCCULT literature diagrams often show the WHEEL or CYCLE OF NECESSITY inside an EGG-like figure, or an EGG surrounded by an upward spiraling SERPENT, or the combination of a WHEEL, a CIRCLE signifying an EGG, and a SPIRAL. The CONSUL says that an odor caused by backed up sewers "smelt like the COSMIC EGG" (66/93), a comparison fitting his views of the EARTH expressed elsewhere. A facetiously optimistic hope of saving this WORLD is suggested when the CONSUL says that he "should have been producing obscure volumes of verse entitled the TRIUMPH OF HUMPTY DUMPTY" (39/66).

The other references to EGGS either are not symbolic or are PUNS, especially the references in the "bawdry" (291/321) which, not surprisingly, is over YVONNE'S head.



## EGYPTIAN MYTHOLOGY

See IBIS; OSIRIS-ISIS-SET (TYPHON); SCARAB

EINSTEIN, ALBERT (1879-1955)

German-born physicist of JEWISH descent, a United States citizen from 1940 until his death. He won the Nobel Prize in Physics in 1921. He formulated the theory of relativity and the mass-energy equation  $E=mc^2$ ; all motion, he said, must be defined relative to a frame of reference, and SPACE and TIME are relative, not absolute, concepts.

HUGH, attempting to boost his ego by doing a little private name-dropping, recalls when, at CAMBRIDGE, the great EINSTEIN, "who upset the whole world's notion of TIME and SPACE" (182/212), put the theory of relativity in a new perspective when he asked HUGH the TIME of day.

EISENSTEIN, SERGEI M. (1898-1948)

Russian theatrical and MOTION-PICTURE director and theorist who rejected trick photography and emphasized structure and the use of montage.

"M. LARUELLE, who had not seen" the Westerns Yvonne acted in, "adroitly assured one [they] had influenced EISENSTEIN or somebody" (72/99).

EJIDAL, BANCO

See BANCO EJIDAL.

"ELEGY WRITTEN IN A COUNTRY CHURCHYARD"

See GRAY, THOMAS.

## ELEMENT

In chemistry, one of approximately 103 substances that cannot be separated into simpler substances by chemical means. The list of twenty-six ("ACTINUM . . . COLUMBIUM, " 304/334) which the CONSUL reels off, represents, Lowry says, the BLACK MAGICIAN'S discovery that " . . . all the ELEMENTS OF THE UNIVERSE [are] against him . . ." (*Letters*, 82). The MAGICIAN is like "MAN today on this PLANET" (*Letters*, 199). Lowry was struck by the COINCIDENCE that the atom bomb was produced just a few years after he wrote this passage (*Letters*, 200). See also FORCES OF THE UNIVERSE.

ELEMENTARIES OF THE CABALA

See VILLARS, ABBÉ NICHOLAS DE MONFAUCON DE.

## ELEPHANT, THE

See DIOSDADO, RAMÓN.

## ELEUSINIAN MYSTERIES (and related MYSTERIES)

Rites or festivals, which are among the oldest of all Greek MYSTERIES and are known to have been performed as early as the nineteenth century B.C., associating the seasonal cycle of crops and vegetation and the cycle of the SUN with human DEATH and RESURRECTION. One of the ceremonies consisted of a ritual bathing in the SEA followed by a torchlight enactment of the grief-stricken searching by Demeter, Ceres, or the EARTH for Persephone, Proserpine, or the SUN. According to the legend, one of the latter three is taken to the underworld, and the searcher, usually representing FERTILITY, withholds her

blessings from the upper world until the LOST one is returned. In another version Demeter is the EARTH and Persephone, the seed.

The legends and myths associated with these MYSTERIES are complex, and it is difficult to distinguish between the ceremonies or to determine their exact nature. For example, Dionysian or Bacchic orgiastic and ecstatic rites celebrating the vineyard crops were sometimes incorporated into the ELEUSINIAN rites. Also, the ELEUSINIAN MYSTERIES, at least to the extent that they were related to man's concern with DEATH and REBIRTH, were also incorporated into the OSIRIAN MYSTERIES, and this mixture further complicated both MYSTERIES. OSIRIS, for example, was both a type of the GOD of the underworld who was slain or WOUNDED and then resurrected or restored to wholeness and a solar GOD who periodically went to the underworld and returned, in both forms sought for by a sorrowing ISIS. In adaptations of these rites there was a long WANDERING search, sometimes through a labyrinth, for the TRUTH, the LOST Word, or a LOST child. The searcher underwent temptations and trials, often accompanied by a DOG, DEMON, or other non-human companion. In still other adaptations there was a ritual marriage to ISIS, Istar, Shekinah, Sophia, APHRODITE in her positive form, Wisdom, Brunhilde, Beatrice, and so on, or to the initiate's divine SOUL--all antithetical to such negative forms as Lilith, the Great Whore of BABYLON, APHRODITE in her negative form, Nephthys, Hecate, and so on. In some of the later forms of the rituals, the goal of the initiates was enlightenment in the present and future existence rather than fertility.

While there is no one-to-one correspondence between events in the



novel and the ELEUSINIAN or related MYSTERIES, Lowry made the following statements about the influence of these rites, the first referring to the CONSUL as searcher and the second referring to HUGH and YVONNE:

La quête du CONSUL n'est pas sans rapport avec les MYSTÈRES ELEUSINIEN.<sup>26</sup> [The CONSUL'S search resembles the ELEUSINIAN MYSTERIES.]

On the surface HUGH and YVONNE are simply searching for the CONSUL, but such a search would have added meaning to anyone who knows anything of the ELEUSINIAN MYSTERIES, and the same esoteric idea of this kind of search also appears in SHAKESPEARE'S TEMPEST. (Letters, 83)

He is probably referring to Collin Still's books on the subject of the TEMPEST and the ELEUSINIAN MYSTERIES.<sup>27</sup> In these works Still formulates the theory that both the art of an individual genius and collective myths and legends are attempts to present archetypal subjective psychic experiences in tangible allegorical form. All true art is an attempt to express, to mirror, some aspect of mankind's spiritual experience and hence its symbols have universal and permanent validity. Still then applies his theories to SHAKESPEARE'S play.

In addition to the search there are other symbols in the novel which suggest the motif of the ELEUSINIAN MYSTERIES. These include the CORNSTALKS or CORNFLOWERS, references to PIGS or SWINE (all symbols of FERTILITY), frequent references to LOSS, to extravagant vegetation, and to IMPOTENCE, and the candlelight processions of MOURNERS.

See also MYSTERIES.

---

<sup>26</sup> *Ibid.*

<sup>27</sup> Colin Still, Shakespeare's Mystery Play: A Study of "The Tempest" (London: Cecil Palmer, 1921), and The Timeless Theme: A Critical Theory Formulated and Applied (London: Ivor Nicholson and Watson, Limited, 1936).



ELIOT, T.S. (1888-1955)

American-born British poet, critic, and playwright who won the Nobel Prize in 1948.

Though "ELIOT is no stranger in Under the Volcano . . .,"<sup>28</sup> there are few explicit allusions to his works in the novel. However, there are several passages which echo or are reminiscent of "THE LOVE SONG OF J. ALFRED PRUFROCK" or THE WASTE LAND. The most certain reference to the former poem is a passage which resembles the epigraph from DANTE which ELIOT uses for his poem. A second reference may occur in a letter from the CONSUL to YVONNE: ". . . TIME is a fake healer anyhow. How can anyone presume to tell me about you?" (40/67). "There will be time" and ". . . how should I presume?" are both found in the ELIOT poem. Continuing the mood set by the DANTE epigraph and paraphrased earlier in the CONSUL'S letter, the CONSUL adds: "You cannot know the sadness of my life. Endlessly haunted waking and sleeping . . ., I have been compelled to write this, which I shall never send . . ." (40/67). Ironically, a similar passage from YVONNE'S letter is read by the CONSUL at the end of the novel:

GOD, how pointless and EMPTY the WORLD is! Days filled with cheap and tarnished moments succeed each other, restless and haunted nights follow in bitter routine: the sun shines without brightness, and the moon rises without light. (346/376). (Italics mine.)

Not only is the mood like that in ELIOT'S poem, but the italicized words suggest a similar description of "bitter routine" in ELIOT'S work:

---

<sup>28</sup>Markson, p. 346.

The muttering retreats  
Of restless nights in one-night cheap hotels  
And sawdust restaurants with oyster-shells:  
Streets that follow like a tedious argument . . . .  
(Italics mine.)

The CONSUL wonders if, when she wrote this, YVONNE had "been reading . . . HÉLOÏSE AND ABELARD" and concludes that she "had certainly been reading something" (346/377).

The phrase "dying fall" (106/133) is also found in ELIOT'S poem ("The voices dying with a dying fall"). See also SHAKESPEARE, WILLIAM (TWELFTH NIGHT).

Allusions to THE WASTE LAND are even less certain, though the theme of spiritual STERILITY<sup>29</sup> and the frequent landscapes of RUINS are reminiscent of the ELIOT poem. The "hyacinth and pearls" (86/114), the reference to HIMAVAT and the HIMALAYAS<sup>30</sup> at the beginning of Chapter V, the reference to "the SUPPER AT EMMAEUS" (290/320), and images of FIRE at the end of Chapter IX all echo passages in THE WASTE LAND.

See also HEMINGWAY, ERNEST.

#### ELIZABETHAN PLAYS

The CONSUL'S book of ELIZABETHAN PLAYS, containing works by MARLOWE and DEKKER, was lost before he could lend it to M. LARUELLE or at least before JACQUES could use it. SR. BUSTAMENTE returned it to

<sup>29</sup> ibid.

<sup>30</sup> ibid.

LARUELLE after the CONSUL'S death.

ELIZABETH, EMPRESS, OF AUSTRIA (1837-1898)

Consort of Emperor Francis Joseph I. She was a beautiful and unconventional woman, who was well liked by the public. The "violent death" (14/40) M. LARUELLE refers to came at the hands of an assassin who stabbed her on a street in Geneva. See also FERDINAND, ARCHDUKE (FRANCIS FERDINAND).

#### EMBLEM

In literature, an EMBLEM is an allegorical picture accompanied by an explanatory poem and a motto which explains the allegory. This kind of literature is especially associated with the followers of seventeenth-century English poet Francis Quarles. Emblematic writing was one of the forms of literature resulting from the Elizabethan theory of CORRESPONDENCE which has since been adopted and adapted by many OCCULT religions and philosophies. Lowry was interested in CORRESPONDENCES as well as emblematic symbolism. The CONSUL spoke of lending a book to M. LARUELLE. The book, he said, would probably not be returned and would "become an EMBLEM of what even now it is impossible to return" (27/54), probably referring to LARUELLE'S adultery. The CONSUL also looks at the PLANTAINS blooming in "collective desolate FECUNDITY" as "once emblematic of life, now of an EVIL PHALLIC DEATH" (65/92).

EMMA (E) US, SUPPER AT



In Luke 24:13, JESUS appeared unrecognized to two of his disciples who were on the road to EMMAUS, a village near JERUSALEM, and were discussing his death. He accompanied them to the village where he ate with them. To the CONSUL the supper after the BULLTHROWING is like that at EMMAUS, with himself undoubtedly in the role of JESUS. See also ELIOT, T.S.

EMPTY (etc.)

See MEANING (etc.).

ENDLESS (etc.)

See ETERNAL RETURN.

ENDYMION

An area on the MOON. In mythology, ENDYMION was a beautiful youth who longed for ideal, ETERNAL BEAUTY in a visionary goddess whom he discovered to be the goddess of the MOON. She rewarded his LOVE with immortality and ETERNAL sleep. Lowry may have had in mind KEATS' poem "ENDYMION". See also ASTROLOGY-ASTRONOMY.

ENGULF

See ABYSS-KATABASIS; ATLANTIS-FLOOD.

EPICTETUS (60?-120? A.D.)

Greek stoic philosopher and teacher, mainly in Rome.

"WHAT IS MAN but a little SOUL holding up a CORPSE?" (287/317-318), the CONSUL asks, echoing LARUELLE'S "WHAT . . . WAS A CONSUL that



one was mindful of him?" (29/56). The CONSUL'S question is probably an allusion to EPICTETUS' "Man is a little SOUL carrying around a CORPSE" (Fragment No. 26), or to MARCUS AURELIUS' paraphrase, "Thou are a little SOUL bearing about a CORPSE" (*Meditations*, IV, 41). SWINBURNE paraphrases this passage in his "Hymn to Proserpine," (l. 108): "A little SOUL for a little bears up this CORPSE which is MAN."

#### EQUILIBRIUM-BALANCE-REIGN OF OPPOSITES

Motifs in a complex of themes, sub-themes, and counter-themes which are viewed from many perspectives. One of these themes, the attempt to recognize, adjust to, counter, or reconcile the perplexity, tension, SUFFERING, or CHAOS created by OPPOSITES, dualities, polarities, "WARS," and discords of all kinds, is implicit or explicit in ALCHEMY, several ORIENTAL religions, philosophies based on the CABALA or on the TAROT, even in political creeds which deplore WAR.

In some systems or perspectives, OPPOSITES are merely acknowledged; in others, they are deplored ("the ETERNAL HORROR OF OPPOSITES," 130/158), especially if they cannot be, or cannot easily be, reconciled. A passage from Lowry's story "Lunar Caustic" suggests the mythic and psychological application of this motif: "I am sent to save my FATHER, to find my SON, to heal the ETERNAL horror of three, to resolve the immedicable HORROR OF OPPOSITES!" (17). Lowry and others treating this subject sometimes stress the SUFFERING caused by the existence of OPPOSITES and at other times, the SUFFERING caused by attempts to reconcile OPPOSITES.

These motifs also function in the SALVATION-DAMNATION theme and countertheme in that SALVATION (spiritual success) can be spoken of in terms of reconciliation of OPPOSITES, healing the CLEFT, and so on. Depending on one's frame of reference, SALVATION can be seen as achievable, not only through SAMARITANISTIC ACTION but also through a BALANCE or stasis resulting from cessation of ACTION (NIRVANA), that is, not so much the reconciliation of opposites as the countering of ACTION with inaction. On a more obvious level, CALM, TRANQUILLITY, or PEACE are offered to counter CHAOS or WAR. Viewed from still another perspective, images of stasis or EQUILIBRIUM are negative. The CONSUL speaks of his "period of SUSPENSION" on the LOOPING-THE-LOOP MACHINE as "interminable, intolerable" (222/252), and, referring to the Cabalistic TREE OF LIFE, he speaks of his EQUILIBRIUM ("and EQUILIBRIUM is all") as "precarious--BALANCING, teetering over the awful unbridgeable VOID" (39/66): he is BALANCED over the ABYSS between the OPPOSITES of CHESED (Mercy) and BINAH (Understanding), and he has no assurance he will be able to pass over the ABYSS. In another image he compares his mind to "two halves of a counterpoised drawbridge" (199/228), the two separated halves being his LOVE and his hate. Here the inability to reconcile OPPOSITES prevents the CONSUL'S SALVATION through LOVE.

See also NUMBERS.

#### ERECT MANLY CARRIAGE

A much admired characteristic of the TASKERSONS. The drunker they became, the more this characteristic was noticeable. The CONSUL also

finds that ALCOHOL does wonders for his posture. The PELADO, too, "held himself ERECT" (242/272) as he approached the man lying beside the road. Both the TASKERSONS and the PELADO are aspects of the CONSUL-as-EVERYMAN.

#### EREKIA . . . RAMISEN

These DEMONS and their descriptions are found in Chapter 19 of a CABALISTIC book by MacGregor-Mathers, where they are included in a list of "Servitors of Amaymon." The book gives directions for evoking the DEMONS and precautions to take.<sup>31</sup> See also VILLARS, ABBÉ DE MONTFAUCON DE.

#### ERIDANUS (The River)

A long CONSTELLATION extending from the equator to the southern horizon and Lowry's name for the area in British Columbia where he lived. The CONSUL also uses this name for the EARTHY PARADISE he hopes to find in CANADA. See also ASTROLOGY-ASTRONOMY.

#### ERIKSON

This name apparently had a complicated private significance for Lowry and illustrates one of the many COINCIDENCES which he makes use of in his writing. COINCIDENCES, he felt, played an extraordinarily large part in his own life. He once read a newspaper account of a man named ERIKSEN who had been found dead in a BARRANCA. Not only was there "a BARRANCA" at the bottom of

<sup>31</sup>S. L. MacGregor-Mathers, trans. and ed., The Book of the Sacred Magic of Abra-Melin, the Mage (London: John M. Watkins, 1898), p. 122.



the Lowry GARDEN" but "their telephone was on the ERIKSEN exchange and he had even thought of calling the CONSUL ERIKSEN."<sup>32</sup> He did, of course, have the CONSUL die in a BARRANCA. Also, he used ERIKSON as the name of a telephone exchange which the CONSUL notices in a futile attempt to find DR. VIGIL'S number. "ERIKSON 43" (76/103) becomes "ERIKSON 34" and "ERIKSON 35" (208/238) and later "ERIKSON 43" (301/331) again. In his novel DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, Lowry again uses the name ERIKSON, this time for a minor character based on one of Lowry's literary mentors, NORDAHL GRIEG; ERIKSON, like GREIG, died in a bomber raid over Berlin in 1943. It is possible that the numbers 34 and 43 are coincidentally related to GRIEG'S and ERIKSON'S death.

ESCAPE (etc.)

A paradoxical motif related to the SALVATION-DAMNATION theme and countertheme and to several sub-themes. On the one hand, there is desirable but elusive ESCAPE from DEATH, sorrow, and SUFFERING into a REFUGE or SANCTUARY; there is ESCAPE from IDEAS and civilization "into the unknown" (126/154), illustrated, for example, by BLACKSTONE and WILSON and by the TROGON; there is ESCAPE from a SELF and a present which are EVIL, GUILT-ridden, DISHONEST, and tied to the PAST, an ESCAPE from the CYCLE OF NECESSITY into the SELFLESS ETERNITY (NIRVANA) of the ORIENTAL

<sup>32</sup> "Malcolm Lowry, " The Times Literary Supplement, January 26, 1967, p. 58.



philosophies. Such ESCAPES, as the epigraph from ANTIGONE and the quotations about FAUSTUS'S inability to flee from HELL state, can never be complete: man cannot ESCAPE DEATH; PEOPLE WITH IDEAS continued to catch up with BLACKSTONE; there are also "DARK FORCES" (267/298) which no one can ESCAPE; no one, moreover, can ESCAPE the PAST.

On the other hand, there is the "RETREAT" from acknowledgement of failure into the diplomatic "sinecure in QUAUHNAC" (31/58); the SANCTUARY of the CANTINA and the unacknowledged ESCAPE to ALCOHOL ("I am not ESCAPING. . . . I intend to have a HELL of a sight better time staying," 92/120); the temporary "REFUGE" (75/102) of madness; that ESCAPE from ACTION which can be labeled IRRESPONSIBILITY; the ESCAPE into "telling LIES" (351/381); and the paranoiac fleeing from imagined pursuers (You won't [can't] ESCAPE me, "etc., 283, 292, 300, 301/313, 322, 330, 331).

Several passages illustrate the dual nature of the ESCAPE motif: when YVONNE suggests that she and the CONSUL leave MEXICO for CANADA, she assures him that it would not be merely an ESCAPE but "could be like a REBIRTH" (277/308). In her letter she speaks of the RELEASE which does not set one FREE but instead condemns one to "HELL on earth," and she asks, "What RELEASE can be compared to the RELEASE of LOVE? (367/397). The CONSUL'S poetic fragment about fleeing NORTH, as well as the passages from DR. FAUSTUS which stress his vain attempts to ESCAPE punishment for his SINS, suggests that an ESCAPE can be viewed at once as GOOD and EVIL, provided one has Lowry's multiple perspective. In another example of this

duality of perspective, "the impulse to ESCAPE" (i. e., the "terror" of TRAGEDY) and the "impulse to approach" (i. e., the "pity" of TRAGEDY) have been "replaced" and "reconciled by prudence" (248-249/278). "Is this lack of RESPONSIBILITY or is it merely non-INTERFERENCE?" the novel asks.

ES INEVITABLE LA MUERTE DEL PAPA

See FATHER-SON CONFLICT; POPE.

"ESSAY ON MARCUS AURELIUS"

See ARNOLD, MATTHEW.

ETERNAL (EVERLASTING) RETURN (RECURRENCE)

A philosophy that hypothesizes various forms of the idea that everything that happens has already happened and will continue to happen an INFINITE number of times, that the PAST, present, and FUTURE are interchangeable, equally important, hence non-existent. The cyclical theories of history, the concept of *déjà vu*, the concept of the ETERNALLY expanding and contracting universe, and the concept of simultaneous universes or a multiverse are a few versions of the theory of ETERNAL RETURN.

The discussions of this theory range from the esoteric and MYSTICAL to the religious and philosophical to the scientific or pseudo-scientific. For Lowry it was probably related to his interest in CORRESPONDENCES, EMBLEMS, COINCIDENCES, and other manifestations of the OCCULT; all forms of OCCULTISM seemed to interest him equally. He recommends as "terrifically exciting. . . even if you do not agree with it" Ouspensky's "A New Model of the Universe,

which aims . . . to base ETERNAL RECURRENCE upon scientific fact . . ."

(Letters, 26). In explaining his WHEEL motif he makes the following statement:

This WHEEL is of course the FERRIS WHEEL in the square, but it is . . . also many other things: It is BUDDHA'S WHEEL OF THE LAW . . . , it is ETERNITY, it is the instrument of ETERNAL RECURRENCE [elsewhere he uses the phrase "EVERLASTING RETURN"], the ETERNAL RETURN, and it is the form of the book; or superficially it can be seen simply in an obvious MOVIE sense as the WHEEL OF TIME whirling BACKWARDS until we have reached the year before . . . . (Letters, 70-71)

In another letter he continues his discussion of ETERNAL RETURN:

Should you hold the Bergsonian idea that the sense of TIME is merely an inhibition to prevent everything happening at once--brooding upon which it is pretty difficult to avoid some notion of ETERNAL RECURRENCE--inevitable destruction is thus simply the teleological end to one series of possibilities; everything hopeful is equally possible; the horror would seem to exist in the possibility that this is no longer true on our plane and absolute catastrophe has fallen in line with our will upon so many planes that even the other possibilities are for us gradually ceasing to exist. (Letters, 200)

See also CEASE (etc.); ENDLESS (etc.); FOREVER; INESCAPABLE (etc.); INEVITABLE (etc.); INTERMINABLE.

One of the devices for working this theory into the novel is through phrases using ETERNAL or ETERNALLY: "ETERNALLY sailing" (12/39), "ETERNAL sorrow" (35/62), "ETERNAL SACRAMENT" (40/67), "rose, ETERNALLY" (44/71), "ETERNAL ambulance" (53/80), "ETERNAL mirador" (63/90), "ETERNAL HOPES" (87/114), "ETERNAL HORROR OF OPPOSITES" (130/158), "rattled on ETERNALLY" (154/183), "ETERNALLY riding at anchor" (164/193), "ETERNAL troubador" (179/208), "ETERNALLY plunged" (201/231), "fell ETERNALLY" (209/239), "ETERNALLY committed" (224/254), "ETERNALLY LOST" (286/316), "ETERNAL beggar" (292/322), "ETERNAL bars" and "ETERNAL library" (293/323), "burned ETERNALLY" (318/348), "ETERNAL question"



(322/352), "ETERNAL ghostly policeman" (345/375), "ETERNALLY pursues" (346/377), and "saying ETERNALLY" (349/380). In Hear us O Lord from heaven thy dwelling place is the following, which uses the same device:

Reading these later eulogies produced . . . a bizarre mental commotion as of some ENDLESS MIRRORED REDUPLICATION, as if it were not merely that all these reviews had been written before of countless other books, but that for a moment he felt like an ETERNAL writer ETERNALLY sitting in the ETERNAL city, ETERNALLY reading precisely the same sort of notices from which he always derived precisely the same ETERNAL feelings of mingled pleasure, pain, gratitude, sadness, amusement, dismay and BEAUTIFUL vainglory . . . (119)

Another device is to see objects or places (and, of course, people) as DOUBLES, as it were, of other objects or places (or people):

(1) M. LARUELLE finds "every sort of landscape at once" (10/36) in QUAUHNHUAC.

(2) "Two ragged Indians" argue "with the profound concentration of university professors wandering . . . through the Sorbonne" (11/38).

(3) M. LARUELLE is like "a knight of old"; he recalls his LOVE for YVONNE and, associated with his memories of this LOVE, visions of PILGRIMS of "centuries before" who strayed "over these same fields" (12/38).

(4) The PALACE of MAXIMILIAN in QUAUHNHUAC is like the "other fatal PALACE in Trieste" (14/40).

(5) "The Welsh MOUNTAINS . . . remind GEOFF of India . . . " (17/43).

(6) The MOVIE is "not revived" but "RETURNED" (26/52). See also references to serial MOVIES, repeated MOVIES, etc.

(7) The VOLCANOES in MEXICO are "remote ambassadors" (58/85)



of those in HAWAII.

(8) The CONSUL, speaking to HUGH of their early days, says:

. . . Ever since FATHER went up into the White Alps alone and failed to RETURN, though they happened to be the HIMALAYAS, and more often than I care to think these VOLCANOES remind me of them, just as this valley does of the Valley of the Indus, and as those old turbaned TREES in TAXCO do of SRINIGAR, and just as XOCHILMILCO . . . of all places . . . reminded me of those houseboats on the Shalimar . . . (78/105)

(9) The CONSUL stared round mildly at the pictures . . . , mostly water-colours by his mother depicting scenes in KASHMIR: a small grey stone enclosure . . . , a picture of wild torrential scenery, vaguely Scottish, the GORGE, the RAVINE at Gugganvir; the Shalimar looked more like the Cam than ever: a distant view of NANGA PARBAT from Sind valley could well have been painted on the porch here, . . . might well have passed for old POPO . . . (82-83/110)

(10) The episode of the HORSEBACK ride provides several references to this motif. The toy WINDMILL on a roof is "the kind one saw in Cape Cod" (109/137). Except for the VULTURES, YVONNE and HUGH "might have been in England, exploring some little-known bypath of Devon or Cheshire" (110/138). The cervicería they stop at "might have been a French château," the oak trees "possessed an . . . air . . . of having been planted centuries ago," and the man who serves the beer resembles "a gamekeeper" (112/139-140).

(11) As HUGH'S ship lay at anchor at Gravesend, "the Thames . . . seemed not unlike the Yangtze-Kiang" (168/198).

(12) The postmen in QUAUHNAHUAC "look exactly alike" (191/221).

(13) The cafe in the square in QUAUHNAHUAC is "reminiscent of Paris" (215/245).

(14) The "small MURAL" in the bar apes "the Great MURAL" (226/256) by RIVERA.

(15) A section of the PARIÁN-TOMALÍN road is "so reminiscent of England one expected at any point to see a sign: Public Footpath to Lostwithiel" (240/270).

(16) YVONNE speaks of a "RECURRENT nightmare of things collapsing" (260/290).

(17) YVONNE compares her own life and by extension the life of MAN on this EARTH to a MOVIE program in which the feature--her individual life--is repeated many times. Her attempt to understand the relationship between her PAST, her present, and her FUTURE is compared to an attempt to understand a MOVIE which one enters when it is half over, the entry being the moment of attempting to pass from unawareness to awareness. One discovers that that which could make sense out of the present is "buried in the distant PAST" and that before one could see the PAST, the beginning of the MOVIE, one "would have first to endure the newsreel, the animated cartoon," and so on. She wonders what she can "do under the weight of such a heritage." Is "she doomed to an ENDLESS succession of TRAGEDIES . . . ?" (267/297) This passage relates the ETERNAL RETURN motif to the ORIENTAL WHEEL OF LIFE or CYCLE OF NECESSITY motif or to the CHRISTIAN SIN-EXPIATION version of the same concept. The FREE WILL-DETERMINISM conflict is also suggested: one's FREE WILL is limited to the extent that it is pre-DETERMINED that what has already happened -- in life as in a repeating MOVIE -- will INEVITABLY and ETERNALLY happen again.

(18) The WATERFALL is like NIAGARA or "the Horseshoe Falls in Wales" (286/316).

(19) The "roaring" of "GUITAR chords" and "the shouting of many voices" is "like [the moaning of] native women in KASHMIR" (288/318).

(20) Pondering a travel folder, "... the CONSUL seemed to see not GRANADA but TLAXCALA" (302/332).

(21) "Norwegian architecture . . . [resembles] architecture . . . in KASHMIR" and "the Borda GARDENS in QUAUHNABUAC . . . always reminded . . . [the CONSUL] of the terrace of the Nishat Bagh" (307/337).

(22) The BETRAYALS associated with ALEXANDER THE GREAT and CORTEZ are similar, the CONSUL thinks.

(23) The music the CONSUL hears or imagines he hears as he dies suggests "a clavichord, heard from far away, in England in the seventeenth century" (374/404).

See also ARNOLD, MATTHEW; CLEFT ROCK; EXILE-GUILT-SUFFERING; MIRROR-REDUPLICATION; REGRESSION-REVERSAL; TIME-ETERNITY; TOO LATE; ULTIMATE REALITY-TRUTH; UNIVERSAL CREED; WHAT IS MAN? (See legend, Gen. 3:20) the first woman, the wife of ADAM, and ETERNITY; ETERNAL (etc.)

See DOSTOEVSKY; ETERNAL RETURN; TIME-ETERNITY.

ET TU BRUTO!

These words of the CONSUL about HUGH echo JULIUS CAESAR'S supposed final words, which were used by SHAKESPEARE in his JULIUS CAESAR: "Et tu, Brute," (You too, Brutus" or "And you, Brutus?" ). BRUTO means beast in Spanish, and the CONSUL probably has this meaning in mind as well as the idea



of BETRAYAL when he uses the phrase.

#### EUZKADI

This word flashes on a sign above a garage and is possibly a name of a brand of tires, since DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID has the following: "began slowly to round another hairpin bend, past the familiar sign, EUZKADI, another Vulcanización" (96). However the key to the symbolic meaning probably lies in the following: "EUZKADI . . . se réfère à Bilbao."<sup>33</sup> Bilbao is one of the major cities in the Basque section of Spain and as a highly industrialized seaport was of strategic importance during the SPANISH CIVIL WAR. The Republic of EUZKADI raised an army of which twenty-seven out of sixty battalions were made up of Basque Nationals. As the war continued, the bombing, siege, and blockade of the Basque cities of Bilbao and Guernica shocked the world and caused realignments of sympathies.

#### EVE

In biblical legend (Gen. 3:20) the first woman, the wife of ADAM, and the instrument through which SIN came to him. See also ADAM-EVE-EDEN.

#### EVENING STAR

See ASTROLOGY-ASTRONOMY; VENUS

#### EVERYMAN

See CONSUL, THE; DOUBLES; HUGH.

<sup>33</sup>Malcolm Lowry "Correspondence," Les lettres nouvelles, NS, No. 5 (July-August, 1960), p. 184.



## EVIL

One of the problems Lowry attempts to deal with concerns the nature of and distinction between GOOD and EVIL. The CONSUL wonders why GOOD and EVIL cannot be "simply delimited" (199/229) as they are on the prohibitionist poster LOS BORRACHONES, although his experience continually proves this method inadequate. Furthermore the theories that EVIL either does not exist or exists only as the absence of or counterpoint to GOOD are unacceptable: The CONSUL'S protests against the EVIL of BETRAYAL, DISHONESTY, EXPLOITATION, INTERFERENCE, and IRRESPONSIBILITY, and against MURDER and WAR, two of the most obvious examples of EVIL, pervade the novel. As the CONSUL points out, he "wouldn't have needed a practised eye to detect on this wall, or any other, a MENE-TEKEL-PERES for the world, compared to which mere insanity was a drop in the bucket" (145-146/174). Much of this EVIL can be recognized from its consequences, primarily for other persons. The CONSUL, for example, identifies MEXICO with HELL and points out clearly the political and social reasons for this association.

However, the CONSUL is even more interested in less tangible, less obvious EVILS: "What did even the hierophants of science know of the fearful potencies of, for them, unvintageable EVIL? (145/174). This EVIL cannot as easily be distinguished from GOOD as can, for example, WAR or MURDER. It is the EVIL inherent in "the very FORCES OF THE UNIVERSE" (145/174), and that which attacks, not one's fellow men and not one's body but one's SOUL. It causes the PLANTAINS to become EMBLEMS, not of LIFE but "of an EVIL PHALLIC DEATH" (65/92). It is embodied in the hierarchy of DEMONS, DEVILS,

FIENDS, and so on, which plague the CONSUL and aid in his SELF-DESTRUCTION. The PEACE of the CANTINA is invaded by the "certainty of sorrow and EVIL" (200/230). LOVE must deal with the loathsome REALITY frequently associated with sexuality. The FUTURE is corrupted by the PAST. Indeed the TRAGEDY which dignifies MAN requires an EVIL universe.

GUILT is almost always treated as mysterious and inseparable from EVIL. The SAMARITAN episode and CAPTAIN CONSTABLE'S belief that he was discharged from the army in disgrace illustrate this complex relationship: GUILT may be a consequence of one's EVIL deeds, but it may also be an EVIL force inflicted on the INNOCENT or at least on those whose EVIL deeds do not BALANCE their sense of GUILT or their SUFFERING. If the world is to have MEANING, GUILT and SUFFERING must be deserved.

HUMOR is an important aspect of Lowry's presentation of EVIL, especially EVIL related to MEANINGLESSNESS. What Heilman calls the "extravagant comic sense," the "fusion of the ridiculous and the ghastly," unifies the novel and gives it "an almost unique tension among moods":

Desperation, the ludicrous, NIGHTMARE, the vulgar, the appalling, the fantastic, the nonsensical, and the painfully pathetic coexist in an incongruous melange . . . . The grotesque seems always about to trip up the catastrophic, the silly to spike the portentous, the idiotic to collapse the mad. When EVIL is present, it is more likely to be nasty than sinister. The assailing DEMONS tend to be mean little gremlins; in a way, Geoffrey's disaster is the triumph of meanness, not as a case-history of an eccentric flop, but as a universal image of man in the smallness to which he is always liable. This can take on its own dreadfulness, partly because petty vice contains echoes of major failures, partly because nemesis is not trivial, and partly because there is always maintained a touching nostalgia for a large and noble selfhood.

In a statement that helps explain the paradoxical affirmation in a novel so filled

with EVIL, Heilman notes that "Lowry is quite lucid about what is sickness and what is health . . . ."<sup>34</sup>

## EXILE

See EXILE-GUILT-SUFFERING.

## EXILE-GUILT-SUFFERING

The theme of spiritual searching is developed and explored in part by means of interrelated and often inseparable groups of motifs forming sub-themes and counter-themes.

First, there are the EXILE-GUILT-banishment motifs, primarily consisting of recurring words and phrases such as ABANDONED (etc.), ALIEN, banished, confiscated, cut off, deported, DESERT (etc.), DISPOSSESSED, EXILE, FOREIGN LEGION, HOMELESS, insulated, ISOLATION (etc.), LONELINESS (etc.), LOSS (etc.), OUTCAST (etc.), PILGRIM (etc.), another PLANET, STRANGER (etc.), WANDER (etc.), and others, all of which suggest an idea used in JEWISH MYSTICISM and legends as well as in many other religions, philosophies, and literatures, including the Bible (JONAH, for example), to suggest spiritual imperfection: a SOUL which lacks spiritual perfection is said to be EXILED or banished from its original or eventual home and to be seeking to arrive at or return to this home, that is, to achieve spiritual perfection. In psychological terms, the image of the GUILT-ridden WANDERER is a psychic projection of the sense of GUILT over spiritual crimes.

---

<sup>34</sup>Heilman, pp. 11-12.



Early in the novel, the CONSUL is referred to as a "poor LONELY DISPOSSESSED trembling SOUL" (30/56) who sits in a bar night after night, ABANDONED by his wife. Just before his DEATH, the CONSUL hears bits of a confused, rather mad, conversation in which HUGH'S friend WEBER salutes himself as a member of the FOREIGN LEGION who has no nation but whose MOTHER is France. At the time, the CONSUL is trying to read from one of YVONNE'S letters in which she says she is, without his LOVE, "GOD'S LONELIEST mortal" (365/395), without sanity, "an OUTCAST from " (364/394) herself. She says of the CONSUL, ". . . You flounder in an ALIEN element. You think you are LOST . . ." (364-365/395). Talking to the CONSUL earlier that day about one of their visits to OAXACA, YVONNE recalls their futile attempts at reconciliation: ". . . it was as though their LOVE were WANDERING over some desolate cactus plain . . ." (49/76). MAXIMILIAN AND CARLOTTA are also spoken of as "lonely . . . EXILES" (14/40).

HUGH'S thoughts also dwell on the idea of EXILE, for example when he says to YVONNE, "What . . . [is] life but a warfare and a STRANGER'S sojourn?" (108/136). He is recalling JUAN CERILLO, whose life represents EXILE, GUILT, and SUFFERING. On a literal level, he "SUFFERED" from the "EXILE" imposed by the army; he had killed his father, and, like the CONSUL in the SAMARITAN episode and like HUGH in the ANTI-SEMITIC part of his life as well as in his affair with YVONNE, he feels he betrayed BROTHERHOOD. Therefore, "GUILT and sorrow" (108/135) dog his footsteps.

Later, in a more self-deprecatory mood, HUGH thinks of himself as



an "ETERNAL troubador, jongleur" (179/208), incapable of a lasting LOVE which might SAVE him. He feels he has, so far, come "to nought spiritually," and therefore he is "increasingly conscious of LONELINESS . . . [and] ISOLATION." In the same passage, referring to JOURNALISM, he calls himself "a roving hand" (180/210).

A minor character JUAN RAMÍREZ is also spoken of, in an unclear passage, as a kind of EXILE whose "remains . . . are still WANDERING . . . from place to place" (181/211). BLACKSTONE, CAPTAIN CONSTABLE, ROBINSON CRUSOE, OEDIPUS, PHILOCTETES, and TROTSKY are all also EXILES. See also "The Pilgrim" (*Poems*, 70).

A second group of motifs is concerned with GUILT or REMORSE and SUFFERING. Examples of the interweaving of EXILE motifs with those of GUILT and SUFFERING are the references to JOSEPH CONRAD'S LORD JIM. In the first of these LARUELLE refers to the CONSUL, in connection with the SAMARITAN episode, about which the CONSUL feels unexplained (and unnecessary?) GUILT, "as a kind of more lachrymose pseudo 'LORD JIM' living in a self-imposed EXILE." Unlike 'JIM,' "the CONSUL is said to have "grown rather careless of his honour" (33/60). HUGH also says that he himself has "nothing in his mind of LORD JIM, about to pick up PILGRIMS going to Mecca" (167/196). In a moment of self-pity HUGH insists that he is undeserving of GUILT, since he is 'no worse than anybody else' (151/180). In spite of this insistence, his life is shown to be a futile and perhaps irrational effort to assuage or atone for his mistreatment of JEWS, this effort being one of the most obvious manifestations of his GUILT.

His "sentiments . . . [are] more suited to some EXILED DYING SEGOVIA," another passage says, "than to a mere ex-hot-GUITARIST" (155/184). See also BOLOWSKI, MR. AND MRS. LAZARUS.

Other EXILE-GUILT motifs are the PARIAH DOGS that continually follow the CONSUL, the MOVIE LAS MANOS DE ORLAC, and the VIRGIN FOR THOSE WHO HAVE NOBODY WITH (that is for the SEA-WANDERERS and the spiritually ISOLATED). The DOG motif also relates this theme to the FAUST theme. The pelado episode deals with shared GUILT over failure to INTERVENE.

One possible justification for GUILT is suggested by HUGH: ". . . conscience had been given man to regret it [the PAST] only in so far as that might change the FUTURE" (108/136).

Another form taken by the EXILE-GUILT-SUFFERING motifs is the JEW as archetypal SUFFERER and the related WANDERING JEW, a motif which not only echoes the legends of the GUILT-ridden LUNAR WANDERER but is an allegory of JEWISH history. (The FLYING DUTCHMAN motif is a similar EXILE-GUILT motif.) HUGH thinks of the JEWS as "the CAST-OUT, EXPLOITED, and WANDERING of the EARTH" (171/200). He tries, and fails, to atone for his mistreatment of them--real and imagined--by, as it were, becoming one or at least adopting all JEWS as his friends. His fourteen months at SEA, entered into, in his characteristic "overcompensating" enactment of the SAMARITAN theme, as a means of atonement through SUFFERING, are "an ETERNITY" (165/195) but come to an anti-climactic and unheroic ending; even his desire to SUFFER is thwarted when he gets on a ship with humane officers, edible food, and livable

quarters. A reference to "JEWISH KNOWLEDGE" (185/215) suggests both JEWISH OCCULTISM such as that in the CABALA and also the JEWISH KNOWLEDGE of SUFFERING.

Related to the WANDERING JEW and other GUILT and EXILE motifs such as the biblical legends of sinful WANDERERS--JONAH and the LOST TRIBES OF ISRAEL, for example--are the ancient legends describing a GUILT-plagued lunar WANDERER who journeys over the MOON, the EARTH, the universe, the underworld, or the WEST, and who is related indirectly to the GODS in the creation myths, including those of ETERNAL CREATION or ETERNAL RETURN. See also LARUELLE, JACQUES.

OSIRIS, in some versions of his legend, is such a WANDERER.

Although there are only a few specific allusions to the OSIRIS legend in any form in Lowry's works, there are numerous indirect references that suggest that the legend of the LUNAR WANDERER is working at least in the novel's subsurface. For example, as M. LARUELLE walks home a year after the CONSUL'S death, he is possessed by a sense of fear, by a feeling that he is "still a stranger," "still . . . a WANDERER on another ['a strange'] PLANET" (9-10/35-36). He dreams, as he walks, "of BATTLES the SOUL survived to WANDER there" in "the WEST" (12/38), a common WANDERING place for OSIRIS and his counterparts. As he follows his "circuitous PATH," trying to avoid unpleasant memories, he thinks that ". . . at this rate he could go on travelling in an eccentric ORBIT round his house forever" (23/49). HUGH recalls a time in college when his ORBIT crossed that of EINSTEIN, representative of the JEWS as GUILTY (or GUILT-ridden), EXILED SUFFERERS.



In addition to relating GUILT and SUFFERING to EXILE, the novel also points out the seemingly universal, often inexplicable, existence of SUFFERING and questions its necessity: MAN knows that he feels GUILT and that he SUFFERS; only if the GUILT MAN feels is NECESSARY GUILT is his SUFFERING NECESSARY--and the ULTIMATE TRUTH about this matter evades MAN. The CONSUL'S GUILT over the SAMARITAN affair, for example, seems to be gratuitous, but one is not sure. The more he drinks, the more paranoid and suspicious the CONSUL becomes. He imagines, when he sees DR. VIGIL and MR. QUINCEY talking, that they have come to spy on him and that soon the SAMARITAN case will be reopened. Headlines such as the following are envisioned: "FIRMIN found GUILTY, acquitted" or "FIRMIN INNOCENT, but bears GUILT of WORLD on shoulders" (137/165), the latter suggesting both ATLAS and CHRIST.

The CONSUL thinks that perhaps SUFFERING exists because the SOUL thrives on it; if his supposition is true, he can feel less GUILTY about the SUFFERING he has caused YVONNE. He predicts that HUGH will SUFFER abominably because of a gradually increasing GUILT or REMORSE over his affair with YVONNE, and the CONSUL magnanimously promises to do his best not to haunt HUGH and thereby increase HUGH'S SUFFERING.

The CONSUL, like his DOUBLE HUGH, has moments of SELF-pity in which he believes that his own SUFFERING is greater than can be known by anyone else (or at least, as HUGH believes, by anyone but "a JEW, with his rich endowment of premature SUFFERING," 177/206). When the CONSUL reads the titles of LARUELLE'S books, he is sure that "... in none of these books



would one find one's own SUFFERING" (207/237). A similar idea is expressed in Lowry's poem "The Search" (*Poems*, 78). In another passage the CONSUL refers to the "importance" (85/112) of the SUFFERING of the DAMNED, and he includes his delirium tremens in this category.

In one of his many GUILT-caused or GUILT-related self-contradictions, the CONSUL in his imagination hears LARUELLE insisting that the CONSUL has not known "genuine SUFFERING," that his SUFFERING has been, in fact, "largely UNNECESSARY" and "actually spurious" (219/249). Shortly afterwards, when he finds himself upside down in the LOOPING-THE-LOOP MACHINE, he first thinks of himself as a PROMETHEUS SUFFERING to help MANKIND. He then recalls the imagined conversation and thinks that perhaps his undignified hanging position is an example of "UNNECESSARY SUFFERING" (222/252). In CERVANTES' TAVERN he prays for a new life with YVONNE and thinks of his "SENSELESS" (289/319) SUFFERING and his MEANINGLESS life. And in MARÍA'S room soon afterwards, as he sinks into what he calls "ultimate contamination" (354/384) and calamity, he wonders whether anything other than "his own DEATH" will be "born" (349/380) from his SUFFERING.

One of the pairs of counterthemes related to SUFFERING involves the tension between two views of the causes of and significance of SUFFERING: is it increased or decreased by the search for SELF-IDENTITY? Is it a punishment for SIN; is it the INEVITABLE, even glorious, result of MAN'S highest ACTIVITY—his search for SELF-KNOWLEDGE; or is it the possibly avoidable result of MAN'S foolish indulgence in allowing his "SELF" to persist? The novel

is reinforced by both the Western TRAGIC or CHRISTIAN view and the opposing ORIENTAL view expressed in the doctrine of KARMA and symbolized by the WHEEL OF THE LAW. The CONSUL, reflecting the tension caused by the themes and counterthemes, has an ambivalent attitude to SUFFERING.

After investigating the problem of GUILT and SUFFERING, Lowry can offer only GOETHE'S hope that he who CEASELESSLY struggles upward can be SAVED. The solutions supplied by the concept of the "fortunate fall" to the problem of EVIL are implicit in this theme.

See also SAMARITAN-BROTHERHOOD.

#### EXPIATION (etc.)

See ETERNAL RETURN; SALVATION-DAMNATION; TRAGEDY.

#### EXPLOITATION (etc.)

See SAMARITAN-BROTHERHOOD.

EYRAENEUS (IRENAEUS, EIRENAEUS) PHILALETHA(-ES) COSMOPOLITA  
(1622?- ?)

The pseudonym for an unidentified ALCHEMIST, often calling himself Anonymous, who was possibly Thomas Vaughan, brother of poet Henry Vaughan. He wrote in a preface to SECRETS REVEALED OR AN OPEN ENTRANCE TO THE SUB-PALACE OF THE KING that at the time of writing it (1645) he was an adept since he had achieved the PHILOSOPHER'S STONE at age twenty-three. Several of his works are in THE MUSAEUM HERMETICUM, including SECRETS REVEALED. The title refers to the legend that King Solomon was an adept at

ALCHEMY and other OCCULT arts and that his palace contained much SECRET KNOWLEDGE. The "sub-" or "closed" palace is probably the subterranean crypt beneath a temple, since it was common practice to hold OCCULT rites in such chambers.

See SELF (SELF-DECEPTION); ULTIMATE REALITY-TRUTH.

See DOWNFALL; WATERFALL (etc.).

See THE HOUSE OF USHER; THE

See POE; EDGAR ALLAN.

Almost always used to characterize interpersonal relationships or

See SELF (SELF-IDENTITY); ULTIMATE REALITY-TRUTH.

## FACILIS EST DESCENSUS AVERNO

See VIRGIL (PUBLIUS VERGILIUS MARO).

## FAITH

Like the CONSUL, who seeks a UNIVERSAL CREED but will settle for merely a "blind FAITH [by which one]. . . could find one's way back" (201/231), YVONNE hopes to find "some FAITH" (268/298), since she believes WILL without FAITH is useless. Everyone else, she notes, seems to be capable "of finding some FAITH" (266/296)--though mostly a spurious FAITH. Even "a FAITH in a cause" is "better than none" (268/298). She once hoped to find "FAITH in life itself, in travel, in another LOVE, in . . . music" (268/298), but all these have failed her.

## FAKE

See SELF (SELF-DECEPTION); ULTIMATE REALITY-TRUTH.

FALL (etc.) YVONNE and the FAROLITO both" (201/231), he CHOOSES the

See DOWNFALL; WATERFALL (etc.).

FALL OF THE HOUSE OF USHER, THE

See POE, EDGAR ALLAN.

FALSE (etc.)

Almost always used to characterize interpersonal relationships or SELF-images. See SELF (SELF-IDENTITY); ULTIMATE REALITY-TRUTH.



## FARM

The model (experimental) FARMS suggest the EDEN that man destroys, fails to create, or could create for himself if only he would. Related to the experimental FARMS is the dream FARM to which YVONNE wishes to go with the CONSUL. See also DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, in which Fernando, a character resembling JUAN CERILLO and DR. VIGIL, "helped to make this life fruitful and good as men should have had it in the GARDEN OF EDEN" (226). See also IDEAS, PEOPLE WITH.

## FAROLITO

A tavern, owned by RAMÓN DIOSDADO. It is one of the CONSUL'S favorites because it opens at four in the morning. Its name means "little LIGHTHOUSE," but ironically it is in PARIÁN, a symbol of DEATH. All of the CONSUL'S conscious moments are directed towards getting back to the FAROLITO, which remains open all night on the DAY OF THE DEAD. Sensing that he cannot "be faithful to YVONNE and the FAROLITO both" (201/231), he CHOOSES the latter. When he reaches a fork in a path, one half going to a WATERFALL--life--and the other to the FAROLITO and PARIÁN, he CHOOSES the path to DEATH.

The FAROLITO is a paradoxical symbol: the "NINETEENTH HOLE" in the WORLD-as-GOLF-COURSE, it is perhaps also "GOLGOTHA HOLE" (202/232). It is "THE LIGHTHOUSE THAT INVITES THE STORM, and LIGHTS IT" (200/229), a phrase whose ambiguity is reinforced by the association of the FAROLITO with "EL INFIERNO, that other FAROLITO" (349, 350/379, 380). The view from its window of a VOLCANO and an ABYSS resembling, to the CONSUL,

TARTARUS under MT. AETNA suggests that its negative qualities are more powerful than its positive qualities. At the end of the novel, the CONSUL realizes that he is unable to make the move necessary to leave the FAROLITO and the certain DEATH that awaits him there at the hands of the FASCISTS.

The significance of the FAROLITO is examined further in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID. On a return visit, the hero recalls the great amount of time spent in the past at the FAROLITO, and he rationalizes:

Why did such a grim inexplicable ecstasy attach his mind to these early morning debauches of his, he wondered. Was it because it was partly associated in his mind, not with EVIL but with consciousness? . . . Perhaps he had not entirely wasted his time at the FAROLITO. Perhaps he had grown in some inexplicable manner there. Or perhaps what he had experienced was tantamount to some kind of illumination, perhaps it was some sort of mystical experience that SUFFERING had caused him to undergo. Another thought now struck him . . . The FAROLITO was somehow associated with FREEDOM. (251-252)

The FAROLITO is nearer "the Church of the Soledad" (solitude, loneliness) than he remembered, a suggestion that the ISOLATION associated with DAMNATION and that associated with SALVATION are closely related. Pondering the walled streets he says:

Did not men too have walled closed streets, such hidden gallantries, such concealed GARDENS and cloisters and misericordes, and rooms wherein took place such invisible debauches? What SOUL, moreover, did not have its invisible FAROLITO, where it drank itself to awareness in the dead watches of the night? And here was the Church of the Soledad, of the VIRGIN FOR THOSE WHO HAVE NOBODY THEM WITH. And yet man was alone . . . (253)

This passage, by its resemblance to a statement by the CONSUL, clearly relates the FAROLITO to the theme of SELF-BETRAYAL and SELF-DESTRUCTION:

The SOUL! Ah, and did she not too have her savage and TRAITOROUS TLAXCALANS, her CORTEZ and her NOCHES TRISTES, and, sitting

within her innermost citadel in chains, drinking chocolate, her pale  
MOCTEZUMA? (287-288/318)

See also PHAROS; SCORPION. ATERIL (the body) devouring or being

## FASCISM

Any movement similar to that established by Mussolini in Italy, 1922-1943, and furthered by the NAZIS under HITLER in GERMANY during WORLD WAR II. Its ideology is the antithesis of liberal, democratic, and socialist political and economic concepts and doctrines; it glorifies WAR, "heroism," nationalism, and the use of force, and advocates the subjugation of the masses. It was the force against which the LOYALISTS were fighting during the SPANISH CIVIL WAR, and by the time of the action of the novel had become influential in MEXICO through such organizations as the UNION MILITAR, as well as through infiltration into the military police. MEXICAN politics were involved with FASCISM since certain leaders, ALMAZAN, for example, received, often secretly, FASCIST support. The novel is anti-FASCIST, but is even more anti-WAR and anti-EXPLOITATION. See also SAMARITAN-BROTHERHOOD.

FATE (etc.) See also KARMIC.

See FREE WILL-DETERMINISM.

FATHER; FATHER-SON CONFLICT story writer who with the Nobel Prize is

Twice HUGH refers to his half-brother as PAPA, and the CONSUL to says that he "perhaps acted as a FATHER" (78/105) to HUGH. These passages give the conflict between these two added depth, especially in light of Lowry's

Conrad Katchenheiser, "The Voyage of Malcolm Lowry,"  
Prairie Schooner, XXXVII (Winter, 1963-1964), 306.



belief in " 'the king must die' edict,"<sup>35</sup> the idea that the son must inevitably "destroy the FATHER, castrate or crucify him."<sup>36</sup> Lowry may also have been aware of the alchemical allegory of the FATHER (the body) devouring or being devoured by the SON (the spirit).

The use of the technique of DOUBLES for interchanging of relationships (HUGH as a son to the CONSUL, Yvonne as a daughter to the CONSUL, the CONSUL as her FATHER) also reinforces the OSIRIS motif.

Man's powerlessness against DEATH is expressed in the phrase "ES INEVITABLE LA MUERTE DEL PAPA" (213, 230/243, 260); the CONSUL not only translates PAPA as "FATHER," thereby bringing up the image of his own DEATH, but he also thinks that "... everyone else's DEATH [is] ... INEVITABLE too!" (213/243).

On a more obvious level, YVONNE, HUGH, and the CONSUL have all received permanent psychological scars from their flawed relationships with their FATHERS.

Finally there is in the subsurface of the novel a suggestion of the archetypal search for a FATHER. See also AIKEN, CONRAD.

See also KASHMIR.

FAULKNER, WILLIAM (1897-1962)

U.S. novelist and short story writer who won the Nobel Prize in 1950. Lowry attributes to FAULKNER his adjective "jonquil" (35/62), used to

<sup>35</sup>Chittick, p. 72.

<sup>36</sup>Conrad Knickerbocker, "The Voyages of Malcolm Lowry," Prairie Schooner, XXXVII (Winter, 1963-1964), 306.



describe the dawn (Letters, 116).

## FAUST

The epigraph from GOETHE establishes the FAUST legend as one of the novel's structural patterns and a source for unifying motifs and symbols. Kilgallin discusses in some detail Lowry's use of GOETHE'S and MARLOWE'S FAUST stories.<sup>37</sup>

As a structural pattern the FAUST legend provides an ALCHEMIST who has become a BLACK MAGICIAN, that is, a misuser of OCCULT powers. It provides also a MAN who is possibly redeemable because he continually "strives upward" (2/28). FAUST is also the archetypal seeker of ULTIMATE REALITY and TRUTH and seeker of SELF-KNOWLEDGE even at the expense of SELF-DESTRUCTION. The CONSUL has misused his spiritual powers when he has succumbed to ALCOHOL and when he has withdrawn from human relationships. He has a library of the OCCULT and plans to write his own work on SECRET KNOWLEDGE, or ULTIMATE REALITY. Finally, Lowry intends that the reader see the CONSUL as at least possibly, if not certainly, SAVABLE: ". . . There is even a hint of redemption for the poor old CONSUL at the end, who realizes that he is after all part of HUMANITY" (Letters, 85).

Allusions to MARLOWE'S DR. FAUSTUS include the following:

- (1) As the novel opens, the reflection of a "gigantic red evening"

---

<sup>37</sup>Kilgallin, pp. 43-44, to whom I am indebted for some of the material in this discussion.

bleeds "away in the . . . swimming pools" (4/30). Later the sunset is described as a "mercurochrome agony" (339/369). In DR. FAUSTUS is the following:

"See, see, where CHRIST'S blood streams in the firmament!" (V. ii).

(2) A year after his death, the CONSUL'S TRAGEDY "seemed already to belong in a different age" even though "one would have thought the horrors of the present would have swallowed it up like a drop of water" (5/31). FAUSTUS cries out, "O SOUL, be changed to little water-drops, /And fall into the ocean ne'er be found!" (V. ii) as he seeks in vain to ESCAPE HELL "through anonymity."<sup>38</sup> Here the FAUST legend suggests the ORIENTAL theme of attaining relief from SUFFERING, that is, of ESCAPING from the WHEEL OF THE LAW, by giving up one's SELF, one's sense of separate identity. FAUST'S desire to gain power and knowledge enhance his sense of SELF rather than denying it. See also SHAKESPEARE, WILLIAM (COMEDY OF ERRORS).

(3) In a cafe M. LARUELLE, who once planned to do a MOVIE based on FAUST, is given a book of ELIZABETHAN PLAYS which the CONSUL had lost much earlier. In it he reads, or misreads, a passage from DR. FAUSTUS, V. ii, picked at random: "Then will I headlong fly into the EARTH:/ EARTH, gape! it will not harbour me!" (34/60). The correct reading has "run" for "fly" and has "O no" after "gape." To Kilgallin this error suggests the inscription on FAUSTUS' arm, "Homo Fuge: whither should I fly" (II. 4.<sup>39</sup> LARUELLE then reads the first four lines from the final speech of DR. FAUSTUS

<sup>38</sup>Ibid., p. 44.

<sup>39</sup>Ibid., p. 45.

(V. ii):

Cut is the branch that might have grown full straight,  
And burnèd is Apollo's laurel bough,  
That sometime grew within this learnèd man,  
FAUSTUS is gone: regard his hellish fall-- (34/61)

(The word regard is used again at the beginning of Chapter III in a FAUST-like passage, and hellish is used in the CONSUL'S poem about a "poor foundered SOUL," 331/360).

(4) Kilgallin finds another allusion to FAUSTUS in the juxtaposition of the book that LARUELLE is reading, the candlelight by which he is reading, and the bell that rings out, after he burns a letter in the candle flame. The reference is to the ceremony of excommunication, which used the bell to announce the ceremony, the book to symbolize authority, and the extinguishing of the candle to symbolize the removing of any possibility that the ban might be lifted. FAUSTUS speaks of his probable excommunication as follows:

Bell, book and candle; candle, book, and bell,  
Forward and backward, to curse FAUSTUS to HELL. (III. ii) 40

(5) The CONSUL wants to raise his head in a prayer of thanks for YVONNE'S return, "But the weight of a great hand seemed to be pressing his head down" (215/245). In the FAROLITO he thinks for a moment that his downward plunge has been stopped. He produces a pack of ALAS--WINGS--CIGARETTES, as if to fly away. But "... he was where he was, there was nowhere to fly to. And it was as if a black DOG had settled on his back,

<sup>40</sup> Ibid.



pressing him to his seat" (362/392). As he dies, he feels himself "utterly weighed down" (374-375/405) with information from the HOTEL FAUSTO.

These passages are all suggestive of FAUSTUS'S speech when he hears the clock strike eleven; he vainly tries to slow it to allow time for repentance:

"O, I'll leap up to my GOD! Who pulls me down?" (V. ii).

(6) "WAS THIS THE FACE that launched five hundred ships . . . ?" (286/317), which may have come to Lowry by way of AIKEN, is an allusion to FAUSTUS' words on the appearance of Helen of Troy (V. i.).

(7) Throughout the novel, "VOICES," the CONSUL'S GOOD and BAD ANGELS, battle for his SOUL in the same way FAUSTUS' ANGELS battle.

Allusions to GOETHE'S FAUST, in addition to the opening epigraph, include the PARIAH DOG which, in some passages especially, suggests the DOG-form taken by Mephistopheles, frequent references to upward struggle, and the references to the bells ringing DOLENTE, DOLORE. Kilgallin incorrectly associates the CONSUL'S allusion to "GOETHE'S famous church bell" (73/100) with the bells which prevent FAUST from killing himself.<sup>41</sup> (See also GOETHE, JOHANN WOLFGANG VON.) The possibility that the LOVE of YVONNE can SAVE the CONSUL echoes GOETHE'S work in that FAUST, too, might have been SAVED by LOVE. And the carrying of the heroine to heaven in the opera FAUST is like the carrying of YVONNE towards the PLEIADES at her death. See also WAGNER, (WILHELM) RICHARD.

---

<sup>41</sup> Ibid., p. 47.



See also BABEL, TOWER OF; CALDERÓN DE LA BARCA, PEDRO;  
DIES FAUSTUS; FAUSTO, HOTEL; IBSEN, HENRIK; MANOS DE ORLAC, LAS;  
 SHELLEY, PERCY BYSSHE; SPENGLER, OSWALD; STUDENT OF PRAGUE,  
THE.

FAUSTO, HOTEL

FAUSTO is Spanish for "lucky" (cf. DIES FAUSTUS). See also FAUST.

FECUNDITY

See IMPOTENCE-POTENCY.

FERNANDO

A waiter at the BELLA VISTA bar.

FERDINAND

See BULL.

FERDINAND, ARCHDUKE (FRANCIS FERDINAND) (1863-1914)

Archduke of Austria, nephew of EMPRESS ELIZABETH'S husband Francis Joseph I, and heir-presumptive to the throne of Austria-Hungary. His assassination precipitated the outbreak of WORLD WAR I.

FERRIS WHEEL

See WHEEL.

FIDELITY

See SAMARITAN-BROTHERHOOD.

FIEND (etc.)

See DEMON (etc.).

FILM (etc.)

See MOTION PICTURE.

FIRE (etc.)

FIRE is used by Lowry as a symbol or motif which unites several thematic patterns. It has obvious negative associations: with the ABYSS, HELL, the VOLCANO-as-HELL. Several GODS or mythological characters associated with FIRE, often but not exclusively with FIRE as a SYMBOL of the underworld, are suggested: HEPHAESTUS (Vulcan), for example, is found beneath MT. AETNA, PROMETHEUS is a bringer of FIRE TO MAN, and AGNI is an ORIENTAL FIRE GOD. The FIRE associated with PROMETHEUS and AGNI is, in part, the FIRE of spiritual enlightenment. AGNI, in particular, is associated with ALCOHOL when the latter is a symbol of spiritual FIRE. FIRE is also a symbol of purification or SALVATION in mystical systems such as ALCHEMY and the CABALA, being presented in the latter especially as LIGHTNING. The passage in which YVONNE imagines "something within her . . . smoldering, . . . on FIRE" (326/356) and her "BURNING dream" (336/366) as she dies suggest both purification and BUDDHA'S FIRE sermon which says that the FIRES of hatred, lust, and illusion must die. References to FIRE also reinforce the theme of LOVE.

FIRMIN

The surname of the CONSUL and HUGH. According to Kilgallin, Geoffrey FIRMIN means "GOD-FREE and infirm, . . . MAN fallen from Grace."<sup>42</sup> HUGH backs up this statement with similar WORD PLAY: "FIRMIN," he says of himself, ". . . you are a poor sort of good MAN" (107/134). The CONSUL-as-EVERYMAN is suggested in a headline envisioned by the CONSUL: "FIRMIN INNOCENT, but bears GUILT of WORLD on shoulders" (137/165). The possibilities of additional WORD PLAY are extensive: man as a sinful and despicable creature might be a vermin; man is often the SELF-DESTRUCTIVE fireman of his own SOUL, as the hero of "Through the Panama" knows; man, partaker of divinity, holds firm against adversity, is a firmament.

#### FISH

Because of associations of the SEA with the dual, nourishing-devouring GREAT MOTHER goddesses (ISIS and ARTEMIS, for example), the FISH has also become associated with these goddesses. It is a FERTILITY SYMBOL because of its great number of EGGS. The mention in the bawdy menu of eating one's mother (in a passage mentioning FISH) may associate these symbolical meanings with the FISH as a Judaic-Christian symbol of CHRIST. In this symbology, the five letters in the Greek word are the initial letters in the phrase "JESUS CHRIST GOD'S Son Savior." See also JONAH.

---

<sup>42</sup>Ibid., pp. 43, 46.

FLAME (etc.)

See FIRE (etc.).

FLOOD

See ATLANTIS-FLOOD.

FLYING DUTCHMAN, THE

See DUTCHMAN; WAGNER, (WILHELM) RICHARD.

FLYING MACHINE

See WHEEL.

FLYWHEEL

See WHEEL.

FOLIES BERGÈRES

A theatre and music hall in Paris, where ironically YVONNE

GRIFFATON seeks a MEANING in life.

FOMALHAUT

A first magnitude STAR in the CONSTELLATION Piscis Austrinus.

See ASTROLOGY-ASTRONOMY.

FONTAINE, JEAN DE LA

See LA FONTAINE, JEAN DE.

FOOL

See ULTIMATE REALITY-TRUTH.



## FORCES (ELEMENTS) OF THE UNIVERSE

The CONSUL, who is "MAN today on this PLANET" (Letters, 199), feels "himself being shattered by the very FORCES OF THE UNIVERSE" (145/174). Later, he lists twenty-six of the ELEMENTS from the periodic table, stating that they are against him. Lowry explains these passages in a letter written after the advent of the atom bomb; one who "has all the ELEMENTS OF THE . . . UNIVERSE . . . against him," he says, is in the position of the BLACK MAGICIAN (Letters, 199). He continues:

The CONSUL implies his WAR, as opposed to any HUGH might be involved in, is far more desperate, since it is against the very ELEMENTS themselves and against nature. This is a WAR that is bound to be lost. (Letters, 200)

## FOREIGN LEGION

See FRENCH FOREIGN LEGION.

## FOREST (etc.)

See DANTE ALIGHIERI; TREE (etc.).

## FOREVER

See ETERNAL RETURN; TIME-ETERNITY.

FORSYTE SAGA

See GALSWORTHY, JOHN.

## FORT, CHARLES (1874-1932)

"A neglected but exciting American writer" of books on OCCULT phenomena "whose specialty is the analysis of peculiar COINCIDENCES for

which there exists no scientific explanation" (Letters, 26), especially coincidences he himself had observed or read about. His works, at least some of which Lowry had read by 1940, include The Book of the Damned, New Lands, Lo!, and Wild Talents; the last work may have been alluded to in the CONSUL'S reference to "lost wild talents" (199/229). Lowry felt that more than any other writer he knew FORT "made the inexplicable . . . dramatic" (Letters, 26), and Lowry tried to duplicate this drama in his short story "The Element Follows You Around, Sir," which is based directly on incidents from Wild Talents.

#### FORTUNE

See FREE WILL-DETERMINISM;  
See FREE WILL-DETERMINISM; WHEEL.

#### FOUNTAIN

See THIRST (etc.).

#### FOWL

See BIRD; FOWL. CHOICE his DESTINY, or is it pre-DETERMINED.

#### FRANCO, GENERALISSIMO FRANCISCO (1892- )

Spanish military leader and dictator, chief of state from 1939 to 1947 and regent of the kingdom of Spain since 1947. He was a leader of the rebel FASCIST forces in the SPANISH CIVIL WAR. See also EXPLOITATION; SAMARITAN-BROTHERHOOD.

#### FRANKLIN ISLAND

The stone toilet near the SALÓN OFÉLIA is a "FRANKLIN ISLAND".

of the SOUL, . . . set apart from the bathing-places, convenient yet hidden from view . . . " (294/324). The passage probably suggests remoteness and ISOLATION, since there is a FRANKLIN ISLAND in a bay near ANTARCTICA and a region in the NORTH of CANADA full of islands and named FRANKLIN, and both of these regions are remote and sparsely populated.

#### FRASCATORIUS

An area on the MOON. See also ASTROLOGY-ASTRONOMY.

#### FREE (etc.)

See BEETHOVEN, LUDWIG; FREE WILL-DETERMINISM.

#### FREE WILL-DETERMINISM

The investigation of the nature of MAN'S WILL is an important part of the theme of WHAT IS MAN? Questions are asked and tentative answers given to these questions. To what extent is the concept of WILL meaningful?, the novel asks. That is, can MAN really CHOOSE his DESTINY, or is it pre-DETERMINED, or controlled by DESTINY, by FATE, or by his PAST? The CONSUL, speaking on this subject, summarizes TOLSTOY'S theory that FREE WILL and NECESSITY are relative and arbitrary points on a continuum: we ascribe more FREE WILL to those events whose cause we do not know than to those events we are closer to.

The novel also asks whether, if MAN indeed does have an efficacious WILL, this WILL can be destroyed and whether it has any limitations. The answers to these questions are never given specifically. Instead, two contradictory answers are provided: The CONSUL, for example, insists that whatever he does,



" . . . it shall be deliberately" (205/325). He says twice that "the WILL of MAN is unconquerable" (93, 205/120, 235), and he adds that "even GOD cannot conquer it" (93/120). In a similar passage in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, the tide is compared to "GOD'S WILL vainly struggling with MAN'S" (44). The CONSUL says that he is CHOOSING to go to HELL, and he even believes that he has, "for obscure purposes of his own" (210/240), WILLED LARUELLE'S BETRAYAL of their friendship. The last two statements about his WILL show that the CONSUL is using his WILL for SELF-DESTRUCTION, a use which to a large extent negates the value of a WILL. Yvonne, also indicates that the WILL has limitations: " . . . What was the use of a WILL if you had no FAITH?" (268/298). She says that her "life is irrevocably and forever bound to" the CONSUL'S and that he is wrong to think he can gain his own FREEDOM by "RELEASING" her. "You would only condemn us to . . . HELL on earth. You would only FREE something else to destroy us both" (367/397). These limitations on the WILL are increased by other forces also, of which ALCOHOL is a symbol. The CONSUL finds himself unable to write to YVONNE even though he desires her return and after her return he is unable to speak of the LOVE he feels. He finds himself unable to flee his impending doom. In one scene he can only imagine stretching "out his hand to take" a drink; " . . . again his WILL failed him" (228/258). See also IMPOTENCE-POTENCY; SPENGLER, OSWALD; TRAGEDY.

The WILL, if it does exist, brings with it RESPONSIBILITIES. The CONSUL'S concept of INTERFERENCE is less meaningful in a non-DETERMINISTIC world, and the concept of INTERVENTION and BROTHERHOOD, more meaningful.



Other symbols of the lack of a FREE WILL are the LOTTERY, KARMA, and the PUPPET. See also FAROLITO; SCOTUS, DUNS.

#### FRENCH FOREIGN LEGION

Formerly a part of the French army consisting of men of many nationalities and assigned to duties outside France. WEBER was a member of this group. The passage "Vous n'avez pas de nation. La France est votre mère" (364/395) (You have no motherland. France is your MOTHER) suggests the EXILE-GUILT-SUFFERING theme and the subtheme of ISOLATION.

#### FREUD, SIGMUND (1856-1939)

Austrian neurologist who founded psychoanalysis. Lowry associates FREUD with the theme of the PAST, of "MAN ETERNALLY carrying the psychological burden of his FATHER" (Letters, 81). Also, he relates to the phrase "A CORPSE WILL BE TRANSPORTED BY EXPRESS" and "the opening TRAIN theme" of Chapter X to "FREUDIAN DEATH dreams" (Letters, 81). FREUD says that DREAMS involving the fear of missing TRAINS are DEATH dreams. Although the characters occasionally experience DREAMS and NIGHTMARES, such as YVONNE'S fearful one "of things collapsing" (260/290), they are not as common as are daydreams and various kinds of hallucinations. Lowry was apparently influenced by FREUD'S theories in his presentation of sexual problems, FATHER-SON conflicts, and the psychological problems caused by flawed child-parent relationships, but his use of these theories is somewhat obvious and even mechanical. He seems to be more attracted to the JUNGIAN view of MAN,

although he may not have studied JUNG first hand. See also MAITLAND, LEE.

# **FREY LUIS DE LEÓN**

See LEÓN, FREY LUIS DE.

# **FRIEZE**

See MURAL.

# **FRUCTIFICATION (etc.)**

See IMPOTENCE-POTENCY.

# **FUNERAL**

See DEATH.

# **FUTURE**

See CYCLE OF NECESSITY; HOPE (etc.); PAST.

The sacred HINDU river, 1551 miles long, which flows southeast from the Himalayas in north India into the Bay of Bengal. The CONNELL refers to the "NANDI, vehicle of SHIVA, from whose hair the River GANGES flows".

The GARDEN, important in the literal level of the novel, is a part of

## GALAXY

See ASTRONOMY-ASTROLOGY.

## GALSWORTHY, JOHN (1867-1933)

English novelist and dramatist whose FORSYTE SAGA, a series of family chronicle novels, HUGH read at school. The FORSYTE clan has a deep sense of property and possessiveness, and the novels show that the economic structure of society is built by and for the economically strong. The sense of BEAUTY and FREEDOM are overwhelmed by the sense of acquisitiveness. The allusion may suggest the EXPLOITATION motif.

## GANDHI, MAHATMA (1896-1948)

Hindu religious leader, nationalist, and social reformer of India who advocated principles of noncooperation and passive resistance. Although HUGH advocates ACTION and even INTERFERENCE, at least according to the CONSUL'S definitions, he secretly respects GANDHI though he realizes that GANDHI would "be embarrassed by" (153/182) this admiration.

## GANGES

The sacred HINDU river, 1550 miles long, which flows southeast from the HIMALAYAS in north India into the Bay of Bengal. The CONSUL refers to the BULL "NANDI, vehicle of SIVA, from whose hair the River GANGES flows" (257/287).

## GARDEN

The GARDEN, important in the literal level of the novel, is a part of

several major motifs and structural patterns. In the ABYSS-KATABASIS motif, the RUINED GARDEN is an EDEN or EARTHLY PARADISE become GETHSEMENE, a PARADISE turned HELL. As ADAM, the CONSUL, who has both literally and symbolically destroyed his GARDEN, ponders whether he will be "evicted" from EDEN (as the mistranslated sign "¿LE GUSTA ESTE JARDÍN? . . ." threatens) or whether his punishment will be to remain EXILED and ALONE in his RUINED GARDEN. He sarcastically associates his GARDEN with MARIANA'S, a place where an ABANDONED woman forlornly awaits her lover. Awaiting him in his GARDEN is, not YVONNE but a hidden bottle of tequila, and a SNAKE can be seen slithering in the tangled plants.

The GARDEN symbol as it is used in the CABALA is less obvious and more intricate, though it is related to the GARDEN OF EDEN. According to A. E. Waite, cabalistic tradition held that there were two related EDENS, the one on the lower earth related to the mystery of sex and symbolized by or symbolizing womanhood.<sup>43</sup> Hence Lowry may be suggesting that failure to achieve full knowledge of that mystery leads to the CONSUL'S failure to achieve the EDEN of the upper (ETERNAL) world.

In another complex cabalistic reference, the CONSUL feels "that some reckless murderous power" is "drawing him . . . irresistibly out into the GARDEN--LIGHTNING-filled at the moment" (348/378). The GARDEN here is the one outside the room of the prostitute MARÍA. In the scene which follows,

---

<sup>43</sup>Waite, pp. 261-262.



the CONSUL likens his "ultimate contamination" (354/384) to a cleansing, a death out of which something must be born. In cabalistic and other traditional OCCULT symbolism, LIGHTNING is the fructifying power of GOD which fertilizes (literally and spiritually) that which it strikes. Moreover, the ritual of achieving spiritual heights through sinking into spiritual depths is a mystical commonplace.

See also BIBLE; CONSUL, THE; FARM; LAWRENCE, D. H.; MARVELL, ANDREW.

#### GARDEN OF EDEN

See ADAM-EVE-EDEN; EDEN; FARM; GARDEN; ¿ LE GUSTA . . . ?

#### GATE

A motif in the theme of SPIRITUAL STRUGGLE. The CABALA, for example, uses the image of passing through a GATE to describe the passage from one stage of SPIRITUAL ENLIGHTENMENT to another; the novel speaks of a "jewelled GATE" (89/116) and the "GATES of heaven" (50/77), and there are references to a repaired GATE, a broken GATE, and a "GATELESS GATE" (98/125). Lowry may be alluding here to the Mu-Mon-Kwan (the "no-GATE-barrier"), a collection of forty-eight thirteenth-century Buddhistic Koans or unsolvable "puzzles" to be used in spiritual exercises to break through the limitations of intellectual thought so that intuitive awareness can be developed. The description of the BULL "hurling himself at the GATE" (277/308) of the BULLRING suggests the attempt to ESCAPE the WHEEL OF NECESSITY.

GEMINI (The Twins)

A CONSTELLATION, also in the ZODIAC. See also ASTROLOGY-ASTRONOMY.

GERMANY

WORLD WAR I, in which GERMANY fought, influenced the early lives of the characters in the novel: LARUELLE, for example, fought under APOLLINAIRE, the CONSUL was involved in the SAMARITAN episode, and HUGH suffers feelings of GUILT because he has not died for his country as did JOHN CORNFORD and other young poets during WORLD WAR I. As the novel opens, WORLD WAR II has begun, again with GERMANY in a leading role. Hence GERMANY becomes a symbol of many of the EVILS the novel protests: FASCISM, EXPLOITATION, ANTISEMITISM, and even WAR itself. Because of the MUNICH and GODESBERG agreements it becomes also a symbol of BETRAYAL and of failure to INTERVENE. HITLER'S alleged interest in the OCCULT associates GERMANY with BLACK MAGIC. The CONSUL'S drunkenness represents the drunkenness which Lowry felt had overtaken the world in the first four decades of the twentieth century and from which he feared it might not recover. See also SAMARITAN-BROTHERHOOD; UFA.

GIANT

The phrase "unbandaging of great GIANTS in agony" (35/62), used to describe the noise in American cities, was based on a phrase from VIRGINIA WOOLF'S To the Lighthouse (Letters, 116). See also CERVANTES (character); CERVANTES SAAVEDRA, MIGUEL DE; GOD; GOLF (etc.).

GLOCKE GLOCKE TÖNT NICHT MEHR, DIE

See GOETHE, JOHANN WOLFGANG VON.

GLUCK, CHRISTOPH WILLIBALD VON (1714-1787)

German operatic composer whose "funereal" (374/404) opera

ALCESTIS the CONSUL thinks he hears as he dies. This allusion suggests that YVONNE has in one sense died for her husband. A less optimistic interpretation which is also suggested is that YVONNE'S return, on the DAY OF THE DEAD, after an absence bemoaned by the CONSUL in a year of tearful, drunken orgies similar to those during which Admetus mourned the absence of ALCESTIS, is a return of the DEAD body only: some versions of the ALCESTIS legend have a grotesque ending in which the happy Admetus, not yet knowing that the Alcestis before him is not alive, tries to talk with her silent, dead body.

GOAT (etc.)

"The GOAT means TRAGEDY (TRAGEDY--GOAT song) but GOAT--CABRÓN--cuckold (the HORNS)" (Letters, 198). Other traditional symbolic meanings attached to the GOAT and functioning in the novel are selfish pleasure, the DEVIL, and witchcraft. See also ASTROLOGY-ASTRONOMY (CAPRICORN).

GOD (etc.)

Most references to GOD or the GODS in the novel are merely insignificant curses on the part of a character who is not intending to be blasphemous. However, the very fact that the novel is about spiritual matters makes these references important, and there are several which signify more than a mere



style of speech. This group includes those images which constitute a vision of the universe as ABSURD or without MEANING. GOD is perhaps a GIANT GOLFER whose GOLF BALL is the EARTH; or he is a sleeping CHINAMAN who is charged with tending the LOOPING-THE-LOOP MACHINE which is whirling without the possibility of stopping because no one else has the key; GOD might also be the "SILENT . . . sinister . . . implacable" (358-360/389-390) Chief of GARDENS who ignores all pleas for HELP; finally, the universe may be in the charge of "two drunken GODS standing far apart . . . [and] engaged in an ENDLESSLY indecisive and wildly swinging game of bumblepuppy with a Burmese gong" (347/377).

Other significant references include the following:

"GOD'S LIGHTNING" (39/66) (see CABALA).

"Even GOD cannot CONQUER" MAN'S WILL (93/120) (see FREE WILL-DETERMINISM; SELF [SELF-DESTRUCTION]).

" . . . Perhaps GOD[was] . . . the first agrarian, a kind of CARDENAS : . . ." (133/161) (see MEXICO).

"The GODS exist, they are the DEVIL" (209/239) (see A FEW FLEAS; BAUDELAIRE, CHARLES).

"GOD OF FLIES" (218/248) (see BEELZEBUB).

See also CHRIST (etc.); QUINCEY, MR.

GODESBERG (in the novel GODESBURG)

A city in GERMANY where NEVILLE CHAMBERLAIN made one of his failing attempts to achieve PEACE through appeasement and compromise. This



reference illustrates BETRAYAL through failure to INTERVENE. See also SAMARITAN-BROTHERHOOD.

#### GOD OF FLIES

See BEELZEBUB.

GOETHE, JOHANN WOLFGANG VON (1749-1832)

German poet, dramatist, and novelist. The most important allusions to his works are to his FAUST. However, two other works are also alluded to.

The first allusion occurs when the CONSUL compares his "pursuers" (HUGH and YVONNE, who want to SAVE him) to "GOETHE'S famous church bell in pursuit of the child truant from church" (73/100).<sup>44</sup> This episode occurs in GOETHE'S poem "DIE WANDELNDE GLOCKE," in which a child tries to avoid going to church but finds himself forced to go by the persistent sounds of the bell. The CONSUL is on the side of the "doomed child" pursued by the "giant protruding tongue and the HELLISH Wesleyan breath" (74/101) of the bell. Fortunately, when SALVATION menaces him, when the church bell looks "him straight between the eyes," he is "prepared for it" and is able to change the subject and come up with a platitude about the inability of "escaping . . . from" (84/111) one's SELF. The ironic line from stanza 4 "DIE GLOCKE GLOCKE TÖNT NICHT MEHR" (73/100) ("the bell no longer rings") suggests that the CONSUL has safely avoided SALVATION one more time and perhaps forever.

<sup>44</sup>Kilgallin, p. 47, incorrectly associates this passage with FAUST.

The other allusion, to "what . . . GOETHE says about the HORSE" (213/243), is a paraphrase of the following from THE SORROWS OF YOUNG WERTHER:

After that, when I again think about it, I remember the fable about a HORSE. Being weary of his FREEDOM, it lets itself be saddled and is ridden to death for its pains. I do not know what I should do.  
(August 22 entry in WERTHER'S journal)

In this passage, an ironic inversion of the FREEING of the HORSE in Chapter XI, the CONSUL is apparently continuing the complex debate implicit throughout the novel over paradoxical alternatives. FREEDOM (FREE WILL), if it is available to man, may not be desirable because it may inevitably result in SELF-DESTRUCTION, which is a form of non-FREEDOM, or in the death of LOVE, symbolized by YVONNE'S death. On the other hand, one may, through LOVE, give up one's FREEDOM (ISOLATION from humanity) only to find, in lack of liberty, a new FREEDOM, FREEDOM from the tyranny of SELF. This FREEDOM, in turn a form of imprisonment, may lead to spiritual death, since ISOLATION may be a prerequisite for spiritual development.

#### GOETIA OF THE LEMEGETON (LEMEGATON) OF SOLOMON THE KING

One of the CONSUL'S BOOKS, a work probably dating from the seventeenth century containing material attributed to King Solomon, reputedly one of the first CABALISTS, who buried his SECRETS in his TOMB. GOËTIC art deals with incantations, sorcery, witchcraft, and BLACK MAGIC. The GOETIA referred to is the first section of a CABALIST treatise, the LEMEGETON or Lesser Key (to be distinguished from the Major Key). It provides the formulas for invoking the legions of DEMONS of the ABYSS. The fact that the CONSUL'S

copy is new may suggest that he has only recently taken up (that is, symbolically become involved in) BLACK MAGIC.

GOGOL, NIKOLAI (1809-1852)

Russian novelist, playwright, and short story writer. Although the similarity between Lowry's works and GOGOL'S works is not readily apparent, Lowry considered GOGOL one of the writers who influenced him significantly. GOGOL'S novel DEAD SOULS is compared to DANTE'S INFERNO and both are patterns for Under the Volcano insofar as all three works were to be followed by a "purgatorio and [a] Paradiso." The CONSUL, like "the TRAGIC protagonist . . . Tchitchikov in DEAD SOULS" (Letters, 67), was to have been SAVED in a later novel. Lowry also says that his "novel . . . is concerned principally, in Edmund Wilson's words (speaking of GOGOL), with the forces in MAN which cause him to be terrified of himself" (Letters, 66). "DEAD SOULS," he says, "in addition to being extraordinarily funny [,] . . . is one of the most lyrical and nostalgic novels ever written" (Letters, 177); elsewhere he speaks of his desire to be known as a humorous writer, and he may have seen in GOGOL a mixture of the satirical, the comic, and the grotesque which he hoped to imitate. Lowry's "A Poem of GOD'S Mercy" (Poems, 47-48) refers to GOGOL'S "The Overcoat." Throughout Lowry's collection of short stories Hear us O Lord from heaven thy dwelling place GOGOL is frequently mentioned, and the CONSUL has works by GOGOL in his library.

DEAD SOULS tells the story of a man who tries to achieve the power and the financial and social advantage that comes with large holdings of serfs by buying up the tax rolls of those serfs who have died but have not yet been removed



from the tax rolls. Their owners are happy to sell the worthless papers because they have to pay a tax on all names on the rolls until such time as a new tax roll is published, and the new owner can use the papers to "prove" he is rich.

### GOLD DIGGERS OF 1930

A MOTION PICTURE in a popular series of annual musicals during the 1930's. Being a serial, it suggests the theme of ETERNAL RETURN.

### GOLF (etc.)

Lowry was a GOLFER, as were the CONSUL and M. LARUELLE. Like everything else in Lowry's life, GOLF was a source of CORRESPONDENCES and symbols to be used in his writing. The GOLF COURSE with its HELL BUNKER is a type of the ABYSS, and the word GOLF suggests PUNS on the French GOUFFRE or the word GULF, two other ABYSS symbols. The EARTH is envisioned as a lost GOLF BALL which perhaps PROMETHEUS will "retrieve" (202/232) or, more pessimistically, "a GOLF BALL . . . wildly hooked by a GIANT out of an asylum window in HELL" (287/317). See also EAGLE; WODEHOUSE, P. G.; ZODIAC ZONE.

### GOLF WITHOUT TEARS

See WODEHOUSE, P. G.

### GOLGOTHA; GOLGOTHA HOLE

GOLGOTHA was a hilly terrain near Jerusalem where JESUS was crucified. The name means "head" or "SKULL." GOLGOTHA HOLE was the



name of an imaginary GOLF hole in a course which the CONSUL thinks should have been built utilizing the BARRANCA as a hazard and extending "over the hills and far away, like youth, like life itself" (202/232), ending finally in the NINETEENTH HOLE, the FAROLITO. See also ABYSS-KATABASIS.

#### GOOD

Lowry refers specifically to the problem of the nature of GOOD and EVIL only a few times, but the novel as a whole is indirectly an investigation of the subject.

The CONSUL, a year after his DEATH, is remembered by his fellowmen as "an hombre noble," who "might have actually proved a great force for GOOD" (31/58). HUGH feels that "the desire to be, to do, GOOD," which he feels within him and which is often scoffed at as mere ROMANTICISM, is perhaps an "affirmation of one's SOUL" (124/152); Lowry, moreover, says that this passage has "importance to the theme" (Letters, 73). See also BEAUTY (etc.); BORRACHONES, LOS.

#### GOOD SAMARITAN

In Luke 10:29-37, the GOOD SAMARITAN is a traveler who comes to the aid of a man lying wounded beside the road. With no thought of the cost to himself and no desire for reward, he goes to great lengths to make arrangements for the wounded man's care, thereby illustrating that form of ACTION which Lowry calls INTERVENTION, as opposed to that he calls INTERFERENCE. See also SAMARITAN-BROTHERHOOD; WATTS-DUNTON, THEODORE.

## GORGE

See ABYSS-KATABASIS.

## GOUFFRE

French for "GULF." See also ABYSS-KATABASIS; GOLF (etc.).

## GOUJEERS

A feeling of nervous jitteriness resembling the willies or the whims but not further identified.

GRACE ABOUNDING FOR THE CHIEF OF SINNERS

See BUNYAN, JOHN.

## GRANADA

A city in Spain. PRESCOTT reports that CORTEZ, with the natural exaggeration of a CONQUEROR, in a letter to the Spanish Emperor, compared TLAXCALA to GRANADA and affirmed that TLAXCALA, the Mexican city, was superior in size, strength, and populousness.<sup>45</sup> Lowry also compares the two cities: GRANADA, noted for its GARDENS, is the city where the CONSUL, while he was vice-consul there, met and married YVONNE. TLAXCALA, on the other hand, though noted for its cathedrals and its whiteness, is a symbol of BETRAYAL, because of the actions of the TLAXCALANS during the CONQUEST.

<sup>45</sup>William Hickling Prescott, History of the Conquest of Mexico and History of the Conquest of Peru (New York: The Modern Library, [n.d.]), p. 253.

<sup>46</sup>Archie Lowry, "Poems," Tamarack Review, No. 12 (Spring, 1931), p. 42.

## GRAND TOUR

An extended tour of Europe, formerly regarded as a necessary part of the education of wealthy or aristocratic young Britons and Americans.

YVONNE thinks despairingly of the GRAND TOUR as a weak attempt to find a FAITH or a MEANING in life. The PUN on TOUR EIFFEL (EIFFEL TOWER) suggests itself to her, perhaps indicating the inadequacy of the FAITH one would achieve from the GRAND TOUR.

GRAVE (etc.)

See ABYSS-KATABASIS; DANTE, ALIGHIERI; DEATH (etc.); ELIOT, T. S.; GRAY, THOMAS; SHAKESPEARE, WILLIAM ("SONNET 31").

GRAY, THOMAS (1716-1771)

English poet whose best known poem "ELEGY WRITTEN IN A COUNTRY CHURCHYARD" is quoted by HUGH: his statement "If the paths of glory lead but to the GRAVE . . . --then Spain's the GRAVE where England's glory led" (104/131) includes GRAY'S line "The paths of glory lead but to the grave." GRAY'S poem reinforces the anti-WAR and INTERFERENCE themes and suggest an antidote to HUGH'S ROMANTICISM. See also Lowry's "The Paths of WOLVES"<sup>46</sup> for a more elaborate allusion to Gray's "ELEGY."

GREAT BEAR (URSA MAJOR)

A CONSTELLATION. See also ASTROLOGY-ASTRONOMY ("URSA HORRIBILIS," 70/97).

---

<sup>46</sup>Malcolm Lowry, "Poems," Tamarack Review, No. 19 (Spring, 1961), p. 43.



## GREAT MOTHER

In JUNGIAN psychology and in related mythology, the archetypal dual-natured female. This archetypé, also called the Good Mother and the Terrible Mother, corresponds to positive feminine deities such as ISIS, Demeter, ARTEMIS, and the Virgin Mary, as well as the negative Hecate and Circe. In certain vegetation rituals, the GREAT MOTHER is a creative or positive force. As a negative, devouring, or dismembering force the GREAT MOTHER figures in such archetypal psychic experiences as the NIGHT-SEA JOURNEY, in which the womb is the SEA or the underworld. The GREAT MOTHER is also a symbol of the unconscious. See also ABYSS-KATABASIS; GUITAR.

GREEN, JULIEN (1900- )

French novelist of American parentage. His subjects--persons who are dead-in-life, who are tormented by their PAST, who are suffering metaphysical anguish--are similar to Lowry's. Lowry attributes to GREEN as well as to the opera FAUST the scene in which YVONNE is "swept up to the STARS" (Letters, 84) at her death.

GREGORIO, SRA.

The widow who runs the TERMINAL CANTINA EL BOSQUE. She is, for the CONSUL, a MOTHER figure. See also VIDA IMPERSONAL, LA.

GRIEG, NORDAHL (1902-1943)

Norwegian novelist, playwright, and lyric poet who died in an Allied plane over Berlin during a raid in World War II. Lowry, who found in GRIEG a



literary idol, treated GRIEG'S DEATH at some length in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, in which GRIEG is called ERIKSON. Lowry was always disturbed when the life of a creative person was cut short by WAR; however, his interest in GRIEG went far beyond the sympathy of one artist for another. GRIEG'S The Ship Sails On, a relatively realistic story of life at sea, was, like the works of JOSEPH CONRAD and HERMAN MELVILLE, part of the inspiration for Lowry's sea story Ultramarine. Also, Lowry, who had a Norwegian sea-going grandfather, made a trip to Norway to visit GRIEG, just as he went to the United States to meet CONRAD AIKEN. Both Lowry and GRIEG were in sympathy with the EXPLOITED, and both used the SHIP as a microcosm of a world in which MAN seems to be insignificant but refuses to submit to insignificance. There are at least two probable allusions to GRIEG'S works in Lowry's novel: the CONSUL'S speech to the PARIAH DOG "Yet this day, pichicho, shalt thou be with me in--" (229/259) is similar to a speech to a dog named Santos in The Ship Sails On: "Santos, . . . this day shalt thou be with me in PARADISE." Also, GRIEG'S novel BARRABAS brings up the problem of choosing between JESUS and BARRABAS, between pacifism and force, the cross and the sword, and the question is asked whether GOOD can come through use of EVIL. Lowry notes that the phrase "Set BARRABAS free" (328/358) is an approximation of the closing lines of GRIEG'S BARRABAS, "Gi os BARRABAS frei."<sup>47</sup> Lowry also describes a planned novel containing a character based on GRIEG. (Letters, 255-266). See also HARRISON, TOM.

<sup>47</sup> Malcolm Lowry, "Correspondance," Les lettres nouvelles, NS, No. 5 (July-August, 1960), pp. 184-185.

GRIFFATON, YVONNE

See DESTIN DE YVONNE GRIFFATON, LE.

GRIFFITH, CORINNE (1889- )

Actress born in Arkansas, who, because of her beauty, was known as the "orchid Lady." She starred in movies in the 1920's and 1930's and became very wealthy.

GROANS OF LOVE SELF-IDENTITY; ULTIMATE REALITY-TRUTH.

See CRIES OF LOVE.

GRÜNE, KARL "important symbol" (154/154) and "probably . . . the

A German script writer and MOTION PICTURE director during the UFA days in the 1920's. He dealt with pacifist and patriotic themes and experimented with naturalism and other new forms. M. LARUELLE was a student of the film during this time. is the source of man's individual

triumph, triumph, defeat, dishonour and tragedy" (Letters, 75).

"GUADALAJARA"

Song played by the band during the BULLTHROWING.

GUANAJUATO such critics as Edmund Wilson (in "The Wound and the Bow").

A city and a state in central MEXICO. In the novel it is a symbol of life, as opposed to TOMALÍN and PARIÁN which stand for DEATH (Letters, 74).

See also MARLOWE, CHRISTOPHER. curse, a wound. The man who would be

must suffer, and the wound, the disability, the scourge, is in one

GUARDIAN ANGEL

See ANGEL; DEMON (etc.); FAUST.

## GUELPH

See DANTE, ALIGHIERI.

## GUILT

See EXILE-GUILT-SUFFERING; INNOCENCE (etc.); REMORSE (etc.).

## GUISE

See SELF (SELF-IDENTITY); ULTIMATE REALITY-TRUTH.

## GUITAR

"A pretty important symbol" (154/184) and "probably . . . the least FAKE thing about him" (155/185), HUGH'S GUITAR influenced his decisions to "become a JOURNALIST . . . [and] a songwriter" (155-156/185) and to go to SEA. Like most of Lowry's symbols, the GUITAR has multiple associations. It represents whatever is the source of man's individual "frustrations, triumphs, defeats, dishonesties and troubles" (Letters, 75). It is also, like PHILOCTETES' bow, a "proud and unfortunate . . . possession" (159/188). Lowry may have been thinking of the interpretation of the PHILOCTETES legend by such critics as Edmund Wilson (in "The Wound and the Bow"), Lionel Trilling (in "Art and Neurosis"), and Saul Rosenzweig (in "The Ghost of Henry James"); the bow is a blessing, a superhuman power, a creative gift, but it is necessarily accompanied by a curse, a wound. The man who would be an artist must suffer, and the wound, the disability, the neuroses, is in one sense as holy as the bow. The wound, the sickness, however, necessitates the artist's alienation from society. In another related passage the GUITAR is, like



the bow for the wounded PHILOCTETES and like ANTIGONE for the blinded OEDIPUS, a "guide and a prop" (177/207). HUGH, whose GUITAR "strung . . . [him] to life" (181/210), is a mock-heroic PHILOCTETES and a pseudo-artist: he merely bores people rather than alienating them, and instead of telling unpleasant TRUTHS which the world needs, he will literally "GIVE the world THE LIE" (328/358). In yet another frame of reference, the GUITAR becomes a womb in which PHILLIPSON sees HUGH "curled up" (177/207). See also BIBLE (I Cor. 13:11); GREAT MOTHER; PROMETHEUS.

GULF

See ABYSS-KATABASIS; GOLF (etc.).

GUZMÁN, DR.

Like ERIKSON this name, which is mentioned in the novel, apparently had a private meaning for Lowry. It was the name of a doctor who prescribed for Lowry a strychnine and brandy drink like that HUGH prepares for the CONSUL in order to cure ALCOHOLISM.<sup>48</sup>

<sup>48</sup>"Malcolm Lowry," The Times Literary Supplement, January 26, 1967, p. 58.



## HADES

The underworld, INFERNAL REGIONS, or abode of the DEAD; HELL; in classical mythology the kingdom of HADES, GOD of the lower regions. See also ABYSS-KATABASIS.

HAMLET

See SHAKESPEARE, WILLIAM.

## HANDS OF THE CONQUISTADOR

See CONQUEST (etc.); EXILE-GUILT-SUFFERING; MANOS DE ORLAC, LAS; SAMARITAN-BROTHERHOOD.

## HANGED GOD

A symbol related to the scapegoat rituals of the religions worshipping a dismembered or WOUNDED GOD and to rituals celebrating DEATH and RESURRECTION cycles (such as the OSIRIS cycle). These traditions have in common the wounding or killing of a deity whose SUFFERING or DEATH either stands for or removes the causes and effects of literal or spiritual INFERTILITY and whose reassembling, healing, or resurrection assures REBIRTH, FERTILITY, or LIFE. The twelfth TAROT card, the HANGED MAN, is related to these sacrificial HANGED GODS, and the CONSUL, in the episode in which he is 'HANGED' or SUSPENDED upside down in the cage of the FLYING MACHINE at the carnival, enacts this symbol. There are, of course, many more interpretations of this symbol, some of them very complex. The HANGED GOD, for example, is isolated from ordinary man and suggests not only EXILE but unfulfilled longing,

both important themes in the novel. See also DECAPITATION; LIMP.

#### HANGED MAN

See HANGED GOD; TAROT.

#### HARPIES

In classical mythology ravenous and filthy monsters with women's heads and birds' bodies. See also DEMON (etc.).

#### HARPO MARX

See MARX, KARL, and HARPO MARX.

#### HARRISON, TOM

Lowry attributes the line "... THROW THE BLOODY LITTLE MAN IN THE RIVER" (328/358) to HARRISON'S PRIMITIVE CIVILIZATION: LETTER TO OXFORD. It illustrates what the world does to "poetic" young men, he says. Neither HARRISON nor his work is further identified, though he was apparently an "iconoclastic" friend of Lowry.<sup>49</sup> The passage is followed by "Set BARRABAS free!" (328/358), and the two together may be an elaborate allusion to JOYCE'S "drown BARABBAS!"<sup>50</sup> Lowry's attitude toward "poetic" (ROMANTIC?) young men is ambivalent: in the letter in which he identifies the HARRISON passage, he seems to object to the world's mistreatment of these young men, yet the passage in the novel in which the HARRISON passage is used is spoken by HUGH who is

<sup>49</sup>Malcolm Lowry, "Correspondence," Les lettres nouvelles, NS, No. 5 (July-August, 1960), pp. 184-185.

<sup>50</sup>James Joyce, Ulysses (New York: Random House, [1961]), p. 93.

very suspicious of the truthfulness of those who claim to admire martyrs as well as of those who say they "want to do good, to help, to be BROTHERS in distress" (328/358). HUGH'S attitude, together with the novel's anti-ROMANTICISM and its INTERFERENCE theme, tends to give one the idea that perhaps the "poetic" young men get what they deserve.

#### HART, HOOT S.

An unidentified actor perhaps based on a combination of the cowboy star HOOT Gibson, who was popular in the 1920's and 1930's, and William S. HART, (1872-1946), a famous strong, silent, "good-bad guy" of the Westerns during the decade from 1914-1924. This allusion suggests HUGH'S role as a QUIXOTIC savior of the world.

#### HELL

In the CHRISTIAN tradition the place of ETERNAL punishment for those who at death are DAMNED because of SIN. YVONNE was called a HELLION in her press releases. See also ABYSS-KATABASIS; BIBLE; BLAKE, WILLIAM; BUNYAN, JOHN; MEXICO.

#### HELL BUNKER

A "dreaded hazard" (20/47) in a GOLF COURSE frequented by the CONSUL and JACQUES LARUELLE during their adolescence, for the purpose of GOLF and courting. The HELL BUNKER episode in which Geoffrey is interrupted during an attempt, probably his first, to seduce a girl and after which he enters "a bar on his own initiative" (21/48) for the first time (this too ended without



success) was the beginning of the failure of friendship between the two men.

See also ABYSS-KATABASIS.

HÉLOÏSE *See* LA FONTAINE, JEAN DE.

See HÉLOÏSE AND ABÉLARD.

HÉLOÏSE AND ABÉLARD (1101?-1164 and 1079-1142) *bearded and LIMPING.*

HÉLOÏSE was a French abbess who became the pupil and the wife of PETER ABÉLARD, a highly educated French scholastic philosopher, teacher, and theologian. At about the age of thirty-five, he met HÉLOÏSE, who was about seventeen. A child was born to them, and he later married her, perhaps compulsorily. He was castrated, and they were then separated. He went to a monastery, and she, to a convent. Their LOVE letters, which were written over a period of several years, became famous and are the source of several literary works. In Lowry's novel, the CONSUL and YVONNE each write one long LOVE letter. The CONSUL, after reading YVONNE'S, remarks that she must have been reading HÉLOÏSE and ABÉLARD.

HEMINGWAY, ERNEST (1898-1961) *and was celebrated for his exceptional*

American novelist, short story writer, and adventurer. When the CONSUL thinks of himself as "another kind of drunkard . . . in another country" (344/374), there is possibly an allusion to the title of HEMINGWAY'S short story "In Another Country," which in turn refers to MARLOWE'S Jew of Malta ("Thou hast committed--/Fornication: but that was in another country, /And, besides, the wench is dead" IV. i). This passage was also used as an epigraph to ELIOT'S



"Portrait of a Lady."

HEN

See LA FONTAINE, JEAN DE.

HEPHAESTUS (Vulcan)

In classical mythology, a FIRE GOD, often bearded and LIMPING, whose workshop was under MOUNT AETNA and who married VENUS (APHRODITE). His name is related to epithets used also for AGNI and to words suggesting "hearth" and "to kindle." Hence he was a symbol of both creative and destructive FIRE, and the VOLCANO is one of his symbols, as is LIGHTNING, the zigzag of which is sometimes said to be a result of his LIMPING gait. The CONSUL, who is bearded and LIMPS and who has an affinity for VOLCANOES, is perhaps a form of HEPHAESTUS. Douglas Day mentions but does not elaborate on the use of the HEPHAESTUS myth in the novel.<sup>51</sup>

HERCULES; HERCULES' BUTTERFLY

A mythological hero and a CONSTELLATION named after him. He was the son of ZEUS and Alcmene, and was celebrated for his exceptional strength and for his twelve heroic feats (labors). The CONSUL, who is a "MAN of abnormal strength and constitution" (184/213), together with HUGH, enacts or at least alludes to many of HERCULES' feats.<sup>52</sup> See also ASTROLOGY-ASTRON-

---

<sup>51</sup>Douglas Day, "Of Tragic Joy," Prairie Schooner, XXXVII (Winter, 1963-1964), 358.

<sup>52</sup>Markson, pp. 343-344, finds in Chapter VI of the novel all of the

OM Y. See also RAS ALGETHI.

HERMETICAL TRIUMPH, THE

An unidentified anonymous book on ALCHEMY, possibly an edition of THE HERMETICAL TRIUMPH, to which is Added the Ancient War of the Knights (London, 1723). A French edition of the latter was published in Amsterdam in 1689.

HERMETIC MUSEUM

See MUSAEUM HERMETICUM.

HIGH LIFE (pronounced Eetchleef in the novel)

A clothing store in Mexico City where M. LARUELLE bought his tweed coat.

HIMALAYAS

A 1500 mile long MOUNTAIN range along the border between INDIA and Tibet and containing HIMAVA(N)T. The CONSUL'S father "one day . . . walked up into the HIMALAYAS and vanished, leaving" (19/46) the CONSUL with a step-mother and a young half-brother HUGH, to whom he "acted as a FATHER" (78/105). These MOUNTAINS are sacred in HINDU mythology.

---

twelve labors except the one dealing with the Ceryneian Stag, sacred to ARTEMIS. Also, 'HERACLES endures a lifetime of punishment in EXPIATION for his habitual excesses, SUFFERS madness, is destroyed by MAGIC and poison, and is reborn a GOD--all of these being crucial motifs in the novel as a whole" (p. 344).

## HIMAVA(N)T

The "mighty MOUNTAIN" (125/153) in the HIMALAYAS seen by the CONSUL in an alcoholic vision. In HINDU mythology, Parvati or Kali, daughter of HIMAVAT, the GOD of the HIMALAYAS, is the consort of SIVA. See also ELIOT, T.S.

## HINDUISM

The common religion of India expounded in such works as the VEDAS, the UPANISHADS, the BHAGAVAD GITA, and the MAHABHARATA. See also AGNI; AMRITA; CATTLE (etc.); GANGES; HIMAVA(N)T; HIMALAYAS; JUGGERNAUT; NANDI; ORIENTAL RELIGIONS AND PHILOSOPHIES; RIG VEDA; SIVA; SOMA; VEDAS, THE; VINDRA.

## HITLER, ADOLF (1889-1945)

Austrian-born chancellor of GERMANY 1933-1945 and FASCIST dictator of Nazi GERMANY 1934-1945. He was a student of the OCCULT and preached ANTI-SEMITISM" in order to obtain . . . ARCANA" (186/215). Lowry claims that HITLER, like the CONSUL, was a BLACK MAGICIAN and that he "destroyed the Polish JEWS . . . to PREVENT their . . . knowledge [of the CABALA] being used against him . . ." (Letters, 76). See also CHAMBERLAIN, NEVILLE.

## HODSON, BILL

A cowboy co-star with YVONNE during her movie-cowgirl days. She thinks momentarily that HUGH resembles him when HUGH appears in a new,

tight-fitting cowboy outfit. See also DOUBLES.

"HOLY SONNET XIV"

See DONNE, JOHN.

HOMELESS

See EXILE-GUILT-SUFFERING.

HONESTY (etc.)

See ULTIMATE REALITY-TRUTH.

"HOOK"

See CLARK, WALTER VAN TILBURG.

HOPE (etc.)

According to Lowry,

. . . the real point of . . . chapter [IX] is HOPE, with a capital H, for this note must be struck in order to stress the later downfall. . . . I didn't intend that this feeling of HOPE should be experienced by the reader in quite the ordinary way, though he can if he wants to. I intended somehow the feeling of HOPE per se to transcend even one's interest in the characters. Since these characters are in one way 'Things,' . . . or even if you believe in them you know perfectly well that they are ditched anyhow, this HOPE should be, rather, a transcendent, a universal HOPE. The novel meanwhile is . . . teetering between PAST and FUTURE--between despair (the PAST) and HOPE . . . ." (*Letters*, 80-81)

The extraordinary HOPE referred to may be the affirmation of the worth of MAN inherent in Lowry's TRAGIC vision. The epigraph from GOETHE reinforces the HOPE. It is in part this assurance in the face of the knowledge that his characters "are ditched" that distinguishes Lowry's novel from lesser works like THE LOST



WEEKEND. See also TAROT.

HORN; CAPE HORN

References to either CAPE HORN or the HORNED STAR VENUS are reminders to the CONSUL of YVONNE'S adultery, and the confusion of the English HORN with the Spanish horno ("oven") may be an uncomplimentary comment about LOVE as a HELL. The theologian Tertullian (160?-230? A.D.) identifies the HORNS of the BULL with CHRIST'S CROSS. See also GOAT (CABRÓN).

HORRIPILATING

See AIKEN, CONRAD.

HORROR OF OPPOSITES

See CLEFT ROCK; EQUILIBRIUM-BALANCE-REIGN of OPPOSITES; NUMBERS.

HORSE (etc.)

The HORSE, one of the major symbols in the novel, has several related symbolical meanings and also figures significantly in the plot, the PELADO'S HORSE released by the CONSUL being the instrument of YVONNE'S death. This HORSE, with the symbolic "SEVEN branded on its rump" (109/136), is mentioned in almost a dozen scenes. Lowry claims that another HORSE, that ridden by a drunken horseman and seen by M. LARUEILLE as he walks home in Chapter I, will have, on second reading,

a larger significance . . . [than the cursory reader might suspect] and still more on a third reading. This drunken horseman is by implication

the first appearance of the CONSUL himself as a symbol of MANKIND. Here . . . is also struck the chord of YVONNE'S death . . . : here MAN and the force he will release are for the moment fused. (Letters, 69)

By associating the drunken horseman's HORSE with the HORSE that kills YVONNE after it is released by the CONSUL "in the erroneous, fuddled yet almost praiseworthy belief he is doing somebody a good turn" (Letters, 69), Lowry indirectly suggests the INTERFERENCE theme. His primary reason for associating the two HORSES, however, is to suggest that the CONSUL, who, at the end of the novel, has finally been absorbed "by the powers of EVIL" (Letters, 85), releases a DESTRUCTIVE FORCE, both the FORCE he commands as a BLACK MAGICIAN and the FORCE in himself.

In associating the HORSE with energy and power, Lowry is using a theory suggested by JUNG, who frequently associates the HORSE, as it occurs in dreams and in literature, with animal vitality, sexual power, and powerful emotions like fear. In another passage perhaps related to this use of the HORSE symbol, the CONSUL recalls his anguish after YVONNE'S departure; his "SOUL dragged past [familiar landmarks] . . . as at the tail of a runaway horse" (89/116).

Other significant references to the HORSE symbol include HUGH'S vision of the interruption of TIME when he sees YVONNE for the first time after her return: ". . . his heart and the world stopped . . ." He sees a "HORSE half over the hurdle, the diver, the guillotine, the HANGED MAN falling, the MURDERER'S bullet . . . frozen . . . poised--" (94/121-122). The CONSUL, after one of his glimpses of the HORSE he is to release, thinks, "Ah, to have a HORSE, and gallop away, singing . . . Was not that like the opportunity afforded MAN by life itself? Of course not. Still, just for a moment, it had seemed that

it was" (213/243). YVONNE, also, speaks of the HORSE in a symbolic passage in which she recalls when she was "caught in a RAVINE with two hundred stampeding HORSES" (260/290).

See also GOETHE, JOHANN WOLFGANG VON.

## HORUS

A name used for at least twenty EGYPTIAN GODS, the most important of whom are two related, often interchangeable, GODS commonly distinguished as "the Elder" and "the Younger" (or "the Infant"). In some legends the elder HORUS is a sky or SUN deity who is the enemy and vanquisher of SET, the power of DARKNESS or of EVIL. HORUS the Elder, usually the son of the solar deity Ra, is at times, especially when associated with SET, confused with or equated with HORUS the Younger, son of the murdered or dismembered OSIRIS and of ISIS, who is said to have conceived HORUS after OSIRIS was dead, by means of supernatural powers. In still other legends, HORUS is the reincarnation of OSIRIS or even the brother of OSIRIS, ISIS, and SET. As a form of OSIRIS, HORUS is at times an underworld deity or a GOD of the DEAD.

HORUS is often depicted as an infant on the lap of ISIS or as a child with his finger to his lips. The latter representations have given rise to the mistaken notion that he is the GOD of SILENCE or of discretion. Associated with HORUS are the MOON, which is called his eye, and the hawk. He is sometimes called "the feeble-footed" because of his untimely birth which caused him to be weak during childhood. He is wounded by SET and by a SCORPION in various forms of the legend.



Lowry, discussing Chapter V, says that "... the CONSUL at one point identifies himself with the infant HORUS, about which or whom the less said the better, ... "because "... some mystics believe him responsible for this last war ... "; he adds, "... I need another language I guess to explain what I mean" (*Letters*, 74). As Lowry suspected, his meaning in this passage is obscure. He may, however, be referring to the description of

a little child, INNOCENT as that other Geoffrey [YVONNE'S child by her first marriage, who died in childhood] had been, who sat as up in an organ loft somewhere playing, pulling out all the stops at random, and kingdoms divided and fell, and abominations dropped from the sky--a child INNOCENT as that infant sleeping in the COFFIN which had slanted past them down the CALLE TIERRA DEL FUEGO . . . . (146/174)

The child's COFFIN is carried in a FUNERAL procession which YVONNE and the CONSUL encounter on their way home on the morning of her return. If the child represents HORUS, as the passage from the *Letters* suggests, then the song "LA CUCARACHA" ("The Cockroach") which, "of all things" (57/84), the accompanying band is playing, may represent the SCARAB beetle, a significant symbol in the EGYPTIAN mythology. The fact that the CONSUL later sees "himself as a child" (218/248) may suggest the interchangeability of the gods in the OSIRIS legend.

A passage from DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID also indicates that for Lowry HORUS had a special significance. In this passage, the main character thinks that he may be one of GOD'S experiments and that

... perhaps not since the infant HORUS had [GOD] . . . had such a thorn in his side. (224)

This passage is possibly an allusion either to the theory that HORUS caused a twentieth-century WAR or to the EGYPTIAN legend of a trial lasting eighty



years in which the infant--still a child when the trial ends--challenges SET, who is backed up by some of the established GODS, for the throne.

See also MIRROR-REDUPLICATION.

#### HOUSE OF USHER

See POE, EDGAR ALLAN.

#### HOUSMAN, A.E. (1859-1936)

English poet and classical scholar. The "knowledge . . . that one could not be young FOREVER" (150/179) is associated with old people and with HOUSMAN, HUGH thinks, but he realizes that he too is growing older. The allusion is probably to HOUSMAN'S series of poems A SHROPSHIRE LAD, which contains such poems on the carpe diem theme as "Loveliest of trees . . .," "Think no more . . .," and "With rue my heart is laden."

#### HOW LIKE A MAN

This exclamation, followed by "oh GOD" (320/350), may suggest that MAN is a paradox: he is both almost divine and yet--considering that the exclamation occurs when HUGH stops in the middle of the search for the CONSUL to have a drink with a stranger--very foolish. A similar passage from HAMLET is suggested:

What a piece of work is a man! how noble in reason? how infinite in faculty? in form and moving, how express and admirable? in action, how like an angel? in apprehension, how like a god? the beauty of the world, the paragon of animals; and yet to me, what is this quintessence of dust? (II. ii. 315-320)

The phrase HOW LIKE A MAN is also used in "Eye-opener" (*Poems*, 37). See also WHAT IS MAN?

HUBBARD, ELBERT (1856-1915)

American essayist. "A MESSAGE TO GARCIA," probably his best known work, is an inspirational homily recounting an incident in the Spanish-American war. This popular essay was used by industrialists to inspire their workers to be more efficient. It was also reprinted frequently in elementary school texts. The work tells of a mission by St. Andrew S. Rowan, on behalf of President McKinley. Rowan was to determine what help was needed by General GARCIA, the head of the Cuban insurgents. Through heroic persistence, Rowan got the message through.

HUGH has sent a cable containing a message from the C. T. M. to the London Daily Globe, and YVONNE, who sees him swaggering and posing in a new cowboy outfit, refers to his cable as "the new MESSAGE FROM GARCIA" (96/123).

HUDSON, WILLIAM HENRY (1841-1922)

English naturalist and author. He was a PRIMITIVIST whose word pictures suggest HENRI ROUSSEAU'S jungle scenes. Two of his well-known works Green Mansions and The Purple Land refer to ARMADILLOS. HUGH warns YVONNE that an ARMADILLO will try to pull her down into the hole with it "as your friend W. H. HUDSON . . . found out to his cost" (113/141). Lowry may be trying to suggest humorously that the ARMADILLO is like the CONSUL who is running to HELL, who persists in resisting efforts to restrain him, and who seems

to be pulling others into the ABYSS with him. His vulnerability can also be compared to that of the ARMADILLO, which, when turned over, looks "astonishingly soft and helpless" (113/140). YVONNE recalls the ARMADILLO just before she dies.

HUERTA, VICTORIANO (1854-1916)

MEXICAN general and dictator who was provisional president 1913-1914. This troubled period followed the failure of PORFIRIO DÍAZ' successor FRANCISCO MADERO in his attempt to run the country. HUERTA was himself defeated after an uprising and was succeeded by Carranza.

JUAN CERILLO'S father "fought with HUERTA but turned TRAITOR" (108/135) and was killed by JUAN. See also EXILE-GUILT-SUFFERING; PAST.

HUGH (HUGH FIRMIN)

HUGH, the CONSUL'S twenty-nine-year-old half brother whom WEBER has smuggled into MEXICO from a ranch in the United States a week before YVONNE'S return, is an adventurer temporarily without a goal. He is (or has been until recently) connected in some way with the London Globe, is not certain whether to rejoin the LOYALISTS or in what capacity--as an ammunition smuggler or as a JOURNALIST, and is generally at loose ends. After the death of the CONSUL and YVONNE, he again sets out, still dreaming of doing great deeds somewhere.

HUGH'S early life at CAMBRIDGE and at SEA (which is described in Chapter VI) resembles Lowry's youth, and Lowry treats him with both affection



and scorn. He says that HUGH, though somewhat foolish,

typifies the sort of person who may make or break our FUTURE: . . . he is the FUTURE . . . . He is EVERYMAN tightened up a screw, . . . just beyond being mediocre. . . . He is the youth of EVERYMAN. (Letters, 75)

HUGH'S "passionate desire for goodness" at the end of Chapter IV is, Lowry says, important, even if HUGH strikes the reader as "slightly preposterous" (Letters, 73).

Moreover, HUGH'S "frustrations," "his desire to be . . . decent, his SELF-DECEPTIONS, triumphs, defeats and DISHONESTIES . . . are everyone's . . . ."

"Everyone has troubles like HUGH'S 'with his GUITAR,' and ' . . . his desire to be a . . . musician is everyone's innate desire to be a poet of life . . . , while his desire to be accepted at SEA is everyone's desire . . . to be a part . . . of the BROTHERHOOD of MAN" (Letters, 75).

The descriptions of HUGH in the novel are more critical than those in Lowry's letters. M. LARUELLE'S first impression was that HUGH was "odd." He dismissed HUGH "as an IRRESPONSIBLE bore, a professional indoor MARXMAN, vain and self-conscious . . . , but affecting a ROMANTIC extroverted air " (8/34). HUGH'S most severe critic is himself. To write his biography is unnecessary, he says, since his life lent itself

to such brief summation in magazines as "So and so is twenty-nine, has been riveter, song-writer, watcher of manholes, stoker, sailor, riding instructor, variety artist, bandsman, bacon-scrubber, saint, clown, soldier (for five minutes), and usher in a spiritualist church, from which it should not always be assumed that far from having acquired through his experiences a wider view of existence, he has a somewhat narrower notion of it than any bank clerk who has never set foot outside Newcastle-under-Lyme" . . . . (154/183-184)

He is a plagiarist, a mediocre musician and seaman, a ROMANTIC who "wants Lowry says that his work is, among other things, "a HORSE opera," "a comedy,"



'ACTION'" (62/89) with or without a purpose, a BETRAYER of BROTHERHOOD.

He has only a "dangerous" amount of "SELF-KNOWLEDGE," and he has come

"to nought spiritually" (180/210). In another self-description he says:

My disillusionment once more is a pose. What am I trying to prove by all this? Accept it; one is a sentimentalist, a muddler, a realist, a dreamer, coward, hypocrite, hero, an Englishman, in short, unable to follow out his own metaphors. Tuft-hunter and pioneer in disguise. Iconoclast and explorer. Undaunted bore undone by trivialities! (182/211)

He is a younger version, a "SON," of both the CONSUL and LARUELLE, that is, their DOUBLE, and he also acts out other symbolical roles, most of which tend to be shallow, sentimental, ROMANTIC, or melodramatic—at least as he plays them: MR. BULTITUDE, CHRIST, COLUMBUS, DANTE, DON QUIXOTE, BILL HODSON, JUDAS ISCARIOT, LORD JIM, carrier of a MESSAGE FROM GARCIA, OEDIPUS, PEER GYNT, PHILOCTETES, PRUFROCK, GENERAL WINFIELD SCOTT, SCROOGE, SEA WOLF, the WANDERING JEW, THEODORE WATTS-DUNTON.

HUMANITY (etc.); HUMAN SPIRIT, SOUL, CONSCIOUSNESS (etc.)

See CIGARETTE: SELF (SELF-IDENTITY); WHAT IS MAN?

## HUMOR

Lowry was disappointed that his readers failed fully to appreciate his HUMOR, especially in the TASKERSON episodes and the ALCOHOLIC scenes in Chapter V. In Chapter VI HUGH'S fantasies and the disclosures of his past are "extremely funny," and the scene where "HUGH shaves the corpse," (i.e., the CONSUL, who is dead drunk during much of the scene) is "very hilarious." Lowry says that his work is, among other things, "a HORSE opera," "a comedy,"

"a farce." Parts of it would, if read aloud, convulse listeners "with laughter" (Letters, 65, 66, 68-69, 74, 75).

While he may have overestimated both the amount and quality of his wit and HUMOR, the novel does contain these elements throughout, even in the scenes filled with the most reasons for despair. The HUMOR results in part from Lowry's extraordinary sense of perspective, detachment, and objectivity, rare in a book so autobiographical as Under the Volcano. He is neither self-indulgent nor overly cynical about the foibles of his characters even when their flaws, weaknesses, and errors resemble his own. See also EVIL.

There are, as he said, many amusing episodes, some but not all based on ALCOHOLISM: the CAT episode and others in MR. QUINCEY'S GARDEN, the shaving scene, the rescue of the CONSUL by the Englishman with the bottle of Burke's Irish, and the episode of the LOOPING-THE-LOOP MACHINE, for example.

Lowry shared JOYCE'S delight in words, and he frequently used PUNS and other WORD PLAY often for their own sake. Travel folders, timetables, advertisements, menus, and want ads were all sources of amusement. He also used misquotations, mistranslations, mispronunciations, parodies, neologisms, and refurbished clichés. Frequently these passages are obviously thematic. The following are illustrative of the HUMOR in his style. "Holding on for dear life" becomes "holding on [to the lorries] for grim DEATH" (11/37). When YVONNE was first noticed by the drunken CONSUL upon her return, he "built himself to his feet" (46/74); "Alladamnbama farmers" (43/70) are "God (Alla) damned

Alabama farmers." As half of the CLEFT ROCK YVONNE makes "a super-lapidary effort" (55/82) to heal the CLEFT. "An electric system" becomes an "eclectic system" (144/173). Tourists are "vandals in sandals" (211/241). SRA. GREGORIO'S "where do you laugh ['live'] now?" (226/257) is an ironic comment on the CONSUL'S life, as is ". . . You can never drink ['think'] of it [life]" (228/258). DR. VIGIL'S description of his favorite bar, the "place where you know" (7/33) (i.e., "the usual place"), suggests the insight gained through ALCOHOL. The CONSUL'S misunderstanding of the sign in the public GARDEN is one of the major thematic motifs.

Ironic names, ironic juxtapositions, COINCIDENCES, and so on, are also sources of HUMOR. After he fails to seduce a girl in the HELL BUNKER, Geoffrey goes to the bar called THE CASE IS ALTERED. The garbled conversation in the BELLA VISTA when YVONNE returns results in a typical juxtaposition: "What have you done with your ---" followed immediately by "--life" (48/75). Many ironies and COINCIDENCES hold OCCULT significance for Lowry.

He has the puritan's interest in the bawdy and obscene without the courage to go to extremes. A lechería or dairy store suggests to him a brothel; the mispronunciation of "beautiful lady" ("beauful layee" 56/83) is a sexual pun; "half past six by the CLOCK" becomes "half past sick by the COCK" (352/382) after he visits MARÍA. There are probably sexual overtones in "THE NOSE WITH THE LUMINOUS DONG" (39/66). Lowry was very fond of the scene during which the drunken characters find obscenities everywhere on a menu, and in his letters he expressed concern about discussing the passage with a female translator.



Lowry believed that his HUMOROUS style was related to his meaning and a structural device as well. He speaks of the GOETHE allusion in Chapter VII as a "half-HUMOROUS foreshadowing" of Chapter XII, which also contains some HUMOR. This HUMOR is

necessary because after all we are expected to believe and not believe and then again to believe: the HUMOR is a kind of bridge between the naturalistic and the transcendental and then back to the naturalistic again, though that HUMOUR I feel always remains true to the special reality created by the chapter itself. (Letters, 85)

See also APPENDIX I; GOGOL, NIKOLAI; JOYCE, JAMES.

#### HUMPTY DUMPTY, TRIUMPH OF

The title of a book the CONSUL says he should have written. He is alluding to the nursery rhyme character HUMPTY DUMPTY whose story is retold in LEWIS CARROLL'S Through the Looking Glass. Like the CONSUL, HUMPTY DUMPTY, an EGG (the COSMIC EGG?) has a great FALL from which recovery is impossible or unlikely. The title of the CONSUL'S proposed book suggests that paradoxically HUMPTY DUMPTY can, like ADAM, LIKE MAN, like the CONSUL, triumph over catastrophe. Lowry may also have been aware of JOYCE'S use of HUMPTY DUMPTY in Finnegans Wake.

#### HURACÁN

MEXICAN STORM GOD similar to VINDRA. See also DONNELLY, IGNATIUS; SET (TYPHON).

#### HYDRJOTAPHIA, OR URN BURIAL

See BROWN, SIR THOMAS.



HYPOCRISY (etc.) EGYPTIAN MYTHOLOGY: a SYMBOL of a protector or

See SELF (SELF-IDENTITY); ULTIMATE REALITY-TRUTH. OCCULT

and sciences. M. FARUQUE imagines the figure on the cover of the

book of ELIZABETHAN PLAYS to be an IBS. See also MOON;

THIRD-SET (TYPHON).

HENRIK (1823-1906)

Norwegian dramatist and poet whose play PEER GYNT was read

PEER, the hero, is a weak-willed FAUST figure whose flaws

character resemble HUGH'S.

KAL, YOU WAT EUGEN . . . TOWSAND, TOWSAND DING

See BERKER, THOMAS.

PEOPLE WITHOUT

A minor theme is the CONSUL'S belief that "PEOPLE (YELLOW)"

IDEAS" (74, 81, 134, 204, 209, 238/101-102, 113, 163, 234, 340, 388)

to be avoided the way WILLIAM BLACKSTONE and the COPPERY-TAILED

WICK avoided the onslaught of CIVILIZATION—by ISOLATION or voluntary

An image of his SOUL as a ravaged town culminates in the CONSUL'S

of a plunge "into DARKNESS, where communication is LOST, motion

destruction, bombs threaten, IDEAS stampede—" (142/173). Along

this anti-intellectualism comes a belief in PRIMITIVISM. Ironically,

the CONSUL presents his theories with an intellectuality that causes one to

IBIS, SACRED *he knows where he stands. Before he dies, he answers*

In ancient EGYPTIAN MYTHOLOGY a SYMBOL of a protector or defender. It was also related to Thoth, GOD of Wisdom, who taught OCCULT arts and sciences. M. LARUELLE imagines the figure on the cover of the CONSUL'S book of ELIZABETHAN PLAYS to be an IBIS. See also MOON; OSIRIS-ISIS-SET (TYPHON).

IBSEN, HENRIK (1828-1906)

Norwegian dramatist and poet whose play PEER GYNT was read by HUGH. PEER, the hero, is a weak-willed FAUST figure whose flaws of character resemble HUGH'S.

ICK SAL YOU WAT SUGGEN . . . TOWSAND, TOWSAND DING

See DEKKER, THOMAS.

IDEAS, PEOPLE WITH(OUT)

A minor theme is the CONSUL'S belief that "PEOPLE (FELLOW[S]) WITH IDEAS" (74, 92, 134, 204, 309, 358/101-102, 119, 163, 234, 340, 388) are to be avoided the way WILLIAM BLACKSTONE and the COPPERY-TAILED TROGON avoided the onslaught of CIVILIZATION--by ISOLATION or voluntary EXILE. An image of his SOUL as a ravaged town culminates in the CONSUL'S vision of a plunge "into DARKNESS, where communication is LOST, motion mere obstruction, bombs threaten, IDEAS stampede--" (145/173). Along with this anti-intellectualism comes a belief in PRIMITIVISM. Ironically, the CONSUL presents his theories with an intellectuality that causes one to

wonder whether he knows where he stands. Before he dies, he accuses himself of being "the pilferer of MEANINGLESS muddled IDEAS out of which his rejection of life had grown" (374/404). See also MONBODDO; JAMES BURNETT, LORD; SHELLEY, PERCY BYSSHE; WOLF (etc.).

IDENTITY is developed between the CONSUL and YVONNE when he is IMPOTENT. The meaning of the CONSUL'S IMPOTENCE are dramatically incident. See SELF (SELF-IDENTITY).

### IGNIVOME

Latin form meaning "pouring forth FIRE." See also ATLANTIS-FLOOD; VOLCANO.

### IGNORATIO ELENCHI

An argument which misses the point of argument or which argues outside the issues; an argument which is ignorant of the refutation. See PING-also FREE WILL-DETERMINISM.

### ILLIMITABLE

See ETERNAL RETURN; TIME-ETERNITY.

### ILLUSION (etc.)

See ROMANTICISM (etc.); ULTIMATE REALITY-TRUTH.

### IMPOSSIBLE (etc.)

See FREE WILL-DETERMINISM.

### IMPOSTURE

See SELF (SELF-IDENTITY); ULTIMATE REALITY-TRUTH.



## IMPOTENCE-POTENCY

A major theme and countertheme which tie together themes, symbols, and motifs from the most literal to the most abstract and metaphysical. Speaking of the CONSUL'S sexual IMPOTENCE, Lowry says that

the scene between the CONSUL and YVONNE where he is IMPOTENT is balanced by [the] scene between [the] CONSUL and MARÍA . . . : the meanings of the CONSUL'S IMPOTENCE are practically inexhaustible. (*Letters*, 73)

The theme is also developed on the literal level by several references to YVONNE'S and the CONSUL'S childlessness and to the death of YVONNE'S child by her spiritually sterile first marriage. HUGH describes her as a typical "American" woman, "clean," slender, "DIVORCED, passionate," with "hands that do not rock the cradle" (187/217). In another scene the CONSUL, regretting that he ignored the begging children who later returned everything that fell out of his pockets as he was upside down in the LOOPING-THE-LOOP MACHINE, looks over the exercise book of one of the children and recites his own ironic verbal conjugation: "YVONNE and he should have had children, would have had children, could have had children, should have . . ." (223/253). In a moment of sexual jealousy combined with disgust, he thinks of the children he "might have wanted" which have been "drowned . . . to the accompaniment of the rattling of a thousand douche bags" (313/343). After it is indeed TOO LATE, YVONNE being already dead or about to die, he reads in her letter her bitter regret over their childlessness: "Is it TOO LATE? I want your children, soon, at once . . ." (346/376). Their childlessness symbolizes the CONSUL'S failure to achieve



SALVATION through LOVE. Another symbolical reference to the destruction of the LOVE between the CONSUL and YVONNE occurs in the CONSUL'S remark, after reading the mistranslated sign in the public GARDEN:

" . . . There were no children . . . in the GARDEN . . . " (232/262).

Related to the images of sterility are images of fertility misused or gone wild, of "collective desolate FECUNDITY" (65/92). The chaotic "PLANTAINS [ ] flowering so . . . obscenely" (128/156), his "DISHONEST vision of ORDER" (129/157), appear to the CONSUL "desolate," suggesting no longer life but an "evil PHALLIC death" (65/92). Their leaves rattle to HUGH that he is "a TRAITOR" (151/180) and seem to the CONSUL "menacingly savage" (76/103). HUGH and YVONNE ride through an artificially irrigated grove containing a stream whose banks are "choked with leaves" (111/139). In still another fertility image nature is described as "outdoing itself in extravagant FRUCTIFICATION" (320/350).

Among the "inexhaustible" meanings Lowry refers to are those often obscure meanings which he labels his "depths" (Letters, 65), echoing HENRY JAMES. In many of the OCCULT rituals such as the ELEUSINIAN MYSTERIES, one or more of the participants, usually the priests or the adepts, either become IMPOTENT by means of chemicals or drugs or advocate sexual abstinence as a step towards enlightenment or at least toward a state of mind conducive to enlightenment. The opposite--sexual indulgence--is also frequent in mystical ceremonies and usually serves as a symbol of fertility, spiritual or physical. The CONSUL'S IMPOTENCE suggests spiritual aridity as well as his failure to achieve the "mystical

marriage" with Wisdom (YVONNE), which would have made possible his SALVATION. In the scene with MARÍA he attempts a "marriage" with EVIL powers which, for better or for worse, is also ineffective. Another, not less important but less pervasive theme is the disgust caused by the degrading, SELF-DESTRUCTIVE methods taken to counteract what is to the CONSUL "loathsome, . . . incredibly loathsome . . . REALITY" (207/237). The CONSUL'S jealousy over YVONNE'S infidelities is almost always expressed in images suggesting total revulsion toward and rejection of sexuality. He feels an "abominable impact on his whole being" (207/237) when he inadvertently sees M. LARUELLE'S naked body, and he later promises that HUGH will soon realize for himself that ". . . he's only one of the hundred or so other ninneyhammers with gills like codfish and veins like racehorses--prime as GOATS . . . , hot as monkeys, salt as WOLVES . . . " (313/344). These images of rejection are reinforced by references to YVONNE as a sister, a mother, a friend. That the ULTIMATE REALITY is never finally defined by the characters and perhaps cannot be defined is illustrated by two kinds of advertisements for the services of DR. VIGIL, one, his business card, stresses the positive nature of his healing "Cirujano . . . Partero . . . Enfermedades de Niños [and] Indisposiciones Nerviosas" (71/98) (surgeon, obstetrician, pediatrician, and psychiatrist), and the other, found on the walls of the mingitorio, stresses the vile nature of the diseases needing treatment--"Enfermedades Secretas de Ambos Sexos" (352/382)--sexual disorders of all kinds, including IMPOTENCE.

On the political and social level, the IMPOTENCE of the CONSUL

represents the IMPOTENCE of all mankind and is a metaphor of the barrenness and sterility that Lowry saw in the world of the 1930's and 1940's.

The novel also contains numerous sexual expressions, PUNS, or WORD PLAY, in the scene in the restaurant after the BULLTHROWING, for example, or the references to COCK rather than CLOCK. The CONSUL elsewhere refers to "Copula Maritalis" (87/114), to the difficulty of performing "his marital duties without food" (92/119). PILLARS, TOWERS, and so on, which are frequent in the novel, are traditional sexual symbols, although they do not always function primarily as such in the novel. The PLOUGHSHARE is a sexual or fertility symbol, also; the earth or furrow is female and the plough is male. Hence the "abandoned PLOUGH" (9/36) and the "worn-out PLOUGHSHARES" (317/347) are probably symbols of IMPOTENCE. Ironically, the name of the Chief of GARDENS is SANABRIA FRUCTUOSO, a name that suggests FRUCTIFICATION.

See also ALCOHOL-AGNI; CABALA (especially the discussion of FIRE, LIGHTNING, and KUNDALINI as symbols of fertility); GARDEN; LEVIRATE MARRIAGE; PRIAPUS; SHAKESPEARE, WILLIAM (OTHELLO); THIRST; VOLCANO.

INDIFFERENCE

See SAMARITAN-BROTHERHOOD.

IN DUNKELSTE AFRIKA (In Darkest Africa)

See STANLEY, SIR HENRY MORTON.



## INESCAPABLE

See ESCAPE (etc.); ETERNAL RETURN; FREE WILL-DETERMINISM.

## INEVITABLE

See ETERNAL RETURN; FREE WILL-DETERMINISM.

See INTERFERENCE-INTERVENTION.  
INFERNO (etc.); EL INFIERNO (tavern); INFERNAL MACHINE (etc.)

See ABYSS-KATABASIS; COCTEAU, JEAN; CORTEZ, HERNANDO;  
DANTE ALIGHIERI; FAROLITO; HADES; HELL; QLIPTHOTH; TARTARUS;  
VIRGIL (PUBLIUS VERGILIUS MARO).

## INFIDELITY

See SAMARITAN-BROTHERHOOD.

## INFINITY

See TIME-ETERNITY.

## INNOCENCE (etc.)

A minor motif figuring in several major themes or motifs. It is, first, a counter motif to the GUILT motif. The CONSUL imagines himself "acquitted" (33,137/59, 165) by a court martial investigating the SAMARITAN affair but, paradoxically, not until he has been found GUILTY. It is as though MAN, without the assurance that he is not as GUILTY as the evidence seems to indicate and that he retains his basic INNOCENCE in spite of his proclivity to err, would be unable to bear the burden of GUILT. The motif of INNOCENCE also suggests ADAM'S pre-lapsarian stage and the state of



PEOPLE WITHOUT IDEAS. Finally, it sometimes seems to be a synonym for BEAUTIFUL when the latter is used to present the CONSUL'S view of the lives of the poor and downtrodden.

#### INTERFERENCE

See INTERFERENCE-INTERVENTION.

#### INTERFERENCE-INTERVENTION

A theme and countertheme closely related to the SAMARITAN-BROTHERHOOD theme. Speaking of Chapter VIII and of FASCISM, Lowry distinguished two kinds of ACTION:

The police are the bloody police of the present, . . . but they are also "INTERFERENCE"--INTERFERENCE with people's private lives--the STOOL-PIGEON theme works both ways: one should INTERVENE in the case of the man beside the road, Spain seemed a clear case for INTERVENTION, etc., or at least HUGH'S INTERVENTION: it isn't quite as simple, to say the least, as this. . . . What about the CONSUL? How much good was it INTERFERING in his case? (Letters, 199)

INTERFERENCE and INTERVENTION are also sub-themes in the FREE WILL-DETERMINISM theme and countertheme. To the degree that the FATE or DESTINY of a person or nation is DETERMINED, not FREE, INTERVENTION becomes INTERFERENCE, "merely a passion for FATALITY, . . . curiosity[,] . . . nothing constructive at bottom, only . . . a piddling contemptible acceptance" (311/341). If MAN does have a WILL which is FREE, which he can truly control, then the concept of INTERFERENCE is less meaningful than if a WILL is only an imagined or a desired attribute of MAN. To the extent that MAN can truly CHOOSE to

ACT or not ACT and to the extent he is truly able to CHOOSE courses of ACTION which will work for GOOD rather than EVIL, he has RESPONSIBILITY to INTERVENE and can be blamed for IRRESPONSIBILITY, EXPLOITATION, or BETRAYAL.

Both the CONSUL and HUGH present versions of the theme and countertheme. The CONSUL believes that aiding "poor little defenceless Ethiopia," "Flanders," "Belgian Congo," and so on, was "INTERFERING with . . . [history's] worthless stupid course" (310/340). He applies his theory to himself and to other individuals as well as to nations: ". . . You don't mind your own business any better at home, let alone in foreign countries" (312/342). In fact, problems like WAR can be traced to INTERFERENCE with individuals:

. . . Why should anyone have INTERFERED with young CERVANTES . . . , given him an interest in COCK fighting? . . . That's precisely what's bringing about disaster in the world . . . . (312/343)

More important at the moment, he considers any attempt to make him stop drinking to be INTERFERENCE with his "great BATTLE" (217/247). He longs for an alcoholic SANCTUARY--TORTU or TLAXCALA--where no one will "INTERFERE with the business of drinking" (302/332).

Furthermore, both HUGH and YVONNE question the value of their own and other perhaps properly motivated but apparently futile INTERVENTION: like CIVILIZATION, the CONSUL would, were he "to sober up for a couple of days [,] . . . die of REMORSE on the third" (117/144), HUGH says, and he asks, "CUI BONO?" (102, 117/129, 144). With the extreme cynicism of an (intermittently) disillusioned ROMANTIC, HUGH discredits

the motives for and doubts the effectiveness of his and the Volunteers' participation in the SPANISH CIVIL WAR. It is futile INTERVENTION, if not INTERFERENCE, and is occasioned by what YVONNE calls "ROMANTIC notions" (103/130) or by the desire to do the "fashionable" (102/129). During the PELADO incident, though HUGH acknowledges that he "could have acquitted himself, have done something, have not done nothing" (248/278), he is only partly scornful of the Mexican women who refuse to allow the problem of the dying Indian "to INTERFERE with . . . [their] plans for RESURRECTION, in the CEMETERY" (249/279). " . . . The truth was . . . perhaps . . . [that] nothing would have done any good" (249/279). He says, of FREEWILL versus DETERMINISM:

Try persuading the world not to cut its throat for half a decade or more, like me, under one name or another, and it'll begin to dawn on you that even your behaviour's part of its plan. I ask you, what do we know? (103/130)

See also APOLLINAIRE, GUILLAUME; BOSWELL, JAMES;

CERVANTES SAAVEDRA, MIGUEL DE; COMMUNISM (etc.); CONQUEST

(etc.); CORNFORD, JOHN; CORTEZ, HERNANDO; DÍAZ, PORFIRIO;

EBRO VALLEY, BATTLE OF THE; GANDHI, MAHATMA; GOOD SAMARITAN;

GRAY, THOMAS; MARVELL, ANDREW; MIZTEC; MONBODDO, JAMES

BURNET, LORD; MURAL; ROMANTICISM (etc.); ROUSSEAU, JEAN-JACQUES;

SCARFACE; SWINBURNE, ALGERNON CHARLES; WATTS-DUNTON,

THEODORE; WHAT IS MAN?; WOLF (etc.).

#### INTERNATIONAL BRIGADE

One of several BRIGADES during the SPANISH CIVIL WAR made



up of volunteers from many nations. Depending on one's point of view, these volunteers either made the WAR into a holy crusade or, because of their personal inadequacies and their desire to ESCAPE RESPONSIBILITY, ROMANTICIZED the LOYALIST cause. HUGH, who was for a short time a JOURNALIST with one of these BRIGADES, is unsure of his true motivation. See also CORNFORD, JOHN; INTERFERENCE-INTERVENTION; MACS-PAPS.

#### INTERNATIONALE E-GUILT-SUFFERING; SALVATION-DAMNATION.

A revolutionary song first sung in France in 1871 and later adopted as a rallying song for workers and COMMUNISTS.

INTERVENTION See Assyrians in 722 B.C. and who, so legend goes,

See INTERFERENCE-INTERVENTION.

#### IPHEGENIA

See RACINE, JEAN BAPTISTE.

#### IQUIQUE

Seaport in Chile. CAPTAIN CONSTABLE was EXILED to the obscure post of consul to IQUIQUE. See also DEFOE, DANIEL.

#### IRRESPONSIBLE (etc.)

See RESPONSIBILITY-IRRESPONSIBILITY.

#### ISIS

EGYPTIAN MOON goddess, goddess of the underworld, and



FERTILITY goddess, who was wife and sister of OSIRIS and (in some legends) MOTHER of HORUS. She is often shown with her son in descriptions or works of art which resemble representations of the Virgin Mary and JESUS. The woman on the LOTTERY advertisements suggests both ISIS and the Virgin Mary. See also BIBLE (Rev. 12:1); ELEUSINIAN MYSTERIES; OSIRIS-ISIS-SET (TYPHON); TAROT; YVONNE.

#### ISOLATION

See EXILE-GUILT-SUFFERING; SALVATION-DAMNATION.

#### ISRAEL, LOST TRIBES OF

Ten tribes of the biblical JEWISH kingdom of ISRAEL who were CONQUERED by the Assyrians in 722 B.C. and who, so legend goes, mysteriously disappeared without a trace, apparently having been assimilated by their captors and surrounding nations. The CONSUL refers to the legend of YUS ASAF, who "WANDERED to KASHMIR in search of the LOST TRIBES OF ISRAEL" (308/338).

#### IS THIS THE FACE?

See WAS THIS THE FACE?

#### "IT'S A LONG LONG WAY TO TIPPERARY (TIPPERAIRE)"

A 1912 song which became an unofficial theme song of the British army in WORLD WAR I. It describes the longing of the soldiers to return to the pleasures of home, specifically TIPPERARY, Ireland.

## IXION

In classical mythology the king of the Lapithae who was punished by ZEUS for his LOVE of Hera by being bound on an ETERNALLY revolving WHEEL in TARTARUS. The novel suggests, in the passage "JE CROIS . . . QUE LES IXION SE PLAISENT EN ENFERS" (219/249), that IXION, like PROMETHEUS (and like the CONSUL) might have enjoyed or thrived on his torment or HELL.

## IXTACCIHUATL

See LOVE; POPOCATEPETL AND IXTACCIHUATL; VOLCANO.

Disputed for vulgar privacy; one of the CONSUL'S names for the MEXICANA; etymologically related to the French proper name JACQUES and JACQUES FUN. See also ABYSS-KATABASIS.

## HENRY (1843-1810)

American novelist and critic. Stephen Spender notes that the scene in Henry's novel in which the CONSUL and DR. VIGIL pray in a church "with . . . tapestries, . . . strange votive pictures, [and] a compassionate VIRGIN . . . in the gloom" (222/242) resembles scenes in JAMES' story "The Altar . . . DEAD,"<sup>52</sup> in both works the main character is unable to give or accept

<sup>52</sup>Stephen Spender, introduction to Malcolm Lowry, *Under the Volcano* (Philadelphia: J.B. Lippincott Company, 1945), p. xviii. [P. xviii in Signet ed. also]

JACKET, THE

See LONDON, JACK; MELVILLE, HERMAN.

JACKSON, CHARLES (1903-1968)

American popular novelist whose THE LOST WEEKEND (1944), a novel with an alcoholic binge as its subject, was published after Lowry had been working on his novel several years but before its publication. THE LOST WEEK-END was a popular book and in 1945 was made into an Academy-Award-winning movie. Lowry, who feared that his work might be mistaken for JACKSON'S or that the public might think he was trying to cash in on JACKSON'S fame, said that his novel began "where JACKSON leaves off" (Letters, 78).

JAKES

Dialectal for outdoor privy; one of the CONSUL'S names for the BARRANCA; etymologically related to the French proper name JACQUES and perhaps a PUN. See also ABYSS-KATABASIS.

JAMES, HENRY (1843-1916)

American novelist and critic. Stephen Spender notes that the scene in Lowry's novel in which the CONSUL and DR. VIGIL pray in a church "with sombre tapestries, . . . strange votive pictures, [and] a compassionate VIRGIN floating in the gloom" (288/318) resembles scenes in JAMES' story "The Altar of the DEAD."<sup>53</sup> In both works the main character is unable to give or accept

---

<sup>53</sup>Stephen Spender, introduction to Malcolm Lowry, Under the Volcano (Philadelphia: J.B. Lippincott Company, 1965), p. xxiv. [P. xxiv in Signet ed. also]



LOVE.

JAMES, WILLIAM (1842-1910)

American philosopher and psychologist whose Varieties of Religious Experience Lowry uses to defend his own book:

. . . WILLIAM JAMES if not FREUD would certainly agree with me when I say that the agonies of the drunkard find their most accurate poetic analogue in the agonies of the MYSTIC who has abused his powers. (Letters, 71)

See also Letters (145) and DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID (29) on the influence of WILLIAM JAMES on Lowry.

JE CROIS QUE LE VAUTOUR EST DOUX À PROMETHEUS ET QUE LES IXION SE PLAISENT ENFERS

The source of this passage has not been found. Lowry may be quoting from memory since he does not use the French form of PROMETHEUS. See also IXION.

JESUIT

Member of a Roman Catholic religious order founded by Ignatius Loyola in 1534. The order was disliked and feared, in its early days, because of its secrecy and because of alleged cruel, outrageous behavior by some of its members. In recent times it is noted for its interest in education. The CONSUL apparently shares some of the widespread dislike of the JESUITS.

JESUS (CHRIST) (etc.) (4? B.C.-29? A.D.)

Founder of CHRISTIAN religion, who was crucified. See also CHRIST

(etc.).

JEW

See BOŁOWSKI, MR. and MRS.; DREYFUS CASE; EXILE-GUILT-SUFFERING; HITLER, ADOLPH; HUGH; SAMARITAN-BROTHERHOOD.

JHELMA (Jhelum)

A river flowing from south KASHMIR into the CHENAB River in Pakistan. See also MONTEZUMA II.

JOB'S WARHORSE

Probably a reference to Job 39:18-25, in which the Lord, speaking to JOB out of the whirlwind, describes the power of the HORSE.

JOHNSON, SAMUEL (1709-1784)

English lexicographer, critic, poet, and conversationalist. The CONSUL speaks of a "mighty JOHNSONIAN prospect" stretching out "in the WESTERN OCEAN of his SOUL" (131/159). Although the allusion is obscure, prospect was a popular word during JOHNSON'S lifetime and in addition to "view of a landscape," especially one with no apparent limits, had the now obsolete meaning "a mental view or survey." In JOHNSON'S "Rasselas," for example, the poet Imlac, recalls his first view of the "world of waters"; he thinks that his SOUL is "enlarged by the boundless prospect," and he imagines that he will never be weary of gazing at it (Chapter 9). In Chapter 15, Rasselas, his sister, and their friends escape from their imprisonment in the happy valley through a

mountain tunnel. As they emerge, they see "nothing to bound their prospect" and fear they will be "lost in a dreary vacuity." The CONSUL apparently has in mind a composite of these meanings, since the SOUL or the subconscious are without obvious limits. See also BOSWELL, JAMES.

#### JONAH

In biblical legend a Hebrew prophet who spent three days in the belly of a huge FISH as a punishment for fleeing to avoid the task, imposed by GOD, of warning the city of Nineveh about its sin. See also EXILE-GUILT-SUFFERING; LARUELLE, JACQUES.

#### JONQUIL

See FAULKNER, WILLIAM.

#### JONSON, BEN (1573?-1637)

English dramatist and poet. M. LARUELLE alludes to a report of a conversation between WILLIAM DRUMMOND and BEN JONSON in which the latter said that he "saw the CARTHAGINIANS fighting on his big toe-nail." To LARUELLE this vision represents "the kind of clear seeing" the CONSUL indulges in "because . . . it is perfectly clear, in terms of the toe-nail" (217/247).

#### JOSHUA

In JOSHUA 10:13-14 "The Lord harkened unto the voice of a man" and "the SUN stood still in the midst of the heavens" to allow JOSHUA'S followers to avenge themselves. See also TIME-ETERNITY.



JOURNALIST (etc.)

Lowry's characters almost always speak of JOURNALISTS disparagingly, and their press releases, cables, and other writings are ridiculed. JOURNALISTS as described in the novel are drunken, cowardly, DISHONEST, HYPOCRITICAL bunglers (although HUGH does have a slight feeling of GUILT over his mistreatment of them). In one passage he says that the only punishment "fit for them" (100/127) is the MALEBOLGE. He agrees with SPENGLER that "JOURNALISM equals intellectual male prostitution of speech and writing . . ." (100/127). In another passage he speaks of the public's lust for disaster:

In the WAR to come CORRESPONDENTS would assume unheard-of importance, plunging through flame to feed the public its little gobbets of dehydrated excrement. . . .--poltergeists of the ether, claquers of the idiotic! (154/183)

HUGH says that he became a JOURNALIST because of his GUITAR and that his "antipathy to JOURNALISTS" resulted from his "early ardent courtship of them" (180/210).

JOYCE, JAMES (1882-1941)

Irish poet, novelist, and man of letters. Lowry was very sensitive about criticism of his novel based on his supposed lack of originality or even on plagiarism. With the exception of such acknowledged mentors as AIKEN or GRIEG, Lowry even disliked statements that he was influenced by other writers. He seemed especially anxious to disclaim any influence of JOYCE, although his disclaimers are not convincing since the resemblance between Under the Volcano and JOYCE'S novels, even if only superficial, seems obvious. Their use of PUNS and WORD PLAY, for example, and their frequent allusion to other words are

similar. Also, both writers seem to draw on the same legendary, religious, mythological, and literary sources for symbols and motifs. Furthermore, Under the Volcano, like Finnegans Wake, is circular in structure: the end of the novel sends the reader back to the beginning.

Lowry mentions neither JOYCE nor his novels in Under the Volcano, but there are a few significant statements about Joyce in Lowry's letters. In 1940, for example, Lowry criticized JOYCE'S use of "inventories" (Letters, 28). A more important statement, in Lowry's explicatory letter to Jonathan Cape, contrasted Under the Volcano to JOYCE'S works:

. . . The book is written on numerous planes with provision made . . . for almost every kind of reader, my approach . . . being opposite . . . to that of Mr. JOYCE, i.e., a simplyfying [sic], as far as possible, of what originally suggested itself in far more baffling, complex and esoteric terms, rather than the other way around. (Letters, 66)

Lowry seemed to imply that JOYCE made the simple more complex.

Spender also speaks of the differences between Lowry and other symbolical and mythological writers such as Joyce, Pound, and Eliot. Lowry, he says, uses myth and symbol "as metaphor, . . . analogy," an exemplification of "the times" and of the CONSUL'S "interior world." The other writers identify the contemporary world with the mythological world and "absorb" their "characters . . . into a kind of cosmic consciousness." While they are objective, "impersonal," detached, and "ironic," Lowry is "personal" and "subjective."<sup>54</sup>

---

<sup>54</sup>Ibid., pp. x-xiii. [Pp. x-xiii in Signet ed. also.]

In 1947, after Jacques Barzun had written adverse criticism of Under the Volcano, Lowry wrote to him about his charges that Lowry's novel was "a long regurgitation of materials found in Ulysses or The Sun Also Rises" and that Lowry had imitated "the tricks of JOYCE, DOS PASSOS and Sterne":

. . . Few modern writers, myself included, can have altogether escaped the influence direct or indirect, of JOYCE and HEMINGWAY . . . . What tricks . . . do you mean? A young writer will naturally try to benefit and make use of what he has read, as a result of which . . . "design--governing postures" are from time to time inevitable . . . . So far as I know I have imitated none of the tricks of the writers you mention . . . and . . . I have never read Ulysses through . . . . (Letters, 143-144)

After the publication of Under the Volcano, Lowry continued to mention JOYCE. In a 1948 letter he used the phrase "twinbad the bailer" (Letters, 164), an echo of WORD PLAY in Ulysses,<sup>55</sup> and in 1949 Lowry, who wanted to be known as a humorous writer, recalled "JOYCE'S complaint" (Letters, 177) that critics had ignored his humor. In 1950 Lowry, noting that his novel was being translated into French, remarked that he "dislikes" (Letters, 196) JOYCE, to whom the French were comparing him.

See also ANSTEY, F.; BIBLE-CHRISTIANITY (Matt. 23:27);  
HARRISON, TOM; HUMPTY DUMPTY, TRIUMPH OF; MICHEL, DAN, OF  
NORTHGATE; TRISTAN DA CUNHA.

JOYEUSES BOURGEOISES DE WINDSOR, LES

One of M. LARUELLE'S books. It has not been identified but perhaps

---

<sup>55</sup>Joyce, p. 737, speaks of "Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailer" and several others.



is either Les joyeuses commères de Windsor, an opera by Jules Barbier based on SHAKESPEARE'S play THE MERRY WIVES OF WINDSOR, or some other work related to the opera or the play.

JUÁREZ, BENITO (1806-1872)

A full-blooded Zapotecan Indian from OAXACA who was president of MEXICO from 1858-1872. He was a leader of great importance, together with PORFIRIO DÍAZ, in the struggle for reform in 1855-1861 in which an attempt was made to force the church to give up large landholdings. The power of the military was also attacked. In 1863 NAPOLEON'S troops defeated JUÁREZ, and a packed assembly of MEXICANS voted to set up a limited, hereditary monarchy headed by the Austrian MAXIMILIAN. JUÁREZ continued to resist and finally captured MAXIMILIAN and had him executed in 1867. As JUÁREZ became more and more dictatorial, DÍAZ' followers revolted and eventually brought DÍAZ to power.

In a passage discussing his friend JUAN CERILLO, HUGH recalls that in spite of JUÁREZ' attempts at reform, MEXICO remains a country in which the masses were EXPLOITED. He is indirectly presenting the CONSUL'S views that much would-be reform is mere INTERFERENCE with a PRE-DETERMINED DESTINY. HUGH, however, wonders if JUÁREZ should have INTERFERED even more by having DÍAZ shot along with MAXIMILIAN. See also ARRIAGA, PONCIANO; BANCO EJIDAL.

JUDAS ISCARIOT

The disciple who BETRAYED JESUS (Mark 3:19) and who has become

a symbol of the treacherous act of BETRAYING a friend. See also SAMARITAN-BROTHERHOOD.

#### JUG AND BOTTLE

An English tavern which EL BOSQUE resembles.

#### JUGGERNAUT

A city in India in which an enormous cart containing the form of the HINDU GOD Krishna was drawn in an annual religious ceremony during which the devotees of Krishna were (probably falsely) said to throw themselves under the cart to be crushed. The name has come to stand for any large, overpowering, destructive force or object. HUGH also mentions a musical number entitled "JUGGERNAUT" (155/185).

#### JULIAN AND MADDALO

See SHELLEY, PERCY BYSSHE.

#### JULIUS CAESAR

See SHAKESPEARE, WILLIAM.

#### JUNG, CARL GUSTAVE (1875-1961)

Swiss psychiatrist and psychologist. Although Lowry may not have drawn on JUNG'S theories directly, the two writers view the world in much the same way and have many of the same interests. The idea of the NIGHT SEA JOURNEY, for example, and the vegetation and BIRTH-DEATH-RESURRECTION cycles, which are implicit in Lowry's work, are discussed by JUNG. Many of

Lowry's symbols, such as the HORSE and the BULL, are discussed in JUNG'S works. See also FREUD, SIGMUND; GREAT MOTHER.

## JUPITER

A PLANET. See also ASTROLOGY-ASTRONOMY.



KAB (B) AL (L) A (H) (182)

See CABALA. The CONSUL's father alludes to KEATS' poem "ON

KARMA

In ORIENTAL religions and related OCCULT philosophies a principle or law of cause and effect by which ACTIONS bring upon the doer INEVITABLE results, GOOD or EVIL. These results include the EVIL one of being unable to ESCAPE the WHEEL OF NECESSITY, that is, of being burdened with an endless cycle of rebirths, and the GOOD one of achieving NIRVANA. The word is also used as a synonym for FATE or DESTINY. According to this doctrine, the WILL is FREE within the limits set by earlier WILLED ACTION.

KASHMIR; SRINAGAR (also SRINIGAR in the novel)

KASHMIR, an Asian state, and its capital city SRINAGAR are associated in the novel with the CONSUL'S FATHER, who disappeared in KASHMIR. Just before he dies, the CONSUL imagines that the word KASHMIR appears near a sabre hanging on the wall of MARIÁ'S room. The intent of these references is perhaps to associate the CONSUL and his FATHER with CHRIST. See also ASAF, YUS; ETERNAL RETURN; HIMALAYAS.

KATABASIS expresses being, ULTIMATE TRUTH, and so on. See Figure 1.

A PUN on CAT ABYSESSES. See also ABYSS-KATABASIS.

KATAMASOV (KATAVASOV) AIN pass between Paktistan and Afghanistan.

See TOLSTOY, COUNT LYOV NIKOLAEVICH. CONSUL points out, in

of his rambling displays of useless knowledge, that TAXILA is "at the mouth

KEATS, JOHN (1795-1821)

English poet. The CONSUL twice alludes to KEATS' sonnet "ON FIRST LOOKING INTO CHAPMAN'S HOMER." The first allusion is to "stout CORTEZ" (187/217), and the second is a parody of the last four lines of the poem, which contain the phrase "stout CORTEZ." KEATS' lines

Or like stout CORTEZ when with EAGLE eyes/He star'd at the Pacific--  
and all his men/Look'd at each other with a wild surmise--SILENT, upon  
a peak in Darien

become, through the CONSUL'S WORD PLAY,

Waiting with a wild surmise for the ropes that tantalize-- . . . Or waiting  
with SEVEN--why not?--wild surmises, for the rope which tantalizes.  
Stout CORTEZ ought to come into the next bit, gazing at the horrific, who  
was the least pacific of all men . . . SILENT on a peak in QUAUHNHUAC.  
(273/303-304)

The CONSUL is describing the BULLTHROWING.

The phrase "stout CORTEZ" also appears twice in WODEHOUSE'S  
THE CLICKING OF CUTHBERT, which the CONSUL owns.

See also ENDYMION.

KETHER

In the CABALA'S TREE OF LIFE, the top sephiroth, the ultimate  
goal of the spiritual aspirant. The name means LIGHT and symbolizes the GOD-  
HEAD, the supreme being, ULTIMATE TRUTH, and so on. See Figure 1.

KHYBER PASS

The chief MOUNTAIN pass between Pakistan and Afghanistan.  
ALEXANDER THE GREAT fought over this pass. The CONSUL points out, in  
one of his rambling displays of useless knowledge, that TAXILA is "at the mouth

of the KHYBER PASS" (307/333).

# KING LEAR

See SHAKESPEARE, WILLIAM.

# KNIGHT OF SORRY ASPECT

See CERVANTES SAAVEDRA, MIGUEL DE.

# KNOWLEDGE OF THE MYSTERIES; SECRET KNOWLEDGE

See MYSTERIES; OCCULT.

# KRAUSS, WERNER

German actor who played Dr. Caligari in the 1919 film "The Cabinet of Dr. Caligari." One of the first "art" movies, it was an expressionist work conceived by ROBERT WIENE, a painter. M. LARUELLE was working on films in Germany during this time. He mentions also "THE STUDENT OF PRAGUE," another movie in which KRAUSS acted.

# KUBLA KHAN

See COLERIDGE, SAMUEL TAYLOR.

# KUNDALINI

See CABALA; KUNDRY.

# KUNDRY

In RICHARD WAGNER'S opera PARSIFAL, the beautiful, gypsy-like sorceress and temptress who seduces knights of the Grail. Only a "guileless



fool"--in the opera the knight PARSIFAL--who resists her can redeem SUFFER-  
 ING HUMANITY, which is represented in the opera by AMFORTAS, one of those  
 who succumbed to KUNDRY. She is a symbol of the creative-destructive female  
 force represented also by Magdalena, Herodias, and similar females. She is,  
 in some interpretations, a female WANDERING JEW figure and is, in others,  
 related to KUNDALINI, the goddess who, according to certain OCCULT systems,  
 lies coiled up in the sacral plexus. Lowry says that ". . . YVONNE is . . . the  
 ETERNAL woman, as in PARSIFAL, KUNDRY, whoever she was, ANGEL and  
 destroyer both" (Letters, 81).

See MOORE, THOMAS.

See ROCK, MARIA

German film star, not further identified, whose picture hangs behind  
 the bar near the cinema. Lowry says that her picture, apparently because she  
 is German, sounds a "political" (Letters, 30) note in the novel.

See LONDIE (1902-1933)

American composer and GUITARIST whom HUGH aspires to imitate.

See VENTURI, JOE.

See . . . IMMOBILE

See RARE DUTILE PATRUA VAINEMENT UNE MER IMMOBILE,

See LARUELLE, JACQUES

M. LARUELLE, who was a childhood friend of the CONSUL and

## LADDER

See TOWER (etc.).

## LA FONTAINE, JEAN DE (1621-1695)

French poet and writer of fables. The CONSUL refers to "LA FONTAINE'S DUCK" which "loved the white HEN" (87/144). The HEN followed it into the water and was drowned. This fable has not been identified in FONTAINE'S works.

LALLA ROOKH

See MOORE, THOMAS.

## LANDROCK, MARIA

German film star, not further identified, whose picture hangs behind the bar near the cinema. Lowry says that her picture, apparently because she is German, sounds a "political" (Letters, 70) note in the novel.

## LANG, ED(DIE) (1902-1933)

American composer and GUITARIST whom HUGH aspires to imitate.

See also VENUTI, JOE.

## LA RAME . . . IMMOBILE

See RAME INUTILE FATIGUA VAINEMENT UNE MER IMMOBILE,

LA.

## LARUELLE, JACQUES

M. LARUELLE, who was a childhood friend of the CONSUL and

later YVONNE'S lover, is one of the CONSUL'S DOUBLES. As such, he represents MAN'S aspiring spirit. Several passages emphasize this aspect of his character. For example, as he is walking home on the anniversary of the CONSUL'S death, he looks into the WEST and dreams, like "a knight of old" (DON QUIXOTE?), "of BATTLES the SOUL survived to WANDER there" (12/38). He is planning the next day to leave QUAUHNHUAC, where, after five years there, he is still a "stranger [,] . . . a WANDERER on another PLANET" (9/35). It is clear that his "BATTLE" will "go on" and that his ship may never "reach port" (9/36).

In another of these passages, taking place a year earlier, his CHALCEDONY SCARAB ring, which ought to be a talisman against EVIL, is seen "shaking," and when the CONSUL asks what he is afraid of he admits he feels "confused" and joins the CONSUL in drinking tequila even though he fears that too much ALCOHOL may destroy him. Immediately afterwards he shudders and exclaims "NAME OF A NAME OF GOD" (215-216/245-246). These are the so-called "words of power," that is, the words which hide the NAME of the deity, a NAME which the uninitiated dares not speak and which the adept pronounces only in great awe.

In still another passage which suggests the JONAH legend, HUGH, meeting LARUELLE for the first time, sees in him "a European . . . in some state of EXILE." As he raises his hat, ". . . the gap below . . . [seems] to HUGH still occupied by something, a sort of halo or spiritual property of his body, or the essence of some GUILTY secret . . ." (190/219), another indication that his BATTLE is not being won.



These passages suggesting the theme of the GUILT-ridden WANDERER reinforce both the WANDERING JEW motif and the OSIRIS legend, especially the form of the latter in which OSIRIS is a "solar" or "lunar" WANDERER.

LARUELLE is also a DOUBLE of HUGH. In this role he is the artist who would change the world through his art, his films, just as HUGH hoped to change it with his GUITAR playing and his song writing. Both of them fail, although "at forty-two" LARUELLE still had "absurd and presumptuous" dreams of "changing it" (9/35). His identification with HUGH is made clear in a passage in which, thinking back on the year that has gone by since the CONSUL died, he realizes that "when HUGH left, it was as if he had lost a son" (8/34); "... he had acquired a certain identity with HUGH" (9/35). In a similar passage, the CONSUL, seeing a figure disappear through a door, asks himself whether it could have been HUGH or LARUELLE. "Whoever it was," he thinks, "had seemed to possess the features of both, alternately" (228/258). The CONSUL also puts under LARUELLE'S pillow a long delayed post card he receives from YVONNE, and he says to HUGH, when he and LARUELLE meet for the first time, "... You two ought to get together, you have something in common" (191/221). Both the impulsive act and the comment are results of the CONSUL'S jealousy; nevertheless they serve to illustrate Lowry's theory that all his characters are really forms of the same character. This theory is even more intricately illustrated in a description of HUGH, LARUELLE, and YVONNE walking together:

YVONNE was . . . walking alone now: they climbed in a . . . single file, . . . and whatever their collective distraught SOUL might be thinking, HUGH was oblivious of it, for he had become involved in a fit of laughing, which the CONSUL was trying not to find infectious. (189/218-219)

HUGH'S original impression of LARUELLE, which was modified by their shared sorrow, was that LARUELLE was

an even more precious type of bore [than HUGH himself was], an elderly aesthete, a confirmedly promiscuous bachelor, with a rather unctuous possessive manner toward women. (8/34)

He is an older HUGH.

In still another role, LARUELLE, with his TOWERED house and SPIRAL staircases, suggests JACOB (Gen. 28:12), whose ladder reaching towards heaven signifies spiritual struggle like that LARUELLE is undergoing.

#### LA VIDA IMPERSONAL

See VIDA IMPERSONAL, LA.

#### LAW OF SERIES

See OCCULT.

#### LAWRENCE, D. H. (1885-1930)

English novelist and short story writer, who lived for a time in the parts of MEXICO which serve as a setting for Lowry's novel. Lowry's description of mountains "with their secret mines of silver" (13/39) comes, he says from a letter or story by LAWRENCE (Letters, 115/166). The CONSUL later speaks of silver mines beneath his GARDEN.

#### LEAR, EDWARD (1812-1888)

English landscape painter and writer of humorous verse. His "THE DONG WITH A LUMINOUS NOSE," from his Book of Nonsense, is changed, by the CONSUL, to "THE NOSE WITH THE LUMINOUS DONG" (39/66); apparently

in a moment of bitterness over his failure to write a book discussing ULTIMATE REALITY, he suggests that he should be writing nonsense verse.

¿LE GUSTA ESTE JARDÍN? ¿QUE ES SUYO? ¡EVITE QUE SUS HIJOS LO DESTRUYAN! (You like this GARDEN? Why is it yours? We evict those who DESTROY!)

This passage is apparently a misquoted and then somewhat mis-translated version of a sign which the CONSUL sees in a public GARDEN. Another, more accurate, version, given in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, is "Le gusta este JARDÍN" and "La persona que DESTRUYA este JARDÍN sera consignada a la autoridad" (254 "Do you enjoy this GARDEN? Those who DESTROY it will be prosecuted.") See also EDEN; SELF (SELF-DESTRUCTION). See also Letters, 74.

#### LEIBNITZ MOUNTAINS

An area of the MOON. See also ASTROLOGY-ASTRONOMY.

#### LENIN, NIKOLAI (1870-1924)

Russian revolutionary and COMMUNIST theorist who was Soviet premier from 1918 to 1924. His form of COMMUNISM emphasized the dictatorship of the proletariat. HUGH dreams of winning "the star of LENIN" for rescuing CHRIST from a "burning church" (239/269).

#### LEO (The Lion)

A CONSTELLATION also in the ZODIAC. See also ASTROLOGY-ASTRONOMY.



LEONCAVALLO, RUGGERO (1858-1919)

Italian operatic composer and librettist. In his ZAZA, the heroine ZAZA, a concert hall singer, falls in love with a wealthy Parisian Dufresne, not knowing he is married. She discovers his marriage, tells him, falsely, that she has revealed their intimacy to his wife, and is denounced and abandoned by him. YVONNE GRIFFATON hears an orchestra playing ZAZA during her hysterical search for the MEANING in life. The thematic significance of this allusion is probably that it illustrates failure to find MEANING through LOVE.

LEÓN, FREY LUIS DE (1527?-1591)

Spanish (Castilian) theologian, professor, writer of religious prose, and Augustinian friar. He was also a lyric poet, sometimes considered the greatest Spain has produced. The phrase in "large letters painted in gold leaf, . . . slightly set into the wall [of M. LARUELLE'S house] to give a semblance of bas-relief" (195/225) is, LARUELLE sometimes explains to puzzled tourists, from FREY LUIS DE LEÓN. This phrase, which the CONSUL tries to avoid thinking of, is "NO SE PUEDE VIVIR SIN AMAR"—one cannot live without LOVE (6, 209, 375/ 32, 239, 405). The CONSUL, who refuses to think about these words during the day, recalls them as he dies and conceives of them as the explanation for his DOWNFALL. The source of this line in LEÓN'S works has not been found. See also MENE-TEKEL-PERES.

LÉVI ÉLIPHAS (pseudonym of Abbé Louis Constant) (1810?-1875)

A French ROSICRUCIAN and CABALIST whose works were very influential on later occultists including YEATS and his circle and some of the

French symbolists. His DOGME ET RITUAL (RITUEL) DE LA HAUTE MAGIE (translated as: Transcendental Magic: Its Doctrine and Ritual), which the CONSUL owns, was originally published as two separate works, the first dealing with the doctrine and principles of MAGIC and practised by CABALISTS and other OCCULTISTS and the second dealing with formulas and rituals for performing MAGIC. The book maintains that there are the same UNIVERSAL doctrines behind all OCCULT systems, and this theory may be what attracted the CONSUL to the work, because he is searching for a UNIVERSAL REALITY or a UNIVERSAL CREED. See also BAUDELAIRE, CHARLES; CABALA (a six-winged ANGEL).

#### LEVIRATE MARRIAGE

A JEWISH custom in certain areas in biblical times which required marriage between a man and his brother's wife if the brother had died without leaving a male heir. The custom is described in Deuteronomy 25:5-10. The thematic significance of this allusion may be that it foreshadows the CONSUL'S death and hints at his fear that YVONNE and HUGH may marry and have children.

#### LICENTIA VATUM

Poetic license. The CONSUL indulges in a PUN on this phrase when he discovers his fly open in the scene in MR. QUINCEY'S GARDEN.

LIE (etc.)

See ULTIMATE REALITY-TRUTH.

"LIE, THE"

See RALEIGH, SIR WALTER.

LIFE OF AN AFRICAN LUNGFISH, THE

A documentary film which interrupts YVONNE'S attempt to understand YVONNE GRIFFATON'S PAST as described in the earlier episodes of a film. YVONNE, who had entered the theater after the GRIFFATON movie was in progress, realizes that her attempts to find a MEANING in her own life will be similarly interrupted and that her own PAST may eventually be repeated in the same way the opening scenes of the movie will eventually return to the screen.

See also ETERNAL RETURN.

LIGHT (etc.).

See FIRE; KETHER; LIGHTNING:

LIGHTHOUSE

See FAROLITO; "LIGHTHOUSE THAT INVITES THE STORM, THE";

PHAROS.

"LIGHTHOUSE INVITES THE STORM, THE"

The title of a short poem (Poems, 18). Lowry also considered using this title for a collection of his poems, and he has the CONSUL say these words in a discussion of the FAROLITO. The image suggests the TRAGIC paradox of a SOUL asking to be battered and then bravely fighting the battering; this is a favorite theme of Lowry's.

LIGHTNING

See ALCOHOL-AGNI; CABALA; FIRE (etc.); STORM (etc.); VOLCANO (etc.); ZEUS.



## LIMP

See HEPHAESTUS; HORUS; OEDIPUS; PHILOCTETES;

## WOUNDED GOD.

## LIQUOR (etc.)

See ALCOHOL - AGNI.

## LIVERPOOL, England

A city which, because of unpleasant memories it evoked, was for Lowry a symbol of the ABYSS or of HELL. Lowry, who sailed from LIVERPOOL to the Orient and back on a cargo ship, gives two descriptions of this disagreeable voyage, one in his early novel Ultramarine and the other in Under the Volcano, where HUGH plays Lowry at this period in his life. The poem "Trinity" gives a similar view of LIVERPOOL in its first line: "Imprisoned in a LIVERPOOL of SELF" (Poems, 74). Lowry refers to a desire "to kill LIVERPOOL" (Letters, 8) and himself.

## LIVINGSTONE, DAVID (1813-1873)

Scottish missionary and explorer in Africa, who was thought to have died in Africa but was discovered by SIR HENRY MORTON STANLEY. When MR. QUINCEY finds the CONSUL in the unkempt GARDEN, he uses the phrase popularly thought to be the words of STANLEY at the culmination of his very difficult journey to search for LIVINGSTONE: "DR. LIVINGSTONE, I presume" (131/159). The CONSUL is an explorer of the CHAOTIC jungles of the unconscious, whose explorations are intruded upon by the outside world in the form of his neighbor QUINCEY.

LONDON, JACK (1876-1916)

American novelist. LONDON'S naturalist-ROMANTIC novels

glorify, sometimes ridiculously, struggle, adventure, blood, and SUFFERING.

He presents nature as a bloody, mindless force dominating men. Some of his characters, such as the Nietzschean superman Captain Wolf Larson, the main character in the novel SEA WOLF, who in some ways resembles MELVILLE'S Ahab, fight back, at least for a time. HUGH, who wonders if his expectations concerning the life at SEA were caused by "reading too much JACK LONDON" (157/186), scorned the tea cakes served aboard SHIP during his voyage on the S.S. PHILOCTETES: "Imagine SEA WOLF sitting down to afternoon tea . . ." (161/190) He believes he has taken a step toward maturity when he advances to a later LONDON novel VALLEY OF THE MOON, which is set in California and is about an agricultural EDEN. His favorite LONDON novel is, he says, THE JACKET. He is perhaps confusing LONDON with MELVILLE, who wrote a SEA story entitled White Jacket. See also BIBLE (Rev. 12:1); YVONNE.

LONELINESS (etc.)

See EXILE-GUILT-SUFFERING.

LONGFELLOW, HENRY WADSWORTH (1807-1882)

American poet. According to HUGH, LONGFELLOW ROMANTICIZED about the "poverty-stricken hopeless districts" (172/202) of London.

LOOPING-THE-LOOP MACHINE

See INFERNO (etc.); TAROT; WHEEL (etc.).

LORD JIM

See CONRAD, JOSEPH.

LORRE, PETER (1904-1964)

Hungarian-born United States actor who gained fame in the Fritz Lang's German film "M" in 1931. He stars in the MOVIE LAS MANOS DE ORLAC, which is playing in QUAUHNHUAC. His role in this MOVIE was played by CONRAD VEIDT in an earlier German version. HUGH calls LORRE "a great actor" in "a lousy picture" (110/137).

LOSS (etc.)

Approximately one sixth of the pages in the novel contain at least one reference to LOSS, being LOST, LOSING something, etc. Although most of these references are not necessarily symbolic, as a group they form a verbal motif which adds to the novel's TRAGIC overtones and reinforces such themes and motifs as DAMNATION, EXILE, ISOLATION, RUIN, and SELF-DESTRUCTION.

LOST WEEKEND, THE

See JACKSON, CHARLES.

LOSTWITHIEL, England

A town. Its name means "end (or tail) of region of Withiel."

LOTS'S WIFE

One of the islands visited by the S. S. SAMARITAN. The island is named after a woman in the BIBLE who, because of lack of faith, was turned into a pillar of salt while fleeing from the doomed city of Sodom. It is probably more



than coincidence that an island named after a woman who turned to salt appears in a passage which also refers to ANTIMONY, QUICKSILVER (MERCURY), and Sulphur Island, since all the chemical substances mentioned in this passage were extremely important in ALCHEMY.

## LOTTERY

See FREE WILL-DETERMINISM; ISIS.

## LOVE (etc.)

The subject of LOVE pervades the novel and figures in several related themes, sub-themes, and counterthemes. LOVE, one of the GOODS seemingly "promised" MAN, is not always available when needed. Fragile and easily destroyed, it seems to be doomed from the start for no clear reason. Moreover, MAN is sometimes, in spite of his WILL or because of it, unable or unwilling to give or to receive LOVE. Furthermore, LOVE can be perverted or distorted and can itself be a destructive force. The novel is concerned with all of these problems of LOVE as well as others.

The simplest and most important of the themes dealing with LOVE is that of LOVE as a possible means of SALVATION, for the CONSUL and for MANKIND. He asks, in awe, "why MAN, however beset his chance lies, has been offered LOVE" (361/392). And in his letter to YVONNE the CONSUL, who is seeking ULTIMATE TRUTH, says that "LOVE is the only thing which gives MEANING to our poor ways on earth . . ." (40/67). In spite of his recognition of the value of LOVE, he wilfully refuses to accept the LOVE offered him. He avoids looking at M. LARUELLE'S wall, which contains the phrase, attributed to

FREY LUIS DE LEÓN, "NO SE PUEDE VIVIR SIN AMAR" (6, 209, 375/32, 239, 405). At times he almost accepts YVONNE'S LOVE, but when he reaches out it, "seems so far away . . . and so strange . . . , a droning or a weeping, . . . a sad lost sound" (197/227). He eventually realizes that he is trapped in "a place where even LOVE . . . [can] not penetrate" (201/231. As he dies, that is, after it is TOO LATE, he thinks of the phrase on LARUELLE'S wall which "would explain everything" (375/405).

The stages by which the CONSUL arrives at his inability to LOVE occur before the main action of the novel, and only through flashback does one get some idea of their nature. The episode in the HELL BUNKER, humorous though it is meant to be, foreshadows the CONSUL'S later IMPOTENCE and inability to LOVE, and the fact the ALCOHOL plays a part in that episode may suggest that his ALCOHOLISM is the main cause of his later failures: how can "one be FAITHFUL to YVONNE and the FAROLITO both?" (201/231), he asks. He calls out for LOVE which will bring him back to life, and at the same time he seeks the LONELINESS and ISOLATION which he thinks are necessary in order for him to achieve the spiritual insight he is seeking. He desires to test his WILL against GOD'S and this testing results in his choosing HELL. He finds "the abominable impact" of REALITY, including the REALITY of LOVE, "loathsome" (207/237). He is repulsed by "American men . . . who, at thirty still ten, . . . [turn] the act of LOVE into a kind of dysentery" (263/293). He recognizes the awkwardness and "the pathos of LOVE" (214/244). For all of these reasons, he rejects LOVE, and the only statement made by the novel to counter his objections seems to be the paradoxical affirmation that LOVE is never-

theless MAN'S only hope.

To YVONNE, "who has known the meaning of LOVE and TRAGEDY" (261/292), LOVE is less complex than it is to the other characters.

During her early life and her first marriage, she was unable to find LOVE. After her divorce from her first husband, she searched for a MEANING in life and wondered if possibly "unselfish LOVE" (268/298) might supply that MEANING. Her return to the CONSUL after their DIVORCE may be in part an attempt to find in unselfish LOVE a SALVATION for both herself and the CONSUL. She feels she is without LOVE, incomplete, half of a CLEFT ROCK, "an outcast from" (364/394) herself. Before her return she tried in vain "to FREE herself of her LOVE . . . by rationalizing it away, by analyzing it" (259/289), and in her letter she pleads with the CONSUL to realize that FREEDOM from LOVE is merely FREEDOM to destroy oneself: "What RELEASE can be compared to the RELEASE of LOVE?" (367/397), she asks. In an image which compares failed LOVE to spiritual aridity or THIRST, she describes her feelings in a despairing moment when it seems that she and the CONSUL are permanently separate:

. . . It was as though their LOVE were WANDERING over some desolate cactus plain, far from here, LOST, stumbling and falling, attacked by wild beasts, calling for help--dying, to sigh at last, with a kind of weary PEACE: OAXACA--. (49/76)

Her SALVATION is assured when she is carried up towards the PLEIADES as she dies.

HUGH also struggles with the problems of LOVE. He sees himself as perhaps "destined to be some kind of incurable 'LOVE-object,' or ETERNAL troubador, jongleur, interested only in married women . . . incapable finally of



LOVE altogether" (179/208), yet he believes that, like BROTHERHOOD, LOVE is "real" (240/270). During the morning ride with YVONNE, he catches a momentary glimpse "of what can never to be" (107/134)—happiness with YVONNE.

LARUELLE, who represents one aspect of HUGH grown older, is a "promiscuous bachelor" (8/34) who has only the memory of his now seemingly UNREAL LOVE of YVONNE to sustain him. "His LOVE had brought a PEACE, for all too short a while, that was strangely like the enchantment, the spell, of Chartres itself . . ." (12/39). He is unable to understand why the CONSUL is refusing to accept the LOVE which YVONNE is offering, although he senses that "LOVE which came TOO LATE" is like a storm out of season which "slaked no THIRST" (10/36).

See also AMOR DE LOS AMORES; BEAUTY (etc.); CRIES (GROANS) OF LOVE; DICKENS, CHARLES; HÉLOÏSE AND ABÉLARD; MAXIMILIAN AND CARLOTTA; POPOCATEPETL AND IXTACCIHUATL; SAMARITAN-BROTHERHOOD; SHAKESPEARE, WILLIAM ("SONNET 31" and ALL'S WELL THAT ENDS WELL); SWEDENBORG, EMANUEL; VENUS; WAGNER, (WILHELM) RICHARD.

"LOVE SONG OF J. ALFRED PRUFROCK, THE"

See ELIOT, T. S.

LOYALIST

See SPANISH CIVIL WAR.

## LOYALTY

See SAMARITAN-BROTHERHOOD.

## LUCIFER

See DEMON (etc.).

## LUCRETIOUS (TITUS LUCRETIOUS CARUS) (97?-54? B.C.)

Latin didactic and epic poet and atomic philosopher. His poem De Rerum Natura attempts to rid MAN of fear of the GODS and the resulting fear of DEATH by showing that nature exists by means of laws which are irreconcilably opposed to superstition. In Book III he attempts to show that the SOUL perishes with the body. The CONSUL may be referring to this work when he envisions his SOUL "slowly emerging out of the strychnine into a form of detachment, to dispute with LUCRETIOUS" (71/98). Instead of perishing with the body, he may mean, "the SOUL [thrives] . . . on its SUFFERINGS" (72/99).

## LYNX (The Lynx)

A CONSTELLATION. See also ASTROLOGY-ASTRONOMY.

MACBETH

See SHAKESPEARE, WILLIAM.

## MACHIAVELLI, NICCOLÒ (1469-1527)

Italian statesman, political philosopher, and author. His The Prince is an unsentimental discussion of human nature as it is related to political power; MACHIAVELLI asserts that political expediency is more important in the functioning of power than is morality. Because his readers assumed that he was advocating instead of merely describing, his name has come to signify an unscrupulous, cunning, deceptive person, especially when that person is in a position of power and influence. Although the allusion to MACHIAVELLI in Lowry's novel is relatively unimportant, it may reinforce the most negative aspects of the INTERFERENCE theme.

## MACHINE (etc.)

See INFERNO (etc.); WHEEL.

## MACINTYRE, UNCLE

YVONNE'S uncle on her mother's side, a wealthy man who prophesied CAPTAIN CONSTABLE'S downfall and who, after the downfall came, tried to rescue YVONNE by sending her to the University of Hawaii. She did not thrive under his regime, and he "washed his hands of" (263/293) her.

## MACS-PAPS

Nickname for the Mackenzie-Papineau Battalion, a Canadian unit



in the INTERNATIONAL BRIGADES during the SPANISH CIVIL WAR. The unit, which suffered many casualties, was named after the leaders of an earlier Canadian rebellion.

MADERO, FRANCISCO INDALECIO (1873-1913)

Mexican revolutionary and political leader who was president from 1911-1913. An opponent of PORFIRIO DÍAZ, MADERO succeeded DÍAZ in 1911. He was idealistic but ineffective, and was overthrown and assassinated by VICTORIANO HUERTA in 1913. A park in TLAXCALA is named after him. He illustrates the theme of the futility of much INTERFERENCE, even that which is idealistic.

MADRUGADA

Spanish for "dawn" or "early rising." HUGH, who considers himself a JUDAS because of his BETRAYAL of the CONSUL, is trying to fight off a feeling of well-being which intrudes upon his GUILT as he rides with YVONNE in the early morning. He tries to imagine the emotions of JUDAS "after that MADRUGADA of all MADRUGADAS" (111/138): perhaps he too went riding--on a stolen HORSE--and perhaps he regretted giving back the thirty pieces of silver. The phrase "MADRUGADA of all MADRUGADAS" may have the connotation of CHRIST'S rising from the DEAD. Another possible meaning is that associated with the slang meaning of MADRUGADA: "getting up so early that you can victimize or steal a march upon someone." In DARK AS THE GRAVE WHERE IN MY FRIEND IS LAID, the MADRUGADA represents "the last hours of the condemned" (159).

MAGIC (etc.)

See BLACK MAGICIAN; OCCULT.

MÁGICO PRODIGIOSO, EL

See CALDERÓN DE LA BARCA, PEDRO.

MAHABHARATA

An Indian folk epic dating from around 1000-500 B.C., but added to and changed for a long time afterward. Approximately 200,000 lines long in its final version, it is an encyclopedia of loosely connected ORIENTAL (especially HINDU) religious legends and doctrines as well as much seemingly extraneous material. One section, the Bhagavad Gita, attempts to reconcile the necessity to be ACTIVE with the doctrine that the WORLD is an ILLUSION to be ignored. Like Lowry's novel, the MAHABHARATA ends with an ASCENT to heaven. The CONSUL owns this work, probably because of his search for a UNIVERSAL CREED.

MAID OF THE MIST

A little steamer that navigated the NIAGARA River below the FALLS beginning about 1867. Its passengers were taken as close as possible to the FALLS. Around 1900 another boat used this name. The CONSUL and YVONNE associate the WATERFALL near the SALÓN OFÉLIA with Horseshoe FALLS in Wales and with "NIAGARA . . . circa 1900," and the CONSUL suggests "a trip on the MAID OF THE MIST" (286/316). Thematically, the reference reinforces the theme of SALVATION through LOVE.

MAIS TOUT DORT, ET L'ARMÉE, ET LES VENTS, ET NEPTUNE

See RACINE, JEAN BAPTISTE.

MAITLAND, LEE

A "fair-haired" (281/311) Virginian woman known by the CONSUL. She is possibly DEAD: the TRAIN on which the CONSUL thinks he may find her is, he imagines, "driven by a banshee" (282/312), a DEMON who warns of an impending DEATH. See also CORPSE WILL BE TRANSPORTED BY EXPRESS, A; FREUD, SIGMUND.

MALEBOLGE

In DANTE'S DIVINE COMEDY, the eighth circle in HELL. It is subdivided into ten ditches into which are thrown those who have committed fraud against MANKIND in general. HUGH would commit to the MALEBOLGE most JOURNALISTS. The MALEBOLGE is also another name for the BARRANCA. See also ABYSS-KATABASIS.

MAN (etc.)

See HOW LIKE A MAN; WHAT IS MAN?

MANOS DE ORLAC, LAS

A Spanish adaptation of a Hollywood version of an inferior melodramatic German movie originally entitled ORLACS HÄNDE. It was based on a novel of the same name by MAURICE RENARD. The German version was directed by ROBERT WIENE and starred CONRAD VEIDT. The American version, entitled "Mad Love," starred PETER LORRE and



Frances Drake and was a 1935 MGM sound FILM. In this melodramatic thriller, a mad scientist operates on a pianist, ORLAC, mutilated in an accident. The doctor grafts the hands of a MURDERER onto the pianist. Both the scientist and the pianist are in love with the heroine, whose name in the American version is, COINCIDENTALLY, YVONNE. The scientist dies and the heroine is threatened by the MURDERER'S hands. The main thematic significance of the motif is explained in a passage by M. LARUELLE: "An artist with MURDERER'S hands" is "the hieroglyphic of the times" (25/51). Kilgallin also points out that the movie has many FAUST allusions, that the pianist "is haunted by a devil's head," and that his room "looked like DR. FAUST'S den."<sup>56</sup> The CONSUL as non-INTERVENER in the PELADO episode is, like ORLAC, one who has MURDERER'S HANDS. See also SAMARITAN-BROTHERHOOD theme and GUILT subtheme. Kilgallin also attributes to the ORLAC film the motif of slipping from day to day into the ABYSS and the return to life, for one day, of the DEAD.<sup>57</sup>

#### MARCUS AURELIUS

See AURELIUS (MARCUS AURELIUS ANTONINUS).

#### MARIA

The name of a former servant of YVONNE and the CONSUL and of a prostitute at the FAROLITO. See also DOUBLES; EVIL.

<sup>56</sup>Kilgallin, p. 46. <sup>57</sup>*Ibid.*, p. 47.

# MARIANA

See SHAKESPEARE, WILLIAM; TENNYSON, ALFRED LORD.

# MARLOWE, CHRISTOPHER (1564-1593)

English dramatist and poet whose play DR. FAUSTUS is the main source for the FAUST theme in Lowry's novel. There is perhaps another allusion to MARLOWE in the description of GUANAJUATO as "sited in a BEAUTIFUL circus of steepy hills" (146/175); a well-known use of "steepy" for "steep" occurs in MARLOWE'S "The Passionate Shephard to his Love" (l. 4, "steepy mountain"). See also AIKEN, CONRAD; DRUMMOND, WILLIAM; HEMINGWAY, ERNEST.

# MARS

A PLANET. See also ASTROLOGY-ASTRONOMY.

# MARSH OF A DREAM

A region on the MOON, according to YVONNE.

# MARSH OF CORRUPTION

A region of the MOON, according to YVONNE.

# MARSTON, JOHN (1575?-1634)

English dramatist and satirical poet whose plays were included in the MERMAID Series of early English dramatists. This series was originally edited by Havelock Ellis and had introductions by well-known nineteenth-century scholars. The CONSUL owns a MERMAID MARSTON.

Lowry read MARSTON, according to Earle Birney (Poems, 8), and AIKEN also alluded to MARSTON in his works.

# MARTYR

See INTERFERENCE-INTERVENTION; SAMARITAN-BROTHERHOOD.

## MARVELL, ANDREW (1621-1678)

English poet and satirist. Douglas Day does not identify the MARVELL poem which he says is alluded to by Lowry.<sup>58</sup> There is a possible allusion to MARVELL'S "The Garden" in a passage in which the CONSUL says to YVONNE, who has just remarked that their GARDEN "is a wreck":

" . . . Suppose for the sake of argument you ABANDON a besieged town to the enemy and then somehow or other not very long afterwards you go back to it--there's something about my analogy I don't like, but never mind, suppose you do it--then you can't very well expect to invite your soul into quite the same green graces, with quite the same dear old welcome here and there, can you, eh?"

(74/101)

The CONSUL, who has often prayed for YVONNE'S return, is not certain that he is happy that his prayers seem to have been answered; YVONNE will probably INTERFERE with his drinking, and he is, furthermore, not certain that he can achieve his spiritual goals except in ISOLATION. Elsewhere, in a passage that suggests JOHN DONNE, the CONSUL refers to his SOUL as a "ravaged and stricken" town, and in the speech to YVONNE uses a similar image. In the last passage, however, the enemy is not so much

<sup>58</sup> Day, p. 358.



the blackness of "excess" (145/173) as it is the former "owner," YVONNE, who did not stay to protect the town--the CONSUL'S SOUL--from its enemies. Here the DONNE image is dropped, and another quite different one is used; the phrase "green graces" recalls stanza six of "The GARDEN," in which the suggestion is made that happiness comes from retreating alone into one's GARDEN and "Annihilating all that's made/ To a green thought in a green shade." Stanza eight adds:

Such was that happy GARDEN state,  
While MAN there walked without a mate.

.....

But 'twas beyond a mortal's share  
To WANDER SOLITARY there:  
Two PARADISES 'twere in one  
To live in PARADISE ALONE.

MARX, KARL (1818-1883), and HARPO MARX (1893-1964)

KARL MARX was the German socialist and political theorist who was the originator of COMMUNIST doctrines. HARPO MARX was one of the MARX brothers, a team of comic movie and vaudeville actors in the United States especially active from WORLD WAR I to 1949. The reference to a COMMUNIST with "a DOG named HARPO" (101/128) is WORD PLAY based on the two names. A reference to possible confusion of the two is made in Lowry's letters, also (12).

MASK

See SELF (SELF-IDENTITY); ULTIMATE REALITY-TRUTH.

MAXIMILIAN AND CARLOTTA (MAXIMILIAN, 1832-1867)

MAXIMILIAN was an archduke of Austria who was emperor of MEXICO from 1864-1867. Napoleon III dreamed of a Central American empire, and he seized the opportunity after a defeat of MEXICAN troops by French troops to offer the crown to MAXIMILIAN. MAXIMILIAN was loath to accept but was assured (falsely) that the majority of the MEXICANS wanted him. He was unsatisfactory to most elements of the country for one reason or another, and Napoleon, for reasons of his own, gradually withdrew support. CARLOTTA returned to Europe to seek help, but she failed to find it. Meanwhile MAXIMILIAN was captured and shot by followers of JUÁREZ, including PORFIRIO DÍAZ, in 1867. CARLOTTA remained in Europe, where she eventually went insane. The two foreigners become, in the novel, symbols of EXILES, "LOVERS out of their element--their EDEN" (14/40), and their RUINED PALACE in QUAUHNAHUAC, a symbol of RUINED LOVE.

#### MAYA

A member of one of several highly civilized groups of Amerindian people of pre-Columbian Yucatan and Guatemala. They were especially sophisticated in their ASTROLOGICAL and non-COPERNICAN ASTRONOMICAL systems upon which were based their complex but workable CALENDARS. The CONSUL names several of their months ("Pop. Uo.," etc., 82/109). See also MEXICO.

#### MC GOFF

A CANADIAN friend of HUGH'S, who was in the MACS-PAPS

INTERNATIONAL BRIGADE in the SPANISH CIVIL WAR and who liked CANADA, with the exception of VANCOUVER. He was a PICT, and his name is Scottish. See also PANGO PANGO.

#### MEANING (etc.)

A motif related to the themes of ORDER versus CHAOS and the search for ULTIMATE REALITY, TRUTH, or a UNIVERSAL CREED and based on forms of and synonyms (as used in the novel) of the word MEANING: aim, answer, BEAUTY (etc.), character, faith, IDENTITY (etc.), pattern, purpose, sanity, and others. This motif is further developed by means of a countermotif based on antonyms of the words making up the motif: forms of MEANINGLESS; forms of such words as ABSURD (etc.), aimless, bizarre, EMPTY (etc.), grotesque, hectic, hysterical, incomprehensible, incongruous, insane, lugubrious, mad, maniacal, mindless, pointless, preposterous, and SENSELESS (etc.); forms of words such as hallucination, LOSS (etc.), nightmare, and nonsense; and phrases such as "communication . . . impossible" (236/266), "patterns . . . based on . . . misconceptions" (229/259), "LOST all MEANING" (228/258), and so on.

Each of the main characters is seeking MEANING in life and is faced with the apparent MEANINGLESSNESS of the universe. The CONSUL says that instead of writing a book about "ULTIMATE REALITY" (39/66) he should probably be writing nonsense verse. He believes that "LOVE is the only thing which gives MEANING to our poor ways on earth" (40/67), and he knows that his LOVE has been "mindlessly . . . destroyed" (345/376). As



he hangs upside down in the LOOPING-THE-LOOP MACHINE and his pockets are EMPTIED of those items which give him at least a superficial IDENTITY, he finally decides to "let everything go":

Everything particularly that provided means of ingress or egress, went bond for, gave MEANING or character, or purpose or IDENTITY to that frightful bloody nightmare he was forced to carry around with him everywhere upon his back . . . . (222-223/252-253)

His "SUFFERING seems SENSELESS" (289/319), at times, especially when he recalls LARUELLE'S statement that it is UNNECESSARY, since only NECESSARY SUFFERING has MEANING. Even his ALCOHOL, when he finally approaches a sought-after drink, LOSES "all MEANING" (228/258). He suggests without convincing proof and without conviction that the HUMAN SPIRIT can survive and have MEANING, though "countries, civilizations, empires, great hordes perish for no reason at all, and their SOUL and MEANING with them . . . ." (310/340). Shortly before his DEATH, he acknowledges that for him at least there has been no MEANING in life, that he has been a "pilferer of MEANINGLESS IDEAS" (374/404). The occasion and manner of his DEATH also convey MEANINGLESSNESS: he has come, like BLACKSTONE, "to live among . . . Indians," but they later "turn out to be PEOPLE WITH IDEAS" (358/388). When he is unable to identify himself because he is too drunk to recognize that HUGH has left his own identification papers in the pocket of the CONSUL'S jacket, his questioners call him a BOLSHEVIK, an American, a member of the INTERNATIONAL BRIGADE, a spy, TROTSKY, a JEW, and so on. He ignores his chance to escape, while the FASCISTS are deciding his FATE.

About him is an incomprehensible BABEL. He is reading LOVE letters whose sender is about to die. As his body falls down the RAVINE, he imagines himself ascending a holy MOUNTAIN and even believes for a time that YVONNE will come to forgive and SAVE him. He is, ironically, a TRAGIC hero in a world which would not seem to allow TRAGEDY.

YVONNE identifies with her MOVIE namesake, since both of them are seeking MEANING and both believe that others have been able to find "some FAITH," to overcome, if only "hypocritically," "the DARKNESS of a WORLD without MEANING, . . . without aim"---though perhaps the MEANING others have found lies only in "a CIGARETTE butt plucked from the street" (266/296). In her letter to the CONSUL she says that she understands "the MEANING of SUICIDE":

GOD, how pointless and EMPTY the WORLD is! Days filled with cheap and tarnished moments succeed each other, restless and haunted nights follow in bitter routine . . . (346/376)

Her image of the "business of the BULL" as a microcosm of life is a vision of MEANINGLESSNESS and "deceptive encouragement . . .

followed by disaster, capitulation, disintegration" (259-260/290). She realizes that the PAST, which could conceivably lend "some MEANING" (267/297) to her life, is often irretrievably buried and that even if it were

to be found it might negate the possibility of MEANING by proving to be doomed to ENDLESS repetition. "The secret of . . . [the CONSTABLES'] MEANING, if any, . . . [has] been LOST" (263/294). She too believes LOVE to be a possible source of MEANING.

If that were all . . . Perhaps it should be enough. And yet, . . . it was entirely true that one had never given up, or ceased to hope,

or to try, gropingly, to find a MEANING, a pattern, an answer--,  
(268/298)

See SHAKESPEARE, WILLIAM.

HUGH, as almost a last resort, seeks MEANING in BROTHERHOOD, a form of LOVE, "but what was . . . BROTHERHOOD . . . when your BROTHERS put stale bread in your sea-bag? Still, where else to turn for some decent and clear values?" (171/200-201). Recalling his CAMBRIDGE days, he is "aware of cliques, snobberies, genius THROWN INTO THE RIVER, justice declined a recommendation by the appointments board, earnestness debagged," and he envisions his former companions as "giant oafs . . . , their only MEANING in another WAR" (176-177/206).

M. LARUELLE, another disillusioned seeker, tries, a year after his friends' death, to understand the TRAGEDY but finds it "becoming UNREAL and MEANINGLESS" (5/31). He sees in the "as above, so below" CORRESPONDENCES, not a source of MEANING but a "favorite trick of the GODS" (16/42). As he hears the reckless galloping of a HORSE, he has a "maniacal vision of SENSELESS ["but controlled"] frenzy" which "was the CONSUL" (23/49).

The political level of the novel is also centered on a vision of the drunkenness of the world, with WAR as a "SENSELESS TITUS ANDRONICUS" (248/278) symbolizing other MEANINGLESS activities.

The belief that SALVATION will result from even futile upward struggle is the only counterforce to the overwhelming image of MEANINGLESSNESS created by the novel.

See also EVIL; MYSTERIOUS (etc.); RUIN (etc.); SILENCE (etc.).



MEASURE FOR MEASURE

See SHAKESPEARE, WILLIAM.

MEDEA

In classical mythology, the sorceress who became the wife of Jason, helped him escape with the Golden Fleece, and was later abandoned by him. In her fury she got vengeance on Jason by killing their children. The allusion to "Medea sacrificing her children" (214/244) reinforces the IMPOTENCE theme, especially as it is developed in the references to YVONNE'S killing her children "to the accompaniment of the rattling of a thousand douche bags" (313/343).

MEDITATIONS

See AURELIUS (MARCUS AURELIUS ANTONINUS).

MEDUSA

In classical mythology a female monster, one of the Gorgons.

The sight of her turns the viewer to STONE. The CONSUL compares the fiends on the poster LOS BORRACHONES to MEDUSAE.

MELVILLE, HERMAN (1819-1891)

American novelist. Lowry refers to MELVILLE frequently in his letters, and compares his own lack of public acclaim to MELVILLE'S. He also refers to a radio adaptation he did of MELVILLE'S novel MOBY DICK, to a quarrel he would like to have with MELVILLE about the identification of birds, and to several of MELVILLE'S works which he enjoyed. In answer

to a query about the influence MOBY DICK had on his own novel, Lowry says that " . . . it would be more true to say . . . the CONSUL bore some relation to MOBY DICK himself rather than to Ahab" but that his novel "was not patterned after" MELVILLE'S novel which Lowry had not "studied" (read?) at the time he wrote Under the Volcano (Letters, 197). He apparently had read MELVILLE'S work, however, because HUGH quotes a phrase from Chapter 96, "The Try-Works," in which Ishmael, startled from a brief sleep at the helm, senses that something is wrong and discovers that he has turned himself around. "Uppermost was the impression," Ishmael says, "that whatever swift, rushing thing I stood on was not so much bound to any haven ahead as rushing from all havens astern." HUGH mentions feeling "for a moment asleep, like MELVILLE, the world hurling from all havens astern" (176/205). HUGH, also, claims not to have read MELVILLE at the time he realized that fourteen months at SEA "is an ETERNITY" (165/195). Lowry explains that his main interest is in MELVILLE'S life,

partly because I had sailed before the mast, partly because my grandfather had been a skipper of a windjammer who went down with his SHIP--[and partly because] MELVILLE also had a son named Malcolm who simply disappeared--purely romantic reasons like that, but mostly because of his failure as a writer and his whole outlook generally. (Letters, 197)

Lowry believed COINCIDENCES had metaphysical significance. See also

JACKET, THE.

MENE-TEKEL-PERES

An allusion to a passage from the BIBLE (Dan. 5:25-31) in which

the words "mene, mene, tekel, upharsin" appear on a wall (the "writing on the wall"). Daniel interprets these words of warning as meaning "numbered, numbered, weighed and divided" (or "and found wanting").

Another version of the meaning of the words is "Thou art weighed in the balances, and art found wanting." The concept of BALANCE--a metaphysical EQUILIBRIUM--is common in EGYPTIAN, CHRISTIAN, and various OCCULT mythologies and religions. The CONSUL refers to "a MENE-TEKEL-PERES for the world, compared to which mere insanity was a drop in the bucket" (145-146/174). Lowry believed both that the Western world was following the course that SPENGLER predicted for it and that the post-WORLD WAR I world was drunkenly speeding to its downfall in much the same way the CONSUL is destroying himself. HUGH, too, feels inadequate when he compares his achievements to his goals. In a sarcastic passage of self-analysis he asks if he has "been found wanting" (249/279) and then answers that "with the unerring instinct of all war CORRESPONDENTS" he was able to give simple first aid. See also LEÓN, FREY LUIS DE.

#### MERCURY

A PLANET. Also, in classical mythology, the winged-footed messenger of the GODS. The element MERCURY, named after the GOD, is important in ALCHEMY. See also ASTROLOGY-ASTRONOMY; FLYING DUTCHMAN.

#### MERMAID MARSTON

See MARSTON, JOHN.



**MEROPIDAE**

See ATLANTIS-FLOOD; THEOPOMPUS OF CHIOS.

**MEROPIS**

See ATLANTIS-FLOOD; THEOPOMPUS OF CHIOS.

**MERRY WIVES OF WINDSOR, THE**

See JOYEUSES BOURGEOISES DE WINDSOR, LES; SHAKESPEARE,

**WILLIAM.****"MESSAGE TO GARCIA, A"**

See HUBBARD, ELBERT.

**METEORA**

See ASTROLOGY-ASTRONOMY.

**METHUSELAH**

In the BIBLE (Gen. 5:27) a patriarch said to have lived 969 years, longer than any other person. See also BROWNE, SIR THOMAS.

**METRONOME**

A music magazine.

**MEXICO (etc.)**

Lowry began his novel in MEXICO in 1936 and lived there for about two years. His first marriage broke down in MEXICO, and his alcoholism already had begun to destroy him. The political, social, and economic conditions in MEXICO made it a symbol, for him, of HELL, of an EDEN that had been

destroyed or perhaps one that could have but had not existed. Lowry was attracted to this HELL in much the same way the CONSUL was to his real and symbolical HELLS.

Although MEXICO provided a rich variety of characters and settings and, because of its problems, was a microcosm of the troubled world of the 1930's and 1940's, more important is its function as a foreign locale for the characters. Unlike the main characters in many novels, Lowry's four main characters are all displaced persons. On a literal level, the CONSUL'S diplomatic assignment to a relatively insignificant post in MEXICO, a post he has given up by the time the novel opens, pointedly illustrates his failure in the economic, political, and social world. LARUELLE, a failed artist, has come to MEXICO hoping eventually to make movies which will change the world. YVONNE, once a young starlet who married a rich man, has run away from this American version of success. And HUGH, a would-be hero, has escaped ignobly into MEXICO to avoid possible punishment for petty unnamed political crimes. These failures parallel the moral and spiritual ISOLATION of all the main characters.

Important MEXICAN geographical, historical, and political references, many of which are symbolical, include the following: ALMAZÁN, JUAN ANDREU; BANCO EJIDAL; CÁRDENAS, LÁZARO; CHOLULA; CONQUEST (etc.); CORTEZ, HERNANDO; CTM; DÍAZ DEL CASTILLO, BERNAL; DÍAZ, PORFIRIO; FARM; FASCISM; GUANAJUATO; HUERTA, VICTORIANO; JUÁREZ, BENITO; MADERO, FRANCISCO INDALECIO;

MAXIMILIAN AND CARLOTTA; MAYA; MIZTEC; MONTEZUMA II; NOCHE TRISTE; OAXACA; PARIÁN; PONCIANO ARRIAGA; PRESCOTT, WILLIAM HICKLING; QUAUHNHUAC; SCOTT, GENERAL WINFIELD; SINARQUISTA; TLAXCALA; TOLTEC; TOMALÍN; TROTSKY, LEON; UNIÓN MILITAR; VILLA, PANCHO (FRANCISCO VILLA).

References to MEXICAN art, religion, and mythology include the following: CHIMBORAZO; COXCOX; DAY OF THE DEAD; HURACÁN; OROZCO, JOSÉ CLEMENTE; POPOCATEPETL AND IXTACCIHUATL; QUETZALCOATL; RIVERA, DIEGO.

The most important MEXICAN characters are BUSTAMENTE, SR.; CERILLO, JUAN; CERVANTES; CONCEPTA; DIOSDADO, RAMÓN; GREGORIO, SRA; GUZMÁN, DR.; MARÍA (servant); MARÍA (prostitute); SANABRIA, FRUCTUOSO; VIGIL, DR.

See also SPANISH GLOSSARY (APPENDIX I).

MICHEL, DAN, OF NORTHGATE (fl. 1340)

Probable author of the AYENBITE OF INWYT ("REMORSE of conscience"), a literal prose translation of a French moral treatise, Le somme des vices et des vertues, by Friar Lorens. The work deals with sins, but is of as much interest to the student of philology as to the moralist. The CONSUL seems to combine these two interests in the passage in which he discusses the etymology of "the word REMORSE. REMORD. MORDEO, MORDERE. LA MORDIDA! AGENBITE TOO . . . Why all this biting, all those rodents, in the etymology?" (218-219/248-249). He is thinking of the



several words in Anglo Saxon, French, Latin, and Spanish suggesting some form of the words death, remorse, or bite, and is enjoying what he considers an interesting COINCIDENCE. He uses the phrase LA MORDIDA elsewhere to suggest the bite of spiritual corruption. This phrase was to have been the title of one of his novels. It is also used to mean graft and political corruption, which were common in Mexico. Lowry may have been influenced by JOYCE'S allusions to MICHEL'S work in A Portrait of the Artist as a Young Man and in ULYSSES. See also EXILE-GUILT-SUFFERING; SCORPION; SELF (SELF-DESTRUCTION).

MICHELANGELO (MICHELANGELO BUONARROTI) (1475-1564)

Italian sculptor, painter, architect, and poet.

MIGHT A SOUL BATHE THERE AND BE CLEAN OR SLAKE (QUENCH) ITS DROUGHT (DRAUGHT)?

This obscure passage is part of the THIRST motif.

MILKY WAY

A faintly luminous band of STARS too distant to be seen clearly with the naked eye. See also ASTROLOGY-ASTRONOMY.

MILLWHEEL (etc.)

See WHEEL (etc.).

MILTON, JOHN (1608-1674)

English poet. MILTON was apparently not one of Lowry's favorite authors, but there are several possible allusions to MILTON'S PARADISE LOST

in the novel: the CONSUL'S description of the BARRANCA as an "insatiate cormorant" (130/158) recalls MILTON'S description of Satan sitting "like a Cormorant" (IV, 196); the statement by the CONSUL that "the WILL of MAN is UNCONQUERABLE" (93, 205/120, 235) may be an allusion to Satan's speech in which he says that even if it appears that his forces have lost, "the UNCONQUERABLE WILL" and the "courage never to submit or yield" (I, 106, 108) will carry them through (the CONSUL, also, is defying GOD when he makes his statement); and the reference to an "ANGEL with six WINGS" (189/219) may be an allusion to the six-winged Seraph Raphael (V, 277) (see also CABALA).

#### MIRA

A STAR. See also ASTROLOGY-ASTRONOMY.

#### MIRAGE

See ULTIMATE REALITY-TRUTH.

#### MIRROR

See MIRROR-REDUPLICATION.

#### MIRROR-REDUPLICATION

The motif of MIRROR images or REDUPLICATION is an OCCULT concept related to the use of DOUBLES and to ETERNAL RETURN. There are several of these REDUPLICATION images in Under the Volcano. The swimming pool, for example, MIRRORS and apes the sky. The "little carrousel" (218/248) MIRRORS the big one, and the children "swinging round and round a telegraph pole . . . [in] a . . . parody of the Great

Carrousel" (211/241). The pyramid of the "'safe' roundabout" is a "little Popocatepetl" (221/251). The "small MURAL" in a bar apes "the Great MURAL in the PALACE" (226/256). In a more significant REDUPLICATION image, YVONNE sees "a block of ten LOTTERY tickets" each picturing "a cowgirl" waving on "a bucking HORSE"; it was "as if these ten minute figures were YVONNE'S own REDUPLICATED and half-forgotten SELVES" (329/359).

The significance of these passages is made clearer by a comparison with similar images in the stories in Hear us O Lord from heaven thy dwelling place. In "Through the Panama," for example, the functioning of the locks of the Panama Canal is first compared to the composition and "functioning" of a novel. That is, a book, Lowry believes, "writes" its author (as the story in a very complicated way illustrates). It is then described in a series of REDUPLICATED images:

. . . God how the whole thing beautifully and silently works, this celestial meccano--with its chains that rise sullenly from the water, and the great steel gates moving in perfect silence, and with perfect ease at the touch of that man sitting up in the control tower high above the topmost lock who, by the way, is myself, and who would feel perfectly comfortable if only he did not know that there was yet another man sitting yet higher above him in his invisible control tower, who also has a model of the canal locks before him, carefully built, which registers electrically the exact depth of everything I do, and who thus is able to see everything that is happening to me at every moment--and worse, everything that is going to happen--. (63)

In a similar image in "Elephant and Colosseum" eulogies used by a publisher to promote a book produce in the main character Cosnahan

a bizarre mental commotion as of some endless MİRRORED REDUPLICATION, as if it were not merely that all these reviews had been written before of countless other books, but that for a moment he felt like an



ETERNAL writer ETERNALLY sitting in the ETERNAL city, ETERNALLY reading precisely the same sort of notices from which he always derived precisely the same ETERNAL feelings of mingled pleasure, pain, gratitude, sadness, amusement, dismay and beautiful vainglory . . . . (119)

These two passages especially suggest the discussions of such OCCULTISTS as J. W. Dunne, whose An Experiment with Time Lowry "found rewarding" (Letters, 26). Another version of the MIRROR-REDUPLICATION motif occurs in "Present Estate of Pompeii." The main character Roderick, after reading a book entitled Ruin of Empires, suddenly feels himself "outside TIME"; it was as if

these cities . . . had not been exactly destroyed, that the ancient populations had been reproduced and perpetuated, or rather that the whole damned thing was happening now, at this moment, continually repeating itself, that continually those empires and cities were being created and destroyed and created again as it were before his eyes: then again he began to think that, far more mysterious than any of the questions . . . [the book] posed, was the fact that people still found it necessary to ask them, or answer them with unsatisfactory explanations. Had Toynbee really said anything new? (194)

See also SHIP (etc.).

MIZTEC (Mixtec)

Member of an Amerindian people of ancient origin living in Guerrero, OAXACA, and Puebla, Mexico. They CONQUERED and were CONQUERED and are mentioned in the novel to suggest that INTERFERENCE did not begin with the Spanish CONQUEST.

MOBY DICK

See CONSUL, THE; MELVILLE, HERMAN.

## MOCTEZUMA

See MONTEZUMA II.

## MODESTO GUILLOTO, JUAN

COMMUNIST general in the Republican army in the SPANISH CIVIL WAR. He was in charge of the Republican forces when they were defeated during the BATTLE OF THE EBRO.

## MOLOCH

In the BIBLE (II Kings 23:10 and Jer. 32:35) a deity of the Ammonites whose bowels were a furnace and who was worshipped by the sacrificing of children, who were tossed into his bowels; hence any power to which appalling sacrifices of great treasures are made or any "ruling passion." The BARRANCA into which the CONSUL is thrown is a MOLOCH. See also ABYSS-KATABASIS.

## MONBODDO, JAMES BURNETT, LORD (1714?-1799)

Scottish judge, philosopher, anthropologist, and author. He was a PRIMIVITIST who was ahead of his time in that he anticipated some of Darwin's theories, especially the idea that man should be studied as one of the animals, and his CIVILIZATION, in light of savagery. The CONSUL, in his discussion of INTERFERENCE, refers to MONBODDO in connection with BOSWELL; he is probably referring to the fact that BOSWELL'S Life of SAMUEL JOHNSON tells of a visit to MONBODDO by DR. JOHNSON. There are also references to CORSICA in MONBODDO'S works.

## MONK'S DREAM

See SIEGEBERT OF EAST ANGLIA.

## MONTEZUMA II (1470?-1520)

Last Aztec emperor of MEXICO before the CONQUEST. He ruled from 1502-1520. In 1519 he refused permission for CORTEZ to visit him, but since CORTEZ looked to many MEXICANS like the longed for and promised messiah QUETZALCOATL, resistance died and CORTEZ was allowed in. MONTEZUMA was put in prison and later killed in battle. A temple in CHOLULA honors him and QUETZALCOATL. In the novel the characters comment on the fact that his name is now used for a brand of beer. The CONSUL sees a CORRESPONDENCE, "an obscure relation, apart from any verbal one," between CORTEZ' CONQUEST of MONTEZUMA by means of pre-arranged BETRAYAL by the TLAXCALANS and ALEXANDER THE GREAT'S CONQUEST of the "PAURAVE monarch" (307/338) through aid of the latter's enemy, AMBHI, ruler of TAXILA. The CONSUL also recalls BERNAL DÍAZ' description of the drink made from cacao which his servants brought to MONTEZUMA ("pale MONTEZUMA," BETRAYED, and "in chains, drinking chocolate," 288/318).

## MOON

A symbol of MAGIC, the imagination, and similar transcendental powers in contrast to the SUN which symbolizes the powers of reason. In ALCHEMY, the CABALA, and the TAROT, the MOON symbolizes various attributes of the female in contrast to the SUN which is male. It is the symbol of such lunar goddesses as ARTEMIS and ISIS, and it figures in vegetation and



fertility rituals as well as rituals of WOUNDED (or dismembered) and healed (or reassembled) deities.

The phrase "the new MOON with the old one in its arms" (141/170) is an echo of two lines from the ballad "SIR PATRICK SPENS":

"I saw the new MOONE late yestreen, / wi' the auld MOONE in her arm."

This phenomenon is, in the ballad, an omen of doom. It also suggests to the CONSUL the outline of a conversation from which he can imagine the entire conversation, just as from the new MOON he can imagine the full MOON.

See also ASTROLOGY-ASTRONOMY (areas and formations on the MOON); LONDON, JACK.

MOORE, THOMAS (1779-1852)

Irish poet. His sentimental Oriental romance LALLA ROOKH is his major work. It is a long narrative poem in four parts, held together by passages of prose. The title character is an Indian princess journeying to her betrothed and being entertained on the way by the tales.

MORDIDA, LA

See MICHEL, DAN, OF NORTHGATE.

MOSES

The Hebrew patriarch who led the ISRAELITES out of captivity in EGYPT and remained their leader during their years of WANDERING. See also BROWNE, SIR THOMAS.

MOTHER

See GREAT MOTHER.

MOTION PICTURE (etc.)

Various MOTION PICTURES (especially LAS MANOS DE ORLAC, the FILMS created or planned by LARUELLE, and those acted in by YVONNE), are important sources of symbols and allusions in the novel. Cinematography also influenced Lowry's novelistic techniques, as Spender has pointed out.<sup>59</sup> The flashback and the montage, for example, were new techniques in an exciting art form for Lowry's generation. Lowry says that " . . . the FERRIS WHEEL is . . . in an obvious MOVIE sense . . . the WHEEL OF TIME . . . ." (Letters, 70-71), and he believes that his novel is like a MOVIE that one might sit through a second time. The MOTION PICTURE is the obvious symbol of the other arts, also, as is HUGH'S GUITAR.

Because of the circular shape of the reel of FILM, because a FILM is not only repeated during a given program but is often revived at a later date, and because a FILM is often part of a SERIAL, the motif of the MOTION PICTURE is in itself a part of several other motifs and thematic patterns. In this capacity it is a part of the WHEEL motif and also is related to ETERNAL RETURN. The facts that a given program often includes several short features in addition to the main feature and that a

---

<sup>59</sup>Spender, in his introduction to Under the Volcano, pp. xiii-xv (both editions), discusses the influence of the cinema on Lowry. He notes the "technique of divided attention" which conveys well the effect of alcohol on the Consul and the "kinetic" device of "a moving landscape . . . or a still landscape against people moving."

person may enter the feature other than at the beginning and thereby be unable to understand the causes of the actions on the screen provide the image of a person struggling to understand his PAST and suggest the relationship of the clouded PAST to the FUTURE. Also, the actor is an obvious symbol of DECEPTION or SELF-DECEPTION.

See also TAROT; names of individual actors, directors, producers, and MOTION PICTURES.

#### MOUNTAIN

A complex symbol figuring in several different symbolical patterns. It is, with the PILLAR, the TOWER, the LADDER, and the STAIRWAY, a symbol of spiritual ascent. There are many sacred MOUNTAINS, such as HIMAVA(N)T. Deities frequently reside on MOUNTAIN tops. MOUNTAINS, because of their VOLCANOES, valleys, CLEFTS, and CAVES, are also associated with such negative objects or forces as HELL, secrecy, DEATH.

#### MOURNING

See DEATH; ELEUSINIAN MYSTERIES.

#### MOZART, WOLFGANG AMADEUS (1756-1791)

Austrian composer. The significance of the PUNNING reference to MOZART as a lawyer--he "wrote the old testimony"--and as "the MAN that writ the BIBLE" (364/394) are not clear. HUGH, a GUITARIST, once thought of himself as a child prodigy like MOZART.

MUCH ADO ABOUT NOTHING (Beaucoup De Bruit Pour Rien!)



See SHAKESPEARE, WILLIAM.

## MUNICH

A city in GERMANY which, because of the notorious MUNICH Pact, is in the novel a symbol of BETRAYAL. See also CHAMBERLAIN, NEVILLE; SAMARITAN-BROTHERHOOD.

## MURAL (etc.)

MURALS are mentioned several times in the novel, perhaps because of Lowry's interest in MOTION PICTURES (the MURAL often being a kind of stop-motion scene) and also because of the presence in the CORTEZ PALACE in CUERNAVACA (QUAUHNAHUAC) of famous MURALS by DIEGO RIVERA. The RIVERA MURALS, which DARKEN from right to left, "SYMBOLIZE the gradual imposition of the Spaniards' CONQUERING WILL upon the Indians" when viewed from right to left and "the gradual imposition of the Americans' CONQUERING friendship" (212/242) when viewed from left to right. That is, INTERFERENCE can come in the guise of friendship. The whirling pictures on the panels of the CARROUSEL suggest both the madly revolving WHEEL OF NECESSITY and the hard-to-isolate PAST. See also MIRROR-REDUPLICATION.

## MURDERER (etc.)

A motif related to the PELADO episode, the SAMARITAN episode, and LAS MANOS DE ORLAC, and to such themes and motifs as GUILT, EXPLOITATION, and CONQUEST. See also CONSUL, THE; RED HAND.

MUSAEUM HERMETICUM (HERMETIC MUSEUM)

One of the largest collections of ALCHEMICAL treatises--twenty-two in all--which has become a sourcebook for the modern study of ALCHEMY especially after the edition translated and edited by A. E. Waite in 1893.

Lowry probably did not know the contents of this work in any detail, because it contains two of the other ALCHEMICAL works owned by the CONSUL, that by SENDIVOGIUS and that by EYRAENEUS PHILALETHA COSMOPOLITA, and a thematic reason for such duplication is difficult to find. The Sopho-Spagyric art is that form of medico-chemistry practised by ALCHEMISTS who were followers of Paracelsus.

MYSTERIES

SECRET RITES or RITUALS, especially but not exclusively those associated with ancient religions (such as the ELEUSINIAN or OSIRIAN MYSTERIES), known or understood only by initiates, or participated in only by the elect. The CONSUL has lost his KNOWLEDGE of the MYSTERIES and is seeking some UNIVERSAL CREED which will SAVE him. See also MYSTICISM; OCCULT.

MYSTERIOUS (etc.)

These words, while not symbolic in most passages in which they occur, are thematic in that they reinforce the themes of the search for ULTIMATE REALITY, TRUTH, a UNIVERSAL CREED, SELF-KNOWLEDGE, or a MEANING for the universe. All of these goals prove elusive.

# MYSTICISM

The doctrines and rituals of those religions and philosophies seeking spiritual enlightenment through insight which transcends that gained by ordinary human experience; this insight includes that gained from sources such as immediate intuition, spiritual ecstasy, participation in religions, MYSTERIES, divine revelation, or the partaking of SACRAMENTS. See also MAGIC; OCCULT.

## PAHAT

A mountain in KASHMIR which to the CONQUEROR resembles POPOCATAPETL.

See also ETERNAL RETURN.

## NAPOLEON (NAPOLEON BONAAPARTE) (1769-1821)

French general who was emperor of France from 1804 to 1815 and one of the background characters in TOLSTOY'S WAR AND PEACE.

NAPOLEON says that all he remembers of "the philosophical section of WAR AND PEACE," which he once memorized as self-imposed penance, is "that

NAPOLEON'S leg twitched" (32/100). This phenomenon is described in Book

Chapter III, here, during an impassioned speech, NAPOLEON'S leg is

giving more and more as his voice rises in pitch. NAPOLEON

fully considers this twitching "a great sign" -- of what, he does not

## NECESSITY (NAGLY)

See FREE WILL-DETERMINISM; WHEEL OF NECESSITY.



## NAME OF A NAME OF GOD

See CABALA; LAURELLE, JACQUES.

## NANDI

A BULL sacred to SIVA and upon whom SIVA is often pictured as riding. SIVA is often seen accompanied by or in the form of NANDI doing a dance of destruction. NANDI is also often pictured as gaily decorated, suggesting the "merry" (255/285) and gay BULL at the BULLTHROWING contest.

## NANGA PARBAT

A mountain in KASHMIR which to the CONSUL resembles POPOCATEPETL. See also ETERNAL RETURN.

## NAPOLEON I (NAPOLEON BONAPARTE) (1769-1821)

French general who was emperor of France from 1804 to 1815 and who is one of the background characters in TOLSTOY'S WAR AND PEACE.

The CONSUL says that all he remembers of "the philosophical section of WAR AND PEACE," which he once memorized as self-imposed penance, is "that NAPOLEON'S leg twitched" (82/109). This phenomenon is described in Book Nine, Chapter Six; here, during an impassioned speech, NAPOLEON'S leg is seen to quiver more and more as his voice rises in pitch. NAPOLEON apparently considers this twitching "a great sign" --of what, he does not say.

## NECESSITY (etc.)

See FREE WILL-DETERMINISM; WHEEL OF NECESSITY.

## NECTAR OF IMMORALITY

See ALCHEMY; AMRITRA; SOMA.

## NEHRU, JAWAHARLAL (1889-1964)

HINDU political leader in India and prime minister of India from 1950 to 1964. He represents to HUGH selfless integrity and reinforces the SAMARITAN-BROTHERHOOD theme.

## NEMESIS

In classical mythology the goddess of divine retribution. In the non-sense jingle quoted by the CONSUL, the journey to NEMESIS is "a pleasant ride" (189/218). Perhaps he is acknowledging that the trip he mentions a few lines later may be a willfully chosen trip into the ABYSS.

## NEPTUNE (Poseidon)

In classical mythology, the SEA GOD after whom the PLANET NEPTUNE was named. See also ASTROLOGY-ASTRONOMY; RACINE, JEAN BAPTISTE.

## NEWLY WEEDS

A PUN on newly weds and weeds, that is, "mourning garments" of the recently widowed.

## NIAGARA FALLS

A popular vacation spot for honeymooners, located on the border between New York and CANADA. The CONSUL and YVONNE both recall the FALLS nostalgically. See also CASCADA SAGRADA (etc.); CAVE OF THE WINDS; IMPOTENCE-POTENCY; LOVE; MAID OF THE MIST; THIRST.

NIGHTMARE (etc.)

See FREUD, SIGMUND.

NIGHT OF THE CULMINATION OF THE PLEIADES

See ASTROLOGY-ASTRONOMY; PLEIADES.

NIGHT-SEA JOURNEY (Crossing)

A phrase used to describe several kinds of related symbolical journeys.

One of these is the trip of the SUN or solar deity into the ABYSS or the WESTERN OCEAN. Related to this journey are others into DEATH, HELL, or the under-world. JUNG compares these journeys with voyages into depths of the unconscious. See also GREAT MOTHER.

NILO, EL

A PUN on the Nile.

NINETEENTH HOLE

The BAR or club house to which a tired GOLFER goes to relax after eighteen holes of GOLF. In the novel the FAROLITO is the CONSUL'S NINETEENTH HOLE in the WORLD-as-GOLF-game, and the NINETEENTH HOLE becomes another name for the ABYSS. See also CASE IS ALTERED, THE.

NIRVANA

In ORIENTAL religions freedom from the WHEEL OF THE LAW or of CYCLE OF NECESSITY. In the West this concept is often equated with extinction of SELF-IDENTITY and is both attractive and repulsive. It is more properly defined as a loss of the sense of separate SELF-hood. See also VIDA



IMPERSONAL, L A.

NOAH

In biblical legend (Gen. 5-9) the patriarch who became the hero of the FLOOD story by building the ark on which a pair of every species of animal survived the FLOOD. He is one of many such heroes in legends from throughout the world, and this repetition of the FLOOD stories is one of the pieces of evidence used by those who try to verify the ATLANTIS legend. See also COXCOX.

NOCHE TRISTE (sad night)

The name traditionally given by the Spanish (mentioned, for example, in PRESCOTT) to the night when MONTEZUMA'S forces almost overcame CORTEZ' forces during the CONQUEST. Many Spaniards were killed during this battle. The CONSUL, speaking of SELF-BETRAYAL, says that each SOUL has its NOCHES TRISTES; he apparently is thinking of the sadness of MONTEZUMA because of his BETRAYAL by the TLAXCALANS rather than of the sadness because of the loss of Spanish lives, although the "pale MOCTEZUMA" (288/318) enchained within one's SOUL may be what causes the SOUL'S destruction. See also FAROLITO.

NORTH

In the symbolical and MYSTICAL organization of SPACE, the meaning of the NORTH is not as clearly established as is that of the EAST or the WEST, although the NORTH in some MYSTICAL systems is a SYMBOL of the PATH to ETERNITY or to transcendence. In the novel it is a symbol of a refuge, an

EDEN or PARADISE to which one flees if one is able, but this identification may be more a result of the fact that CANADA, where Lowry spent some of his happiest years, is NORTH of MEXICO than it is a result of any MYSTICAL system.

#### NO SE PUEDE VIVIR SIN AMAR

See under LEÓN, FREY LUIS DE; MENE-TEKEL-PERES.

#### "NOSE WITH THE LUMINOUS DONG, THE"

See LEAR, EDWARD.

#### NUMBERS

Symbols of ideas, forces, and mystic relationships in various OCCULT systems including especially the CABALA, which is based on NUMBER symbolism, and also ALCHEMY and the TAROT.

To an editor who wanted to change his novel, Lowry insisted that his "twelve chapters should be considered as twelve blocks" and that " . . . there must . . . be twelve chapters":

Twelve is a universal unit. To say nothing of the 12 labours of HERCULES, there are 12 hours in a day, and the book is concerned with a single day as well as, though very incidentally, with TIME: there are 12 months in a year, and the novel is enclosed by a year; while the deeply buried layer of the novel or poem that attaches itself to myth, does so to the Jewish CABBALA where the number 12 is of the highest symbolic importance. (Letters, 65)

He adds that the "form of the book . . . is . . . like that of a WHEEL, with 12 spokes, the motion of which is . . . like that . . . of TIME itself"

(Letters, 67). He undoubtedly expected his readers to recall the use of twelve divisions in many epics and to know that the ZODIAC has twelve CONSTELLATIONS.

SEVEN is also significant in the novel. In much NUMBER symbolism, SEVEN, symbolizing perfection in the BIBLE, is one of the traditionally powerful NUMBERS. It combines THREE, the spiritual, the Trinity, etc., and four, the material, etc., into a perfect or complete order. It is miraculous also in that it combines one, unity, and six, the "perfect" number according to some patterns of symbolism. In still another system, seven is the number of that MAGIC which is concerned with EVIL and DEATH. Lowry, discussing Chapter VII, calls SEVEN "the fateful, the MAGIC, the lucky GOOD-bad NUMBER" (Letters, 77--a COINCIDENCE that Lowry would have appreciated since in this passage he is discussing several COINCIDENCES in his own life related to the NUMBER SEVEN). He notes that the CONSUL dies at SEVEN p.m. Lowry's most important use of SEVEN is of course the SEVEN on the HORSE that kills YVONNE. Other references to SEVEN which have (not always clear) symbolical value include the following:

(1) The CONSUL, in a letter to YVONNE, writes of hearing a mail plane at SEVEN in the morning crossing the hills over which YVONNE might return to him. He hears a voice saying "Lift up your eyes unto the hills . . . ." (40/67), suggesting that if YVONNE should return, SEVEN would be a lucky hour for him. Ironically, SEVEN in the evening is his unlucky hour.

(2) According to certain OCCULT philosophies, man has 777 reincarnations. The CONSUL, doing even better, revives after "SEVEN HUNDRED AND SEVENTY SEVEN AND A HALF" (79/106) drinks--or nights of drinking.

(3) The reference to the "seven year locust" (133/161) is an omen suggesting the biblical cycles of SEVEN lean years following SEVEN good years.



(4) The CONSUL reads an advertisement which says "'And a white HORSE also.' Apply at box SEVEN . . ." (181/210). The passage is obscure.

(5) The CONSUL recalls when "YVONNE . . . ABANDONED him for the SEVENTH time . . ." (227/257).

(6) CORTEZ, like the BULLS, waits with, not one but "SEVEN-- why not?--wild surmises, for the rope which tantalizes" (273/303). This passage suggests the fascination of DEATH and the ABYSS.

(7) The CONSUL recalls hunting for a drowned man and remembering the superstition that a COCK would crow over a drowned body. After a "bored rooster had aroused himself to crow shrilly SEVEN times" (353/383), the body was found.

Another symbolical use of NUMBERS is the name 666, which is an insecticide advertised in QUAUHNHUAC. (This becomes 999 when the CONSUL reads it as he hangs upside down on the LOOPING-THE-LOOP MACHINE.) This NUMBER is found in Revelations 13:18 ("Here is wisdom. Let him that hath understanding count the NUMBER of the beast: for it is the NUMBER of MAN; and his NUMBER is SIX HUNDRED THREE SCORE AND SIX"). Interpretations of this passage vary, but 666 is sometimes said to be the NUMBER of the Antichrist or of imperfection. The NUMBER was also used as an alias by Aleister Crowley, a notorious OCCULTIST who flourished during Lowry's early years.

The NUMBER three is also symbolically important. The CONSUL alludes to superstition about the danger of THREE ON A MATCH. Also mentioned is the concept of the HORROR OF OPPOSITES, in which three serves as

the principle of reconciliation between two opposing forces.

NUT (etc.)

In EGYPTIAN MYTHOLOGY the sky goddess who was mother of OSIRIS, ISIS, and SET.

A city and a state in southern MEXICO. The city of OAXACA is a "CITY OF THE SUNDERING, OF THE REVERASCE" (42/76), which is SYMBOLIZED by the CLEFT ROCK motif, because the CONSUL went to OAXACA after the dissolution of his marriage. OAXACA is also the location of the SUNDERING, which does not open until four in the morning.

Lowry was apparently interested in all forms, facets, and manifestations of the OCCULT, including MAGIC (white and BLACK), MYSTICISM of all varieties, and other ARCANUM, and its final elements of the OCCULT were, He studied ASTRONOMY and the CABALA and (according to his own statement) had at least some acquaintance with the TAROT, organizations such as the THEosophical Society, and writers on various aspects of the OCCULT such as CHARLES L. BRADY, Peter H. Cuspensky (who was an OCCULT spiritual leader), John W. WILSON, and others who wrote mystical books on the philosophy of TIME, DIMENSION, and SPACE, Hugh F. Aztec, Fausset (who wrote on ORIENTAL RELIGION and

## OAKVILLE

A city in the United States which the CONSUL recalls a short time before his DEATH. The episode in OAKVILLE is not very clearly described, and its only obvious significance lies in the coincidental similarities in names (OAKVILLE sounds or at least looks something like OAXACA). Such COINCIDENCES greatly interest Lowry; his characters, especially the CONSUL, share this passion with him.

## OAXACA

A city and a state in southern MEXICO. The city of OAXACA is a symbol of DIVORCE, "of the SUNDERING, of the SEVERANCE" (49/76), which are also SYMBOLIZED by the CLEFT ROCK motif, because the CONSUL went to OAXACA after the dissolution of his marriage. OAXACA is also the location of EL INFIERNO, which does not open until four in the morning.

## OCCULT (etc.)

Lowry was apparently interested in all forms, facets, and manifestations of the OCCULT, including MAGIC (white and BLACK), MYSTICISM of all kinds, superstitions, and other ARCANA, and he found elements of the OCCULT everywhere. He studied ASTRONOMY and the CABALA and (according to his letters) had at least some acquaintance with the TAROT, organizations such as the Rosicrucians, and writers on various aspects of the OCCULT such as CHARLES FORT, Peter D. Ouspensky (who was an OCCULT spiritual leader), John William Dunne (who wrote mystical books on the philosophy of TIME), IGNATIUS J. DONNELLY, Hugh I'Anson Fausset (who wrote on ORIENTAL RELIGIONS AND



PHILOSOPHIES and interpreted English poets from a MYSTICAL point of view), and others. Poets and novelists mentioned with approval in Lowry's letters include especially those whose literature reflects an interest in the OCCULT, WILLIAM BLAKE, for example, who, like Lowry, was interested in JACOB BOEHME and EMANUEL SWEDENBORG. In his letters Lowry frequently mentions COINCIDENCES in names, dates, NUMBERS, events, and so on. He refers to the LAW OF SERIES, the OCCULTISTS' name for certain kinds of COINCIDENTAL events, and to ETERNAL RETURN and other philosophies of TIME. His interest in PUNS and WORD PLAY is another manifestation of his interest in the OCCULT, since verbal resemblances are one more kind of COINCIDENCE or CORRESPONDENCE to the OCCULTIST.

The CONSUL, who has not been able to complete his book on "SECRET KNOWLEDGE" (39/66), prays to be given the KNOWLEDGE of the MYSTERIES which he has LOST through misuse. The book, which he will never write, was to be based on his studies of the CABALA and other OCCULT literature, and his view of the world is that of the MYSTIC or would-be MYSTIC.

OCEAN (etc.)

See SEA (etc.).

O'DWYER, WILLIAM (1890-1964)

Democratic mayor of New York City from 1946 to 1950. He attempted to rid the city of political corruption and became a controversial figure for that reason. The reference to O'DWYER may be one of the novel's several examples of reformers, martyrs, and other "selfless" people whom the world apparently

does not want. However, O'DWYER'S opponents questioned the competence of his administration, and he may reinforce the INTERFERENCE theme.

## OEDIPUS

In Greek legend, especially as presented in the plays of SOPHOCLES, the king of Thebes who, unwittingly enacting a course prophesied at his birth, killed his FATHER, married his MOTHER, and blinded and EXILED himself as punishment when he discovered the nature of his deeds. In later life, his daughter ANTIGONE was his "guide and prop" (177/207).

His name means "swellfoot," an allusion to the piercing and binding of his feet when he was a baby. Hence the CONSUL'S LIMP may associate him with OEDIPUS. This possibility is reinforced by Lowry's description of the ending of Chapter IX, in which an Indian is seen carrying his father--the PAST--on his back, as OEDIPEAN. This scene, he adds, "relates the Indian to the CONSUL" (*Letters*, 81). The CONSUL is also an OEDIPUS in that he seeks SELF-KNOWLEDGE even when the cost is SELF-DESTRUCTION.

One of the SHIPS HUGH sails on is the OEDIPUS TYRANNUS, named after "another Greek in trouble" (165/194)--HUGH'S first ship was the PHILOCTETES. The OEDIPUS TYRANNUS "was foul and rusty," "had a marked list" and a damaged bridge, was "battered, ancient, and . . . perhaps even about to sink" -- in short, "everything . . . a SHIP should be" (166/195) in the eyes of ROMANTIC HUGH, who wanted to SUFFER at SEA.

A final allusion to OEDIPUS is the name of the cat of YVONNE and the CONSUL (OEDIPUSS).

OFÉLIA, SALÓN

A TAVERN run by CERVANTES. It was the scene of COCK-FIGHTS and of the supper after the BULLTHROWING.

OH COME TO ME AGAIN AS ONCE IN MAY

A line possibly from a song by RICHARD STRAUSS.

O'HIGGINS, BERNARDO (1778-1842)

A Creole of Irish and Spanish ancestry who is called the "Liberator of Chili." He was the illegitimate son of a one-time governor of Chili and was a popular, capable, and patriotic leader who gave Chili one of the first effective governments in South America. He ruled from 1818-1823.

OLD MAN; OLD MAN OF THE SEA

In the novel ADAM'S name for GOD is "the OLD MAN" (134/162). The "OLD MAN OF THE SEA" (267/297) is YVONNE'S name for the unavoidable heritage of the PAST, which weighs MAN down. In Homer's *Odyssey*, Book IV, lines 349-570, Proteus, who can assume any shape he pleases, is called the OLD MAN OF THE SEA. Lowry may intend to suggest that the PAST is elusive because it too can assume many shapes and because it is hidden, Proteus-like, in the depths of the unconscious.

"ON FIRST LOOKING INTO CHAPMAN'S HOMER"

See KEATS, JOHN.

"ON THE KNOCKING AT THE GATE IN MACBETH"



See DE QUINCEY, THOMAS.

## OPPOSITES

See EQUILIBRIUM-BALANCE-REIGN OF OPPOSITES; HORROR OF OPPOSITES; NUMBERS.

## ORATIO OBLIQUA

Latin for "indirect discourse." The CONSUL calls HUGH'S anti-CAPITALISTIC speeches ORATIO OBLIQUA, perhaps to suggest that HUGH'S ideas are not his own.

## ORBIT

On one level the characters in the novel are solar or lunar divinities. References to ORBITS and other heavenly phenomena also establish a cosmic quality in the novel and give the events of the novel universal significance. See also ASTROLOGY-ASTRONOMY; OSIRIS-ISIS-SET (TYPHON).

## ORDER (etc.)

See ORDER-CHAOS.

## ORDER-CHAOS

A version of the theme and countertheme of EQUILIBRIUM versus the REIGN OF OPPOSITES. Both of these pairs of themes, which are found throughout the novel, can be viewed from several perspectives, and both have several sub-themes.

The novel opens with a scene which seems "PEACEFUL enough" but

contains the "remote confused sound" (4/30) of the saturnalia-like fiesta. The setting is one of RUINS, EMPTINESS, desertion, "illegal smoke" (5/32), and VOLCANOES, symbols of ever-potential CHAOS. DR. VIGIL and M. LARUELLE speak of DISORDER or "sickness" of the SOUL. They recall the TRAGEDY of their friends which is in danger of becoming, no longer a TRAGEDY--one kind of ORDER--but an "UNREAL and MEANINGLESS . . . misprint in a communiqué" (5/31) from the universe. During their ORDERLY drinking they speak of that kind of drinking which kills. LARUELLE is about to enter a new DISORDER when he leaves QUAUHNAHUAC the next day on a mission with no clear goal or destination.

On the morning of her return, YVONNE stands like the "motionless" square, "TRANQUIL in the midst of . . . commotion," but the CALM of both is "poised, expectant" (44/71). The SEA presents the paradox of the CHAOTIC breakers "spent," "racing back to their CALM" (45/72).

In another passage the CONSUL, pleased by the "charm" of his RUINED GARDEN, sees in it "a little vision of ORDER," an ORDER built on the "exuberance" (128/156) of uncontrolled vegetation and aided by ALCOHOL. The vision, however, blends with a view of the VOLCANOES and a blazing SUN whose direction he is unable to determine (just as he is, a moment later, unable to translate the Spanish on the sign in the public GARDEN). As he realizes that MR. QUINCEY has seen him drinking, the fence between their GARDENS becomes a symbol, not of ORDER but of repression. His "little DISHONEST vision of ORDER" reverts to mere "neglect" (129/157) and IRRESPONSIBILITY. When

he decides to talk to his neighbor, he is hoping to be LOVED because of his "reckless and IRRESPONSIBLE appearance" (129/158) which he tries to see as a sign, not of CHAOS but of the "FIRE of genius" (130/158).

Another version of the ORDER versus CHAOS theme occurs in a passage in which the CONSUL discusses a complex series of COINCIDENCES and makes many associations which suggest still other associations. The passage, thought but not spoken, is "an ILLUSION, a whirling cerebral CHAOS, out of which, at last, . . . emerged, rounded and complete, ORDER" (308/338). The "ORDER" which is created by these associations culminates in a presentation of TOLSTOY'S version of the problem of FREE WILL versus DETERMINISM. TOLSTOY argues that the notion of the existence of FREE WILL depends on lack of knowledge of pertinent facts; that is, FREE WILL is a concept that is based on ignorance or is relative to the amount of facts one does not know. Ironically, this ORDER is rejected by the CONSUL a few minutes later when he insists that he is acting out of deliberate CHOICE and that his SELF-DESTRUCTION is WILLED, not DETERMINED. In a similarly paradoxical passage, the ORDER or "secret CALM" (12/38) at the center of a STORM suggests the CALM hub of the WHEEL OF NECESSITY, that is, an illusory CALM or ORDER.

CALM, PEACE, and ORDER, although usually positive and related to SALVATION, are, like inaction or stasis and like ESCAPE, positive or negative depending on one's perspective. The novel examines, not just the PEACE of SALVATION (spiritual success) or NIRVANA (inaction or cessation of desire) but also the "weary PEACE" (49/76) of despair, the illusory PEACE and "DEAD



SILENCE" (89/116) of the CANTINA as it first opens or of the town when one is unable to hear the fiesta, the "PEACEFUL foreboding" (44/71) of the horizon into which VULTURES and the DEMON-like plane are ascending, the PEACE of a potentially active VOLCANO, the CALM of a SEA which prevents a SHIP from sailing, the CALM at the dead center of a STORM, the PEACE which comes from IRRESPONSIBILITY, and the PEACE from the CONSUL'S Pyrrhic victory when, after YVONNE and HUGH finally are forced to give up what they see as a BATTLE to SAVE the CONSUL from himself, he is allowed to drink without INTERFERENCE and to run to HELL, "to devour what remained of his life" (354/384). There is also the deluding PEACE brought by the "spell" of LOVE, a PEACE "strangely like . . . enchantment" (12/39).

The images of CLOCKS and WATCHES often suggest an entirely different approach to the concept of ORDER. According to this frame of reference, it is a finite quality related to TIME rather than to ETERNITY. ETERNITY will be without ORDER in the sense that it will be TIMELESS rather than in the sense that it will be CHAOTIC.

See also BOEHME, JACOB; YEATS, WILLIAM BUTLER.

#### ORIENTAL RELIGIONS AND PHILOSOPHIES

ORIENTAL RELIGIONS AND PHILOSOPHIES taken as a whole help provide one of the most important of the novel's controlling structural patterns. This pattern, never stated explicitly, is implicit throughout; it is based on the tension between Eastern and Western views of the SELF, of ACTION, and of what MAN is (or should be) seeking. Although both Eastern and Western views

are greatly simplified for purposes of this pattern, a distinct and meaningful difference between them emerges. Much of the novel's apparent inconsistency or lack of structure is really the structure of paradox.

The CONSUL, like the other characters, is seeking a way of life, an ULTIMATE CREED or REALITY by means of which MAN can comprehend the universe and order his life in it. One way he contemplates is the Eastern way based on ridding oneself of SUFFERING by ridding oneself of the desire to ACT and to achieve and maintain SELF-KNOWLEDGE and SELF-IDENTITY. The CONSUL is attracted to this way when he realizes that the SELF is an ABYSS or a tyrant. Images of ESCAPING the WHEEL OF NECESSITY are also based on the Eastern Way. However, the Western way of life, based on the desirability of ACTION, of gaining SELF-KNOWLEDGE and maintaining SELF-IDENTITY at all costs, even the cost of SELF-DESTRUCTION, also attracts the CONSUL. His contradictory prayer just before he decides to make the final CHOICE of HELL illustrates this dual attraction to the two opposing views:

"... Deliver me from this dreadful tyranny of SELF . . . . Let me sink lower. . . . that I may know the TRUTH. Teach me to LOVE again, to LOVE life." That wouldn't do either . . . "Where is LOVE? Let me truly SUFFER. Give me back my purity, the knowledge of the MYSTERIES, that I have BETRAYED and LOST. --Let me be truly LONELY, that I may HONESTLY pray. Let us be happy again somewhere, if it's only together, if it's only out of this terrible world. Destroy the world!" . . . . (289/319)

HINDUISM and BUDDHISM also provide motifs, symbols, and thematic allusion in the novel, and Lowry was also probably attracted to them because of their MYSTICISM.

## ORIGINAL SIN

In theology the concept that MAN is depraved or has an innate tendency to EVIL which has been transmitted from one generation to the next ever since ADAM. The CONSUL suggests that "the ORIGINAL SIN was to be" (133/162) a property owner.

## ORION (The Hunter)

A CONSTELLATION. See also ASTROLOGY-ASTRONOMY.

## ORLAC

See MANOS DE ORLAC, LAS.

## OROZCO, JOSÉ CLEMENTE (1883-1949)

MEXICAN painter. His works are allegories on human injustice or apocalyptic allegories. See also SAMARITAN-BROTHERHOOD.

## OSIRIS

In EGYPTIAN mythology the brother and husband of ISIS, the brother of SET (TYPHON), and, in some forms of the legend, the father, brother, or alter ego of HORUS the Younger. He is a very complex GOD who is both a solar deity, that is, a GOD of fertility and life, and a GOD of the underworld, that is, a GOD of the DEAD. He is one of the WOUNDED or dismembered GODS who are later healed or reassembled. He is also the principle of GOOD and LIGHT as opposed to SET, the principle of EVIL and DARKNESS. See also OSIRIS-ISIS-SET (TYPHON).



## OSIRIS-ISIS-SET (TYPHON)

Although the EGYPTIAN OSIRIAN legends do not provide Lowry with his most important structural patterns, they do function as undercurrents in the novel and inform the interpretations of the major characters.

The use of DOUBLES and the interchangeable relationships between the main characters suggest the frequent interchangeability of the GODS in the OSIRIAN legends; each of these GODS seems to represent certain aspects of the godhead just as each of Lowry's characters represents aspects of HUMANITY.

The CONSUL plays several OSIRIAN roles. For example, he identifies with the Infant HORUS, who figures in some of the OSIRIAN legends. Also, in a very elaborately suggestive passage, he is associated with the many WOUNDED GODS including the feeble-footed HORUS and the WOUNDED, dismembered, or IMPOTENT OSIRIS. In this passage HUGH thinks about the CONSUL'S "deceitful air of infallibility" and about his LIMP (a symbol of the WOUNDED GOD). In one of his roles, OSIRIS is a solar deity who periodically undergoes, instead of a WOUND, a DEATH or descent into the underworld, traditionally associated with or located in the WEST or the WESTERN OCEAN. Hence HUGH'S statement that the CONSUL'S LIMP might be "of nautical origin" (188/218) recalls the trip of the solar deity to the underworld. Immediately following this passage is a reference to a TYPHOON (i.e., TYPHON, the EVIL principle who causes the DEATH of OSIRIS). References to storms, swirling winds, and TYPHOONS are very frequent in the novel and often seem to have no function other than as omens of impending doom. The frequent contrast between LIGHT and DARKNESS also recalls that OSIRIS and TYPHON represented these

powers, and the CONSUL'S IMPOTENCE and hatred of HUGH recall that OSIRIS was rendered IMPOTENT by his brother. In the same passage, the CONSUL seems to be undergoing "a slight nutation" (perhaps a PUN on the sky goddess NUT, a form of the GREAT MOTHER and in some legends the mother of OSIRIS, ISIS, SET, and HORUS).

YVONNE plays ISIS in several of the latter's roles. Also, there are references to the MOON, the SCARAB, and the IBIS, all symbols in EGYPTIAN mythology including the OSIRIAN legends. See also ELEUSINIAN MYSTERIES.

#### OTHELLO

See SHAKESPEARE, WILLIAM.

OUI, MON ENFANT . . .

See COCTEAU, JEAN.

OUTCAST

See EXILE-GUILT-SUFFERING.

OVERLOADED STYLE

The CONSUL reads in a travel folder about the "churriqueresque (OVERLOADED) STYLE" (298/328) of churches in TLAXCALA. Elsewhere this style is called "allegorical" and "embellished" (299/329). Lowry, who compared the structure of his novel to churriqueresque Mexican cathedrals, found, in the "horrible-beautiful" (Letters, 61) style of these cathedrals, justification of what his critics believed was an excessively elaborate style.

OX (etc.)

The BULL, which lies down during the BULLTHROWING, is called an "oxymoron . . . wisely foolish" (274/304), i.e., a stupid OX, whose foolishness is wise: one breaks the CYCLE OF NECESSITY by CEASING ACTION.

PUERTO RICO

LA VILLA, FRANCISCO.

PANGLOSS (also PAGO PAGO)

Chief harbor and town of American Samoa, on Tutuila Island. PANGLOSS is MC GOFF, Vancouver, British Columbia, which he did not like. PANGLOSS PANGLOSS quality mingled with sausage and much and generally a "Tutuila atmosphere" (121/142). His ambivalence toward CANADA is like Larry's attitude.

PARTIALITY IN (1725-1797)

Character general, patriot, and acquaintance of HOWELL.

See CONSUL, THE; FATHER-SON CONFLICT; POPE.

PARADISE

The CONSUL'S WILLED destruction of his EARTHLY PARADISE, his longing to run for a new PARADISE, his ironic rejection of a "new PARADISE" (212/244) in CANADA, and his ultimate running to HEAVEN.



## PALOMA

Spanish for "PIGEON" or "DOVE." The bus driver hides PIGEONS under his shirt, and YVONNE hears a song "LA PALOMA" sung out of tune as she drinks a mescal. The dove is often a symbol of PEACE, RESURRECTION, and spiritual guidance, and the references to PIGEONS may serve as an ironic comment on the false PEACE offered by ALCOHOL.

## PANCHO VILLA

See VILLA, FRANCISCO.

## PANGO PANGO (also PAGO PAGO)

Chief harbor and town of American Samoa, on Tutuila island.

According to MC GOFF, Vancouver, British Columbia, which he did not like, had a "PANGO PANGO quality mingled with sausage and mash and generally a rather Puritan atmosphere" (121/148). His ambivalence toward CANADA resembles Lowry's attitude.

## PAOLI, PASQUALE DI (1725-1907)

Corsican general, patriot, and acquaintance of BOSWELL.

## PAPA

See CONSUL, THE; FATHER-SON CONFLICT; POPE.

## PARADISE

The CONSUL'S WILLED destruction of his EARTHLY PARADISE, his seeking in vain for a new PARADISE, his ironic rejection of a "non-alcoholic PARADISE" (313/344) in CANADA, and his ultimate running to HELL,

the alcoholic "PARADISE of his despair" (338/368), form the main plot and suggest the major themes of the novel. See also ABYSS-KATABASIS; ADAM-EVE-EDEN; CANADA; DORÉ, (PAUL) GUSTAVE; EDEN; ERIDANUS; GARDEN.

### PARADISE LOST

See MILTON, JOHN.

### PARIAH (DOG)

A once domesticated DOG now wild and sometimes part of a pack, hence an OUTCAST. See also PARIÁN.

### PARIÁN

A MEXICAN city and state apparently based in part on the actual city and state of OAXACA, though WILDERNESS (in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, 158, 196) says that there was a real PARIÁN.

On the surface level of the novel the characters ponder whether to go to GUANAJUATO, in the NORTH, or to TOMALÍN and PARIÁN in the SOUTH. Lowry explains that the former would have been, symbolically and literally, a choice of LIFE and that the latter, which the characters finally decide on, is a choice of DEATH (Letters, 74, 82).

Before the final decision is made, as the CONSUL and YVONNE confront each other, the CONSUL imagines that he hears drums pervading the SILENCE and thinks of the word PARIAH: ". . . that meant drums too. PARIÁN" (75/102). Even when he is drunk or greatly disturbed, the CONSUL

retains his dilettante-mystical interest in both scientific and folk-etymology. He refers in this passage to the fact that PARIAH, which looks like PARIÁN, originated from Tamil words meaning "drummer" and "a large drum." The Paraijans, the agricultural laborer caste, the so-called "OUTCASTS" of the Tamil area of India, were hereditary drum beaters at festivals. The CONSUL, who is often followed by a PARIAH DOG, identifies himself with the animal because it is a half-wild OUTCAST. To the CONSUL, who chooses EXILE and DEATH, PARIÁN is a "glorious . . . wilderness where MAN never . . . [goes] THIRSTY" (139/167-168). He means, of course, that physical, not spiritual, THIRST is abolished. Significantly, the FAROLITO in PARIÁN is the headquarters of the FASCISTS who kill the CONSUL.

#### PARIS CAFÉ

A cafe in QUAUHNHUAC. See also ETERNAL RETURN.

#### PARKER, NOSEY

A character or real person mentioned by YVONNE in the novel. The reference may reinforce the INTERFERENCE theme.

#### PARSIFAL

See WAGNER, (WILHELM)RICHARD.

#### PARTING, THE



See DESPEDIDA, LA.

PASCAL, BLAISE (1623-1662)

French mathematician, physicist, and religious philosopher.

Douglas Day mentions without further identification that PASCAL'S PENSÉES

are alluded to in Lowry's novel.<sup>60</sup> The allusion is perhaps to Number 206,

"The ETERNAL SILENCE of these infinite SPACES frightens me," in which

PASCAL expresses a fear much like that described by YVONNE in a letter to

the CONSUL: ". . . It is this SILENCE that frightens me" (345, 350/375, 381).

This passage is repeated four times.

PASSPORT (etc.)

See SELF (SELF-IDENTITY).

PAST

Each of the main characters encounters and struggles in vain against this PAST. To ESCAPE it would be to achieve the NIRVANA, SALVATION, or spiritual perfection which each seeks.

HUGH, whose encounter with the PAST is discussed primarily in Chapter VI, is an ex-ANTI-SEMITIC, an adulterer, and idealistic, ROMANTIC activist who has neither lived up to his own standards nor achieved his own goal of saving the world, an artist who has given up his art. Filled with REMORSE, he is trying to atone for his PAST. In a characteristic fantasy

<sup>60</sup>ibid., p. 358.

of grandeur, HUGH dramatizes his GUILT and imagines himself as JUDAS after the BETRAYAL of CHRIST, riding into Jerusalem on a beautiful day, enjoying the dazzling sky, and regretting that because he "BETRAYED that man last night" he will have "to go out and hang" (111/138) himself.

He is reluctant to meet YVONNE, who is "woven from the filaments of the PAST" (95/122). The temptation to fall in LOVE with her again is a "FUTURE-corruptive SERPENT" (111/138) which, like the SERPENT in EDEN, will destroy his SOUL. The encounter with YVONNE forces HUGH, in his typical self-conscious way, to continue reviewing his PAST. He realizes that he has reached the age of twenty-nine, the middle of his life, and has no longer any excuse to be IRRESPONSIBLE. The parallel to DANTE, who was thirty-five when he began the INFERNO, is obvious. HUGH resolves to reform, but realizes that "... there is little enough in [his] ... PAST which will come to ... [his] aid against the FUTURE" (151/180); that is, he is mistaken if he expects that he will be closer to NIRVANA or SALVATION in the FUTURE because of some good done in the PAST. Lowry's HUMOR is illustrated here when he has HUGH scrape the bottom of the barrel of his good deeds: in summing up his PAST, he can offer as a balance for his liabilities only that, like the Ancient Mariner in reverse, he once saved a seagull. He acknowledges that this deed will not atone for very much EVIL, since he has negated the value of the deed by "dramatizing it" (152/181). Groping further into his PAST, he remembers that he once suggested to a hot-dog vender a better spot to sell his wares--a good deed costing HUGH nothing and worth very little on the scale of good and bad deeds. Seeing a church where a statue of CHRIST once stood

over a legend from Lamentations 1:12, he becomes, not JUDAS or DANTE but a CHRIST atoning for his own sins. He continues his GUILTY, self-pitying self-examination by echoing the biblical legend:

. . . Is it nothing I am beginning . . . to atone for my PAST, so largely negative, selfish, ABSURD, and DISHONEST? . . . Nothing that after all I am willing to give my life for HUMANITY, if not in minute particulars? Nothing to ye that pass by? (152-153/182)

He is again negating the value of even the desire to do good deeds, to redeem his PAST, by his dramatizing.

He recalls trying to SUFFER at SEA.

. . . He felt trapped. The more completely for the realization that in no essential sense had he ESCAPED from his PAST life. It was all here, though in another form: the same conflicts, faces, same people, he could imagine, as at school, the same spurious popularity with his GUITAR, the same kind of unpopularity because he made friends with the stewards or, worse, with the Chinese firemen. (162/191)

Furthermore, he recognizes that "his spiritual level" was to be found "with the stewards" (162/191).

As he continues his encounters with his PAST, including a review of his return to CAMBRIDGE after his adventure at SEA, when he ran "once more full tilt into the PAST" (176/206), he associates his SUFFERING with that of the JEWS and tries to imagine himself a kind of WANDERING JEW who, by WANDERING, has atoned for his PAST, including his anti-SEMITISM. Like PRUFROCK, he has a partial self-awareness. He recognizes that his dramatizing of his SUFFERING negates its expiatory value and that he has learned little from and done little in his PAST to insure the achievement of even minimum progress in ESCAPING the WHEEL OF THE LAW:



This morning might have been already far in the PAST, like childhood or the days before the last WAR; the FUTURE was beginning to unwind, the euhred stupid bloody terrific GUITAR-playing FUTURE. Unsuitably girded against it, HUGH felt, noted with a reporter's measure, YVONNE, bare-legged . . . . (187/216)

His FUTURE will be merely a repetition of his PAST; he is, as always, "coming to nought spiritually" (180/210). His HONESTY requires him to recognize that he is really just running from RESPONSIBILITIES, but he negates this discovery by self-pity: "how can I" ESCAPE myself, he asks, if "I am without a place on earth?" (153/182) Furthermore, his plan to join the LOYALISTS, even if it were of value, has come TOO LATE, since their chances of winning are by now very slim.

YVONNE'S struggle to ESCAPE the PAST is presented most directly in Chapter IX, which opens at the Arena TOMALÍN, where MEXICO is merrily laughing "away its TRAGIC history, the PAST, the underlying DEATH!" (254/284) and where the foreboding reminders that there will be BOXING in the arena on Sunday symbolize the fight between YVONNE and the CONSUL. YVONNE caught up momentarily in the superficial gaiety of the scene, feels a sense of HOPE, HOPE that she and the CONSUL can forget their PAST and have a happy FUTURE together. At this point, Lowry says, "the novel . . . is . . . teetering between PAST and FUTURE--between despair (the PAST) and HOPE . . . " (Letters, 81).

As the BULLTHROWING continues, the BULL'S failure to perform recalls first her father's failures and then scenes of failure from her own PAST. Her attempts to understand her life are like trying to understand a MOTION PICTURE at which one arrives when it is half finished: the cause for her

present situation is "buried in the distant PAST and might," like the MOVIE, "repeat itself in the FUTURE." Her heritage, like EVERYMAN'S, is the weight of this past, of "obscure SINS of others long since DEAD and damned," a weight she calls the "OLD MAN OF THE SEA" (267/297). If the PAST is indeed INESCAPABLE, how, YVONNE wonders, is one to find the FAITH needed to make WILL of value. Her vision of "a small LONE figure carrying the burden of . . . ancestors," the "dark FORCES" (267/298) no one can ESCAPE, is echoed at the end of the chapter when the characters see leaving a tavern "an old lame Indian . . . carrying on his back . . . another poor Indian" (280/310) even older. This "is a restatement and universalizing of the theme of HUMANITY struggling on under the ETERNAL TRAGIC weight of the PAST." This weight is not only the moral weight of one's own and others' sins in the PAST but also the burden of the FREUDIAN FATHER-SON CONFLICT, of "man ETERNALLY carrying the psychological burden of his FATHER" (*Letters*, 81).

YVONNE, HUGH, and LARUELLE not only are part of the CONSUL'S PAST but also, as DOUBLES of the CONSUL, dramatize his struggle with the PAST. His most obvious burden from the PAST is of course his alcoholism, which may have begun as early as his adolescence when he regretted his inability to drink as much beer as the TASKERSONS. His failure at LOVE may have been foreshadowed in the HELL BUNKER episode. He also bears the weight of a flawed relationship with his FATHER.

The novel seems to say that everyone's FUTURE is, like that of an ADAM condemned to remain in his RUINED EDEN, corrupted by the PAST.

See also ETERNAL RETURN; FREE WILL-DETERMINISM; "The

PAST " (Poems, 69); TIME-ETERNITY.

PASTEUR, LOUIS (1822-1895)

French chemist and bacteriologist, inventor of pasteurization, a process for destroying harmful microorganisms and preventing or arresting fermentation, especially in dairy products.

PATH

Lowry associates the "PATH theme . . . , reappearing and fading with the vanishing road" (Letters, 76), with DANTE. All the circuitous PATHS of the novel lead symbolically into or out of the ABYSS.

The idea that a spiritual aspirant is traveling an upward or downward PATH, the right or the wrong PATH, is found in many of the religions and philosophies which inform the novel. M. LARUELLE, one of the novel's "lost" SOULS who have "turned from . . . [the] true PATH" (346/376), is described as traveling a "circuitous PATH" (23/49) around his house. The S.S. SAMARITAN, on which the CONSUL once traveled, "had for some time been steering a rather odd course" going "far out of her PATH" (32/58). The CONSUL alludes to BLAKES'S knowledge that ". . . right through HELL there is a PATH . . ." (36/63), though the CONSUL is less and less able to find this PATH. His SOUL appears as "a town ravaged and stricken in the black PATH of his excess" (145/173).

In addition to the general imagery of the PATH of the SOUL, the novel contains two PATH images based specifically on the CABALA'S TREE OF LIFE: the "PATH of GOD'S LIGHTNING" (39/66) and "the PATHS and spheres



of the Holy CABBALA" (84/112). The erratic RAILROAD is described in a cabalistic image which says that "there were twenty-one other PATHS . . . [it] might have taken" (236/266): the spiritual neophyte had twenty-two PATHS from Malkuth to KETHER. See Figure 1.

#### PATHAN

The name used in India for a member of certain tribes from AFGHANISTAN reputed to be strong and warlike and to make excellent soldiers. Their region came under British political control in 1893, and they frequently enlisted in British armies. The CONSUL'S parents lived in India when he was very young, so he would have heard of the name often.

#### PAURAVE MONARCH

Ruler of the principality of the Paurara (Greek Porus), one of three principalities attacked by ALEXANDER THE GREAT. It is between the Hydaspes (JHELMA) and the Acesines (CHENAB) rivers. The kings of TAXILA and Porus were enemies, and the invading ALEXANDER could count on AMBHI as a firm ally against the Paurave monarch in the same way that CORTEZ counted on the TLAXCALANS to fight against MONTEZUMA. See also SAMARITAN-BROTHERHOOD.

#### PEACE (etc.)

See ORDER-CHAOS; SALVATION-DAMNATION; WAR (etc.).

#### PEEGLY WEEGLY

Spanish pronunciation of PIGGLY WIGGLY, the name of an

American chain of grocery stores. *THROTTLE*.

# PEER GYNT

See IBSEN, HENRIK.

PEGASSUS (The Flying HORSE)

A CONSTELLATION. See also ASTROLOGY-ASTRONOMY.

# PELADO

Spanish word meaning "penniless Indian" and used in the novel to mean "thief." The CONSUL'S discussion of other contradictory meanings of this word relates it to the themes of CONQUEST and EXPLOITATION. "Interchangeable . . . were the terms of abuse with which the aggressor discredits those about to be ravaged!" (235/265). The PELADO incident also reinforces the GUILT theme by suggesting the complicity of all men in the EVIL perpetrated against poor and downtrodden. See also CONSUL, THE; SAMARITAN-BROTHERHOOD.

# PELICAN *IMPOTENCE-POTENCY; PHILLIPSON.*

A BIRD which is a traditional SYMBOL of CHRIST, benevolence, piety, sacrifice, atonement, and so on. It is not clear that Lowry had any specific SYMBOLIC meaning in mind, but he usually seems to be aware of traditional symbolic associations and to feel that these meanings can function on various levels in the novel.

# PEOPLE WITH IDEAS

See IDEAS, PEOPLE WITH(OUT).

PERMANENCE

See TIME-ETERNITY.

PETATE, EL

A CANTINA whose name means "the imposter, swindler, or good-for-nothing." It is "about all remaining . . . of the formerly prosperous village of Anochtitlán" (319/349). Here YVONNE frees a caged EAGLE.

PETER RABBIT

A children's book owned by the CONSUL. His statement " . . . everything is to be found in PETER RABBIT . . . " (175/204) is apparently a suggestion that the story has symbolical meanings, but the nature of these meanings is inexplicable because the CONSUL does not divulge his interpretation.

PHALLIC

See IMPOTENCE-POTENCY; PHILLIPSON.

PHAROS

A small peninsula near Alexandria, Egypt, which is the site of an ancient LIGHTHOUSE built by Ptolemy. It is one of the seven wonders of the world. The CONSUL (symbolically) confuses CHRIST and the FAROLITO in his search for a LIGHTHOUSE to fight his way back from the brink of destruction.



# PHILLIPSON

An artist who describes HUGH cruelly "in a rival paper, as an immense GUITAR, inside which an oddly familiar infant was hiding, curled up, as in a womb . . ." (177/207). HUGH "belatedly . . . had come to see" (178/208) the accuracy of this description, which not only has PHALLIC associations but also suggests a return to the womb. See also GREAT MOTHER.

## PHILOCTETES

A ship HUGH sailed on which was named after a Greek hero who is wounded in the foot or ankle on the way to Troy and, because of the odor of his wound, is EXILED for many years on a barren island; he has with him the MAGICAL bow and arrows of HERCULES, a reward for past service to HERCULES, and for this reason is eventually sought out by ODYSSEUS and other Greeks, who believe that they can win the war only if they have HERCULES' weapon. PHILOCTETES, through treachery, is finally persuaded by the Greeks to accompany them to Troy, where, they promise, he will be cured. The most important version of his story is by SOPHOCLES. HUGH compares his GUITAR to PHILOCTETES' BOW, both of which are "proud and unfortunate" (159/188) possessions and both of which are, to their owner, a "guide and prop" (177/207). HUGH apparently means that these "magical" possessions give their owners power but also bring to them the attention of those who would remove this power. For HUGH the PHILOCTETES has one flaw: it is so comfortable that he cannot SUFFER on it as he would like. See also PROMETHEUS; WOUNDED GOD.

## PHILOSOPHER'S STONE

See ALCHEMY.

## PHYSIO-ASTRO-MYSTIC

See CABALA.

## PICT

One of the ancient people inhabiting parts of northern Britain, whose origin is uncertain. MCGOFF was a PICT.

## PIERROT

A male character in certain French pantomimes, having a whitened face and wearing a loose, white, fancy costume.

## PIG

See SWINE.

## PIGEON

See PALOMA; STOOL PIGEON.

## PILATE, PONTIUS (fl. early first century A.D.)

Roman procurator of Judea 26-36 A.D. ? (Luke 3:1), remembered primarily as the final authority concerned in the decision of whether JESUS should be condemned or not. Although PILATE was convinced of JESUS' INNOCENCE, he handed him over to be crucified and then tried to evade RESPONSIBILITY for this act. See also BROWNE, SIR THOMAS.

PILGRIM (etc.)

See BUNYAN, JOHN; CITY OF DESTRUCTION; CONRAD, JOSEPH;  
EXILE-GUILT-SUFFERING.

PILGRIM'S PROGRESS

See BUNYAN, JOHN.

PILLAR

See TOWER (etc.).

PIRANDELLO, LUIGI (1867-1936)

Italian dramatist, novelist, short story writer, and poet who won  
the Nobel prize in 1934.

Many of his plays dealt with the problem of distinguishing between  
REALITY and appearance, a theme with which Lowry felt an affinity. Lowry  
also associated with PIRANDELLO his theory that a writer is created by his  
works ("the identification of a creator with his creation, "Letters, 180) and  
that "... man is a sort of novelist of himself . . ." (Letters, 210) and in  
fact is "his own Laocoön" (Letters, 180). In another letter he refers to  
PIRANDELLO'S theme "that art . . . is somehow REALER than life" (331).  
His story "Through the Panama" (in Hear us O Lord from Heaven thy dwelling  
place) is in part an elaborate presentation of these theories. See also SELF  
(SELF-DESTRUCTION).

PISCES (The FISHES)

A CONSTELLATION, also in the ZODIAC. See also ASTROLOGY-



## ASTRONOMY.

## PLAGIARISM

Lowry was almost neurotically worried that he would be accused of PLAGIARISM because of his many paraphrases and quotations from other works. The comments of several critics and reviewers increased his concern. In his letters as well as in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, he goes to great lengths to prove that his novel is not just a reworking of THE LOST WEEKEND, by CHARLES JACKSON, which was published while Lowry was revising Under the Volcano, and to prove that he had not read, for example, MELVILLE or JOYCE when he wrote his novel. HUGH enacts Lowry's nightmarish fear by discovering that two songs he composed, which were, he hoped, to make him famous, were really "someone else's" (172/201). See also BOLOWSKI, MR. AND MRS. LAZARUS.

## PLANET

See ASTROLOGY-ASTRONOMY; EARTH; EXILE-GUILT-SUFFERING.

## PLANTAGENET, BILL

The protagonist in Lowry's story Lunar Caustic. He is mentioned once in Under the Volcano, but the latter reference does not clearly relate to any of PLANTAGENET'S characteristics in Lunar Caustic. PLANTAGENET was the name of the English royal house from Henry II (1154-1189) to Richard III (1483-1485) inclusive.

## PLANTAIN

See IMPOTENCE-POTENCY.

## PLEIADES

A group of seven stars, six of which are very bright. See also

ASTROLOGY-ASTRONOMY.

## PLOUGHSHARE

See IMPOTENCE-POTENCY.

## PLUTO

A PLANET. See also ASTROLOGY-ASTRONOMY.

## POE, EDGAR ALLAN (1809-1849)

American poet, short story writer, and critic. In "THE FALL OF

THE HOUSE OF USHER" both main characters and their house disintegrate.

Lowry explains the symbolism of this collapse in DARK AS THE GRAVE

WHEREIN MY FRIEND IS LAID:

... What was the HOUSE OF USHER but a hangover. POE did not mean that the scene, his feeling, was like the hideous dropping of the veil after a prolonged bout. No, the HOUSE OF USHER was the state of his SOUL in such a hangover, the tarns and mists were his hideous thoughts, and its FALL was his SOUL'S FALL. While Roderick USHER was of course none other than POE himself. POE too must have known this hideous superposition of REALITY. What else could he mean by Roderick USHER'S pictures, which became more and more lifelike? (202)

## POLARIS

The polestar of NORTH STAR figuratively in the center of the circling CONSTELLATIONS. YVONNE imagines the FERRIS WHEEL to be the

CIRCLE of CONSTELLATIONS with POLARIS "in the hub . . . like a great cold eye" (335/365). See also ASTROLOGY-ASTRONOMY.

PONCIANO ARRIAGA

See ARRIAGA, PONCIANO

PONTOPPIDAN, HENRIK (1857-1943)

Danish novelist who shared the Nobel prize for literature with another writer in 1917. He was a realistic and naturalistic writer and a social critic predisposed to political indignation. In his novels, he deplored the EXPLOITATION of the peasants. He also ridiculed ROMANTIC affectation and certain false political and social ideals. The CONSUL owns some of his writings.

POPE (Spanish PAPA) (probably Pius XI) (1857-1939)

Pius XI was POPE from 1922 until his DEATH. Lowry says that the reference to the POPE may be "an anachronism" (*Letters*, 78). A detail from the surface level of the novel, the imminent DEATH of the POPE, which the CONSUL reads about in the headlines ( "ES INEVITABLE LA MUERTE DEL PAPA," 213, 230/243, 260), provides links among several of the novel's themes, motifs, and structural patterns. The linking begins with the CORRESPONDENCE between the Spanish PAPA ("POPE") and the English PAPA meaning "FATHER." The CONSUL, who "acted as a FATHER" (78/105) to HUGH and is twice referred to as "PAPA" by HUGH, thinks for a moment that "the headlines referred to himself" (213/243) and by extension to the DEATH of all men. Lowry insists on the



suitability of the headline as an ending for Chapter VII, which, he says, would provide a careful reader with "a fine sense of doom" (Letters, 78): EVERY-MAN'S DEATH is INEVITABLE, as the epigram from ANTIGONE also suggests.

A second link is to the FATHER-SON CONFLICT: the DEATH of the FATHER is INEVITABLE.

See also DOUBLES; OSIRIS-ISIS-SET (TYPHON).

#### POPEYE

An American comic strip character who attained super-human strength by consuming large quantities of spinach. YVONNE and the CONSUL nickname POPOCATEPETL POPEYE and have an "old jest" about the VOLCANO "completely obliterated in spinach" (75/102), i.e. covered with foliage.

#### POPOCATEPETL

See LOVE; POPOCATEPETL AND IXTACCIHUATL; VOLCANO.

#### POPOCATEPETL AND IXTACCIHUATL

A pair of VOLCANOES and Mexico's fifth and eighth highest peaks, they are frequently climbed and their craters entered. According to legend, POPOCATEPETL is a warrior kneeling at the feet of his lover IXTACCIHUATL. Lowry uses them as symbols of a perfect LOVE and relates them to YVONNE and the CONSUL as well as to MAXIMILIAN and CARLOTTA. The CONSUL speaks often of climbing POPOCATEPETL, probably attracted to it because of the ABYSS within it. For him, it is a sacred mountain, but, like his other PARADISES, it becomes a HELL.

PORTER, KATHERINE ANNE (1890- )

American novelist, short story writer, and critic. Lowry mentions that he omitted from Chapter XII a passage that he thinks may possibly have been suggested by a passage in KATHERINE ANNE PORTER'S writing. He does not identify his passage nor its source and does not seem to be very certain about either. Moreover, there remains at the end of that chapter a passage recalling very strongly the ending of PORTER'S short story "Theft": ". . . I was right not to be afraid of any thief but myself, who will end by leaving me nothing." The story concerns rejection, bit by bit, of all that makes life worthwhile. The CONSUL recognizes in himself a similar rejection:

. . . it was as if, for a moment, he had become the PELADO, the thief--yes, the pilferer of MEANINGLESS muddled IDEAS out of which his rejection of LIFE had grown, who had worn his two or three little bowler hats, his DISGUISES, over these abstractions . . . (374/404)

POSE

See SELF (SELF-IDENTITY); ULTIMATE REALITY-TRUTH.

POSSIBLE (etc.)

See IMPOSSIBLE (etc.).

PRESCOTT, WILLIAM HICKLING (1796-1859)

United States historian. He was a highly regarded, Harvard educated brahmin who spent many years of study preparing to become a historian of Spain, and of Spanish activities in the new world.<sup>61</sup> Although some

---

<sup>61</sup>See footnote 45.

of his conclusions have been qualified by later studies, especially his social and economic conclusions, he is still valued for his scholarly use of sources, including BERNAL DÍAZ, and his dramatic arrangement of material. HUGH refers to PRESCOTT in his discussions of MEXICAN history. See also COX-COX; GRANADA; NOCHE TRISTE; QUAUHNHUAC.

PRETEND (etc.)

See ULTIMATE REALITY-TRUTH.

PREVENT (etc.)

See FREE WILL-DETERMINISM.

PRIAPUS

Greek fertility god often represented by a PHALLIC symbol placed in a GARDEN. The CONSUL calls MR. QUINCEY'S CAT, who is playing in the GARDEN, PRIAPUSSPUSS. See also IMPOTENCE-POTENCY.

PRIMITIVE CIVILIZATIONS: LETTER TO OXFORD

See HARRISON, TOM.

PRIMITIVISM

See IDEAS, PEOPLE WITH(OUT).

PROCLUS

An area on the MOON. See also ASTROLOGY-ASTRONOMY.

PROMETHEUS

In classical mythology a Titan who used his cunning against ZEUS on MAN'S behalf. He stole FIRE from HEAVEN and taught MAN the arts of



CIVILIZATION. (In this role as culture bringer he is similar to QUETZALCOATL.) As punishment for these acts of defiance he was chained to a rock on Mt. Caucasus. There his liver was eaten each day by an EAGLE or VULTURE and restored each night. In some traditions he is the creator who made MAN out of clay. He is also a FIRE GOD (resembling AGNI) in some legends.

PROMETHEUS functions in the novel in at least two distinct roles. One of these, that of savior of the WORLD or of MANKIND, is possibly to be found in a reference in Chapter I to DR. VIGIL, whose beneficent character is not fully rendered but who is a would-be rescuer of the CONSUL. In the passage referred to, VIGIL is seen igniting a CIGARETTE lighter as if " . . . he had drawn a FLAME out of himself . . . " (6/32). The CONSUL, elsewhere to be seen as a CHRIST figure, is, as he hangs suspended in the LOOPING-THE-LOOP MACHINE, "like that poor fool who was bringing LIGHT into the WORLD" (222/252), another possible reference to PROMETHEUS-as-savior. PROMETHEUS is also a savior of the EARTH in a complex GOLF image in which he is said to "retrieve lost balls" (202/232). The EAGLE in this image is both a PROMETHEAN VULTURE and a GOLF score.

In the other important role, PROMETHEUS is a GOD-MAN, a FAUSTIAN-EXISTENTIALIST SUFFERER. Allusions to this role stress the location and instruments of his punishment and his reactions to this punishment rather than the causes of the punishment, which are stressed in the allusions to his savior role. The CONSUL, for example, imagines the BARRANCA to be inhabited by a "cloacal PROMETHEUS" (131/159), a reference perhaps explained by a statement which indicates that Lowry associated PROMETHEUS

more with a RAVINE or ABYSS than with a mountain: "I feel somewhat like a PROMETHEUS who became interested in real estate and decided to buy up his Caucasian RAVINE" (Letters, 51). (In one version of the legend, PROMETHEUS is tossed into TARTARUS, chained to a rock, as part of his punishment). The VULTURES which are so prevalent in the novel are the "INFERNAL bird of PROMETHEUS" (317/347), the "archetypal PROMETHEAN FOWL" (Letters, 79). The most significant allusion to PROMETHEUS in this role is the EXISTENTIAL passage in which PROMETHEUS is, like Camus' Sisyphus or Gide's Prometheus, happy because of as well as in spite of his punishment: "JE CROIS QUE LE VAUTOUR EST DOUX À PROMETHEUS . . ." (219/249). (I believe that the VULTURE is sweet to PROMETHEUS . . .) See also WATTS-DUNTON, THEODORE.

#### PSEUDODOXIA EPIDEMICA, OR VULGAR ERRORS

See BROWNE, SIR THOMAS.

PUERTE DEL SOL, EL ("harbor or port of the SUN")

A CANTINA. See also ZEUS.

PULKERIA (PULQUERÍA)

See DOSTOEVSKY, FEODOR MILKAILOVICH.

#### PUNS-WORD PLAY

Lowry's interest in PUNS and WORD PLAY results in part from his interest in the OCCULT. A PUN, like other forms of significant COINCIDENCES or CORRESPONDENCES, may bear a message to the one who is receptive.

Also, both AIKEN, an acknowledged mentor, and JOYCE, who probably influenced Lowry at least indirectly, use PUNS and WORD PLAY similar to Lowry's. These devices are part of Lowry's HUMOR. See also APPENDIX I.

#### PUPPET

See FREE WILL-DETERMINISM.

See also AFTER-KATABASIS: Figure 1.

#### QUAUNAHUAC

An imaginary MEXICAN city in which the main action of the novel takes place. It is based largely on CUERNAVACA, MEXICO, which was called QUAHUAC by the AZTECS. In the novel, two possible translations of the name are given: "Where the EAGLE stops" or "near the WOOD" (34/71).

It is DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID only the translation is given, and the source offered is PRESCOTT. According to Prescott, the name QUAHUAC was chosen for the novel.

Prescott gives in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID the translation of Under the Volcano, the name QUAHUAC was chosen for the novel.

Prescott also mentions the fact that the setting was a composite of actual places, QUAHUAC and OAXACA and its environs. For a discussion of the relation-

ship between the fictional and the real settings, see an article by Constance

Lowry, AL

#### QUAUNAHUAC

<sup>1</sup>Constance Lowry, "Quaunahuac," Latitudes, NS, No. 5 (July-August, 1965), pp. 94-105.



## QLIPHOTH

In the CABALA'S TREE OF LIFE, the kingdom of DEMONS. The CONSUL says that the QLIPHOTH is probably his realm, in spite of his desire to progress spiritually. He speaks of his delirium tremens as "the music round the portal of the QLIPHOTH . . . conducted by the GOD OF FLIES" (218/248). See also ABYSS-KATABISIS; Figure 1.

## QUAUHNAHUAC

An imaginary MEXICAN city in which the main action of the novel takes place. It is based largely on CUERNAVACA, MEXICO, which was called QUAUHNAHUAC by the AZTECS. In the novel, two possible translations of the name are offered: "Where the EAGLE stops" or "near the WOOD" (44/71). However, in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID only the latter translation is given, and the source offered is PRESCOTT. According to the account given in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID of the composition of Under the Volcano, the name QUAUHNAHUAC was chosen in order to conceal the fact that the setting was a composite of actual places, CUERNAVACA and OAXACA and its environs. For a discussion of the relationships between the fictional and the real settings, see an article by Geneviève Bonnefoi.<sup>62</sup>

## QUETZALCOATL

<sup>62</sup>Geneviève Bonnefoi, "Souvenir de Quauhnahuac," Les lettres nouvelles, NS, No. 5 (July-August, 1960), pp. 94-108.

A very complex hero-GOD, first of the ancient TOLTECS and later of the AZTECS. He is usually pictured as a plumed SERPENT or a SNAKE-BIRD GOD. Many of the records dealing with this deity were destroyed by the Spaniards after the CONQUEST, but from those that remain one can determine some of his characteristics and attributes, including some which seem to function in Lowry's novel. He was, for example, a patron of the arts who, like PROMETHEUS, was a culture bringer. As a solar deity he was a GOD who disappeared in the WEST and who would eventually return in the EAST. This aspect of the legend was in the minds of the MEXICANS when they mistook the arrival of CORTEZ for the longed-for return of QUETZALCOATL. He also resembled other dying, WOUNDED, dismembered, or fugitive GODS who later returned or were healed or resurrected. Like OSIRIS-SET (TYPHON) and some of the ORIENTAL GODS, he was a dual GOD, that is, he had an EVIL principle or anti-GOD which vanquished or wounded him and which he later overcame. His duality is also shown in the contrast between his benevolent aspect and his destructive aspect. Another part of the legend which relates QUETZALCOATL to the novel and especially to the CONSUL is that the GOD, somewhat like the CONSUL, brought about his own destruction and the destruction of his PARADISE because of intoxication and consorting with a harlot-goddess (the demonic aspect of the female). BUSTAMANTE'S description of the CONSUL as "the one with the blue eyes" (28/54) recalls that CORTEZ was thought to be the returning QUETZALCOATL because of his light complexion and hair. See also CHOLULA.

QUICKSILVER

See WENKLEWICK, HENRY.

MERCURY. See also ALCHEMY.

QUINCEY, MR.

A retired walnut farmer from Soda Springs, Arkansas, whose GARDEN borders on that of the CONSUL and to whose CAT the CONSUL talks. QUINCEY is occasionally amused by the CONSUL'S drunkenness, which he self-righteously disapproves of, and he is baffled by the CONSUL'S conversations and actions. His name reminds the CONSUL of DE QUINCEY, whom the CONSUL quotes. He also becomes the "voice in the GARDEN" which chastizes ADAM.

QUIXOTE, DON (etc.)

See CERVANTES SAAVEDRA, MIGUEL DE; DON QUIXOTE.

QUOD SEMPER, QUOD UBIQUE, QUOD AB OMNIBUS

This phrase, which is completed by "creditum est," is a theological maxim meaning "What has always, everywhere, and by all been believed" and called The Rule of Vincent after St. Vincent of Lerins, Christian writer (?-450 A.D.?). This rule or test of orthodoxy is of a moral, not a mathematical, nature, and to require literal application would destroy its force, Vincent says. It means that the CHRISTIAN (Catholic) church must take great care to hold to what has been implicitly believed or explicitly defined from the beginning. He gives more authority to ancient teachers than to the church hierarchy. See also UNIVERSAL REALITY-TRUTH.

QUO VADIS?

See SIENKIEWICZ, HENRYK.



RACINE, JEAN BAPTISTE (1639-1699)

One of the greatest French poets and writers of classical TRAGEDY.

Lowry quotes two passages from RACINE, the first from ATHALIE and the second from IPHEGENIA:

C'ÉTAIT PENDANT L'HORREUR D'UNE PROFONDE NUIT (II.v. 132)

[It was during the horror of a deep night] (284/314)

and

MAIS TOUT DORT, ET L'ARMÉE, ET LES VENTS, ET NEPTUNE

(I. i. 9) [But all sleep, and the army, and the winds, and NEPTUNE].

(284/314)

The apparent purpose of the two quotations is to give the novel TRAGIC dimensions by adding to the sense of foreboding and to the increasing ISOLATION of the CONSUL from the other characters.

RAILWAY (etc.)

See TRAIN (etc.).

RALEIGH, SIR WALTER (1552?-1618)

English seaman, explorer, politician, historian, and poet. He was for a time a favorite courtier of Queen Elizabeth. HUGH, as he signed up for the PHILOCTETES, saw himself as a young RALEIGH. In QUAUHNAHUAC he is still a ROMANTICIZER even as he ridicules his own ROMANTICISM, and he dramatizes himself as a savior of the world by quoting from RALEIGH'S poem "THE LIE":

The truth shall be thy warrant.

Go, since I needs must die.

And give the WORLD the LIE.

Say to the court it glows,

and shines like rotten wood.

Say to the church it shows,  
 what's good and doth no good.  
 If Church and Court reply,  
 then give them both the LIE. (II. 4-12) (328/358)

HUGH sees himself using his GUITAR "to give people the LIE" (328/357),  
 although ironically he is himself a living LIE.

The passage also echoes the submerged motif of a dialogue between  
 body and SOUL, especially if one takes into account the first three lines of the  
 poem

Go, SOUL, the body's guest,  
 upon a thankless errand;  
 fear not to touch the best;

which HUGH omits.

RAM, THE

See ARIES; ASTROLOGY-ASTRONOMY.

RAME INUTILE FATIGUA VAINEMENT UNE MER IMMOBILE, LA

An obscure allusion meaning "The useless oar vainly wearies a  
 motionless sea."

RAMÍREZ, JUAN

The CONSUL claims that the remains of this "famous singer . . .

are still WANDERING . . . from place to place" (181/211). See also EXILE-

GUILT-SUFFERING.

RAS ALGETHI

A bright STAR in the HERCULES CONSTELLATION. See also  
 ASTROLOGY-ASTRONOMY.

RAVEL, MAURICE JOSEPH (1875-1937)

French composer. His Bolero is described as strutting, "snapping and clicking" (268/298) its heels, as YVONNE GRIFFATON seeks a MEANING in life.

See ESCAPE (etc.).

RAVINE

The BARRANCA is called a RAVINE. Also, YVONNE, during her days as a MOVIE cowgirl, DESCENDED into a RAVINE. See also ABYSS-KATABASIS. REVERSAL.

Images of REGRESSION, REVERSAL, RETREAT, moving BACK- REALITY (etc.)

See ULTIMATE REALITY-TRUTH.

REBIRTH

See SALVATION-DAMNATION: WHEEL OF NECESSITY.

RECURRENCE

See ETERNAL RETURN.

REDEMPTION (etc.) is "COLUMBUS in REVERSE" (103/134).

See SALVATION-DAMNATION.

RED HAND

A COMMUNIST pamphlet read by HUGH at SEA. It probably is meant also to suggest the HANDS OF ORLAC theme since ORLAC'S HANDS were red with blood.

See also JOYCE, JAMES.



## REDUPLICATION

See DOUBLES; MIRROR-REDUPLICATION.

## REFUGE

See ESCAPE (etc.).

## REGRESSION (etc.)

See REGRESSION-REVERSAL.

## REGRESSION-REVERSAL

Images of REGRESSION, REVERSAL, RETREAT, moving BACKWARDS, and so on, make up a minor motif related both to the ABYSS-KATABASIS motif and to ETERNAL RETURN. The drunkards in LOS BORRACHONES fall in "BACKWARD leaps" (199/229). The LOOPING-THE-LOOP MACHINE suddenly begins "to go in REVERSE" (222/252). The CONSUL imagines "unseen PLANETS . . . hurling BACKWARDS" (196/226). The shadows of railway cars are "eaten up in REVERSE by the night" (284/314). HUGH sees CAMBRIDGE as "the SEA REVERSED" and "at the same time a horrible REGRESSION" (176/206), and he himself is "COLUMBUS in REVERSE" (103/131).

This motif also defines one of Lowry's novelistic techniques: he sees his novel as a WHEEL which can revolve forward or BACKWARD. The FERRIS WHEEL is said to revolve "BACKWARDS" (42/69) as Chapter I passes into Chapter II, which takes place a year earlier. Similarly, the deaths at the end of the novel are discussed in Chapter I.

See also JOYCE, JAMES.

## REINHARDT, DJANGO

A noted GUITARIST with whom HUGH compares himself. He was known as the "Belgian Gypsy."

## RELEASE

See ESCAPE (etc.); LOVE (etc.); SALVATION-DAMNATION.

## REMARQUE, ERICH MARIA (1898- ).

German novelist. His realistic anti-WAR novel ALL QUIET ON THE WESTERN FRONT, his greatest popular success, is owned by the CONSUL.

## REMORSE (etc.)

See EXILE-GUILT-SUFFERING; MICHEL, DAN, OF NORTHGATE.

## RENARD, MAURICE

Writer whose novel THE HANDS OF ORLAC was the basis of LAS MANOS DE ORLAC.

## RESCUE

A 1933 and 1934 Western based on a novel by Zane Grey. In the  
See SALVATION-DAMNATION.

## RESPONSIBILITY-IRRESPONSIBILITY

See BUNYAN, JOHN: FREE WILL-DETERMINISM; INTERFERENCE-INTERVENTION: SAMARITAN-BROTHERHOOD; TOLSTOY, COUNTY LYOV NIKOLAEVICH.

## RESURRECTION

See SALVATION-DAMNATION.

RETREAT (etc.)

See ESCAPE; SALVATION-DAMNATION.

RETRIEVE

See SALVATION-DAMNATION.

RETURN (etc.)

See ETERNAL RETURN.

REVERSAL (etc.)

See REGRESSION-REVERSAL.

REVIVAL (etc.)

See SALVATION-DAMNATION.

RIDERS OF THE PURPLE SAGE

A 1931 and 1941 Western based on a novel by Zane Grey. In the novel this becomes RIDERS TO THE PURPLE SAGE.

RIG-VEDA

See VEDAS, THE.

RITE (etc.)

See SACRAMENT (etc.).

RIVERA, DIEGO (1886-1957)



MEXICAN painter, famous especially for his MURALS, many of which are found in public buildings in MEXICO and the United States. He was a social and political critic and many of his MURALS depict anti-imperialist, pro-revolutionary themes. He was especially sympathetic with the working classes, and his liberal views concerning them caused much controversy. He found BEAUTY not only in their activities but in the shapes of the machines they worked with. He also painted scenes of MEXICAN history and early MEXICAN art and religion. Those of his MURALS which are in the CORTEZ PALACE are mentioned frequently in the novel and suggest indirectly the anti-EXPLOITATION theme.

#### ROBINSON

An unidentified city, apparently the place where HUGH and YVONNE had their liaison.

#### ROBINSON CRUSOE

See DEFOE, DANIEL.

#### ROCK

See CLEFT ROCK.

#### ROMANTICISM (etc.)

HUGH represents the ROMANTIC view of life which is valued for its idealism but ridiculed for its futility, its sentimentality, and the deceptive POSES and the self-deluding ILLUSIONS it forces its advocates to adopt. DON QUIXOTE is one of the more admirable ROMANTICS. See also INTERFERENCE-

INTERVENTION; ULTIMATE REALITY-TRUTH.

ROMEO AND JULIET

A 1936 MOTION PICTURE based on a play by SHAKESPEARE. It is playing in New York at the same time as DEAD END, and the two titles make an ironic comment on LOVE.

ROSTOV

See TOLSTOY, COUNT LYOV NIKOLAEVICH.

ROUSSEAU, HENRI ("LE DOUANIER") (1844-1910)

French painter whose nickname means "customhouse officer."

The reference to a ROUSSEAU riding out of the jungle on a tiger could mean HENRI ROUSSEAU, since his paintings often are of lush jungles inhabited by tigers, leopards, or monkeys. YVONNE'S brilliant blouse is compared to "a detail in a ROUSSEAU" (187/216) a reference to the odd fact that his still lifes or jungle scenes often contain one striking detail--a fly in a fruit bowl, for example. See also ROUSSEAU, JEAN JACQUES.

ROUSSEAU, JEAN JACQUES (1712-1778)

French philosopher and author. He was asked to come to Corsica to advise the Corsicans on their laws, but his enthusiasm on this subject waned and he did not go. The CONSUL may be referring to this decision not to ACT as a refusal to INTERFERE. The passage describing ROUSSEAU riding a tiger is probably an allusion to HENRI ROUSSEAU, but it could also refer to JEAN JACQUES ROUSSEAU'S PRIMITIVISM.

RUIN (etc.)

References to RUINS, LOSS, EMPTINESS, and so on, reinforce the INFERNAL atmosphere and create a HELL-like setting for the novel. See also LOVE; SELF (SELF-DESTRUCTION); SALVATION-DAMNATION.

RUM-POPO

An alcoholic drink which suggests POPOCATEPETL to the CONSUL.

RUSE

See ULTIMATE REALITY-TRUTH theme.

JAGO

A hero of the name St. Jago of St. James. Both ST. JAGO and ST. JAMES are given in PRESOTT and BERNAL DIAZ as the name of a hero in Cuba where CORTEZ and other Spanish CONQUERORS ruled at one time or another. A ST. JAGO'S MONKEY is perhaps an animal common in the region.

ALONSO BLAKE

"A Desperate American Hero" (11/27) whose LANCELLID BLAKE is the title of the GEMINI'S TRAGEDY. Published in 1914, it is usually considered the masterpiece of W. C. Handy (1873-1958), the "Father of American Blues," who was honored at the 1935 World's Fair for his



SACRAMENT (etc.) *rites, rituals.* This may include the hosts, bread, etc.

Throughout the novel references to SACRAMENTS, RITES, SACRIFICES, and so on, add to the MYSTICAL or spiritual overtones, suggest the themes of UPWARD STRUGGLE and of the search for ULTIMATE REALITY or TRUTH, and prepare for the possibility that the CONSUL may be SAVED rather than DAMNED. See also STRAVINSKY, IGOR.

SACRE DU PRINTEMPS, LE (The Rites of Spring)

See under STRAVINSKY, IGOR.

SAGITTARIUS (The Archer) *ION versus DAMNATION* theme. There include

A CONSTELLATION also in the ZODIAC. See also ARCHERS, SHOOTING AT THE SUN; ASTROLOGY-ASTRONOMY. REDEMPTION, RESUR-

ST. JAGO

A form of the name St. Iago or St. James. Both ST. JAGO and St. Iago are given in PRESCOTT and BERNAL DÍAZ as the name of a region in Cuba where CORTEZ and other Spanish CONQUERORS ruled at one time or another. A ST. JAGO'S MONKEY is perhaps an animal common in this region.

ST. LOUIS BLUES. *SALVATION* is also suggested by motifs symbolic of

"A despondent American tune" (11/37) which LARUELLE hears as he recalls the CONSUL'S TRAGEDY. Published in 1914, it is usually considered the masterpiece of W. C. Handy (1873-1958), the "father of American Blues," who was honored at the 1939 World's Fair for his

contribution to American culture. This song became the battle hymn for the Ethiopians during their war with Italy in the 1930's.

SALVATION (etc.)

See SALVATION-DAMNATION.

#### SALVATION-DAMNATION

A theme and countertheme which, if one does not emphasize their CHRISTIAN overtones, subsume many other motifs, symbols, and themes. There are, of course, motifs suggesting the CHRISTIAN (though not exclusively CHRISTIAN) SALVATION versus DAMNATION theme. These include forms of such words as absolution, atonement, EXPIATION, immortality, life, LIGHT, PEACE, penance, purged, REBIRTH, REDEMPTION, RESURRECTION, REVIVAL, healing, etc. The theme of upward spiritual struggle or struggle for SALVATION is also discussed in terms of the search for immortality or enlightenment engaged in by the ALCHEMISTS and other MYSTICAL and OCCULT philosophers including those associated with ORIENTAL RELIGIONS, the TAROT, and the CABALA. There are numerous relatively secular terms suggesting SALVATION. These include forms of the following: aid, assuaged, help, need, RELEASE, RESCUE, RETRIEVE, solace, and succour. SALVATION is also suggested by motifs symbolic of upward struggle, such as LADDERS, MOUNTAINS, PILLARS, STAIRS, TOWERS, and upward SPIRALS. Symbols of places of SALVATION include ATLANTIS, EDEN, FARMS, FOUNTAINS, GARDENS, the NORTH, and PARADISES. There are also phrases referring to taking SACRAMENTS,

getting a second chance, sweeping clean, finding the PATH through HELL, restoring SANITY, starting over again, and so on.

Many of the motifs and symbols suggesting SALVATION are ambivalent: SALVATION is viewed as a result of both ACTION (that is, involvement in SAMARITANISTIC INTERVENTION) and cessation of ACTION (the ORIENTAL NIRVANA or ESCAPE from the CYCLE OF NECESSITY), and DAMNATION, similarly, can be seen as the SUFFERING or spiritual failure resulting from either continued ACTION or IRRESPONSIBLE inaction. SALVATION is seen both as attaining SELF-KNOWLEDGE or finding one's SELF-IDENTITY and as ESCAPING the ABYSS of SELF, while DAMNATION can come both from failing to ESCAPE SELF and from SUICIDE as well as other SELF-DESTRUCTION. SALVATION is discussed in terms of achieving BALANCE, HARMONY, EQUILIBRIUM, ORDER, PEACE, CALM, TRANQUILLITY, and so on--but each of these apparently positive goals is also potentially DAMNING: what appears to be PEACE may be really IRRESPONSIBILITY, INACTION (non-INTERVENTION), or ESCAPE, or it may be, not EQUILIBRIUM of the desirable kind but the terrible tension caused by the pull of OPPOSITES of equal force. A RETREAT may be either into a true SANCTUARY or REFUGE or away from desirable action or from SELF (that is, into SELF-DECEPTION). ORDER can be either the opposite of CHAOS or the genius-destroying creation of an INTERFERING SAMARITAN like WATTS-DUNTON.

DAMNATION is discussed with forms of such words as confused, CONQUEST, DECEPTION, DISPOSSESSED, DOWNFALL, EXILE, founded,



ISOLATION, LOSS, REIGN OF OPPOSITES, SELF-DESTRUCTION, SILENCE, and so on. All parts of the ABYSS motif suggest DAMNATION.

DAMNATION posing as SALVATION is found in such ideas as ESCAPING to a CANTINA, especially the FAROLITO and other NINETEENTH HOLES, taking strychnine, ESCAPING GOETHE'S bell, becoming a BLACK MAGICIAN, relying on the shabby motto DIEU ET MON DROIT, SUFFERING unnecessarily, and trying to quench one's thirst with LOVE that has come TOO LATE.

In addition to these ambivalencies, the SALVATION-DAMNATION theme and countertheme are reinforced by or echoed in many of the novel's other pairs of major and minor themes and counterthemes (and motifs and countermotifs) including ORDER versus CHAOS, POTENCY and fertility versus IMPOTENCE and sterility, ASCENT versus DESCENT (KATABASIS), LIGHT versus DARK, life versus DEATH, quenched THIRST versus continued DRAUGHT or aridity, GUANAJUATO versus PARIÁN and TOMALÍN, healing the CLEFT ROCK versus DIVORCE, SEVERING, and SUNDERING, LOVE versus lack of LOVE, HOPE versus HOPELESSNESS, GOOD ANGELS versus DEMONS, MEANING versus MEANINGLESSNESS, GUILT versus INNOCENCE, and so on.

SAMARITAN, S. S.; GOOD SAMARITAN

See SAMARITAN-BROTHERHOOD.

SAMARITAN-BROTHERHOOD

One of the major themes, which is reinforced by subthemes and

counterthemes and also related to other major themes. Like many of these themes which might appear to be simple, this theme becomes, in Lowry's vision, complex and in need of simplification. One reason for its complexity is that Lowry, like HUGH, questions the existence of the BROTHERHOOD of man: he relates HUGH'S "desire to be accepted at SEA to everyone's desire, conscious or unconscious, to be a part--even if it doesn't exist [my italics]-- of the BROTHERHOOD of MAN" (Letters, 75).

The episode most directly related to the SAMARITAN-BROTHERHOOD theme deals with the almost simultaneous courtmartial and decoration of the CONSUL for whatever part he played, during WORLD WAR I, in burning captured GERMANS aboard the S. S. SAMARITAN, a merchant ship whose CAMOUFLAGE hid the machinery of a warship, and his subsequent GUILT over this affair. The MYSTERY surrounding this incident serves to relate it to the GUILT-SUFFERING theme by illustrating the MYSTERY of the source of MAN'S GUILT or his sense of GUILT.

Other episodes in the SAMARITAN-BROTHERHOOD theme are those related to HUGH'S developing and receding ANTI-SEMITISM, GUILT for which is reflected in his compensating desire to become, at least symbolically, a JEW. Also, HUGH'S wavering attitude towards the SPANISH CIVIL WAR forms a link between the SAMARITAN-BROTHERHOOD theme and several of its subthemes and counterthemes. His protests against MAN'S inhumanity to MAN, of which WAR is an illustration, take several, generally ineffective, forms including the mere hand-wringing cry of "CHRIST, why can't we be simple, . . . why may we not all be BROTHERS?" (240/270).

Because of his sentimental ROMANTICISM he is momentarily taken in by outward signs of his apparent success at becoming, through "fair play" and other forms of BROTHERHOOD, a "COMRADE" to the working classes on the OEDIPUS TYRANNUS. This feeling of success is negated by his discovery that the SEA-bag packed by his shipmates before his departure contains "stale bread," and his bitter remark "... what was the BROTHERHOOD of MAN when your BROTHERS put stale bread in your SEA-bag?" demonstrates the gap between ROMANTIC, idealistic theory and actuality. Even the COMMUNISTS fail at BROTHERHOOD, and HUGH, like Lowry, wonders if BROTHERHOOD even exists. But HUGH does not know "where else to turn for some decent ... values" (171/201).

The inability to come to terms with BROTHERHOOD is further illustrated by the PELADO episode. HUGH interprets the MEXICAN women's refusal to become involved as "a SILENT COMMUNAL decision," to be admired as evidence of "solidarity" in "danger" (248/278). They may be, of course, merely giving further evidence of MAN'S lack of BROTHERHOOD when BROTHERHOOD is imprudent. Or perhaps they are merely not INTERFERING. Ironically, HUGH later recognizes that, despite good intentions, the English often fail "to be BROTHERS in distress" or "to be CRUCIFIED" because "... it's such terribly bad form to be a bona-fide MARTYR" and because the world tends to "THROW ... IN THE RIVER" (328/358) its MARTYRS as well as its geniuses.

One of the major theme and countertheme pairs serving as subthemes is centered around INTERFERENCE versus INTERVENTION. On the one



hand, a GOOD SAMARITAN, who INTERVENES, is admirable, and the CONSUL'S recognition as he dies that no GOOD SAMARITAN is coming shocks him into awareness of his true plight and also helps him associate with the dying man in the PELADO incident, for whom the CONSUL and every one else failed to be good SAMARITANS. But a GOOD SAMARITAN may also be a WATTS-DUNTON, whom the CONSUL sees as a genius-destroying INTERFERER, or a DON QUIXOTE, a foolish idealist who ROMANTICALLY dreams of SAVING the WORLD through his INTERFERENCE--or INTERVENTION.

Other reinforcements of the BROTHERHOOD theme are verbal motifs. Variations of the word RESPONSIBILITY, for example, form a motif related to the SAMARITAN-BROTHERHOOD theme. HUGH'S recognition during the PELADO episode that "... the most potent and final obstacle to doing anything ... was ... that it wasn't one's own business, but someone else's" (245/275) is balanced against the CONSUL'S belief that "... you don't mind your own business any better at home, let alone in foreign countries" (312/342) and his insistence that volunteers and other INTERFERERS are really "people afraid to face their own RESPONSIBILITIES" (311/342). He himself is accused of being "insulated from the RESPONSIBILITY of genuine SUFFERING" (219/249). HUGH also realizes that he has been behaving in an "IRRESPONSIBLE fashion" (150/179).

COMPAÑERO (Spanish for "COMRADE," "COMPANION," or "fellow member") and the related words COMRAD and CAMARADO form another motif in the SAMARITAN-BROTHERHOOD theme. In the PELADO

episode, the dying Indian announces the BROTHERHOOD of MAN with the word "COMPAÑERO" but ironically "diplomatic" (247/277) principles (or the principle of non-INTERFERENCE) win over BROTHERHOOD, and he is left to die. The importance of the concept of BROTHERHOOD is shown once more in the final scene in the novel, in which the CONSUL, momentarily, futilely, consoled that someone has called him "COMPAÑERO" (374/404), is tossed into a RAVINE. These words relate the SAMARITAN-BROTHERHOOD theme to the theme of COMMUNISM versus CAPITALISM, since CAMARADO is apparently a combination of the English COMRADE which has connotations of COMMUNISTIC unity and the Spanish CAMARADA ("COMRADE" or "COMPANION"). COMPAÑERO was also, Stephen Spender points out, "the word of address used by the Reds in the SPANISH CIVIL WAR."<sup>63</sup>

A countermotif in the SAMARITAN-BROTHERHOOD theme and a link to the theme of SELF-DESTRUCTION (BETRAYAL of SELF) centers around forms of the words TRAITOR or BETRAY. All the main characters are BETRAYERS of other persons, of principles, or of themselves. HUGH believes that YVONNE'S return on the DAY OF THE DEAD affords an ironic opportunity to "glimpse" a happiness that "never can be since BROTHERHOOD was BETRAYED" (107/134). The potential happiness with YVONNE has been destroyed by an act that is doubly DAMNED as a BETRAYAL of both himself and his BROTHER. He thinks of himself as a JUDAS trying to force himself,

<sup>63</sup>Spender, p. xxii. [P. xxii in Signet ed. also.]

in spite of himself, not to enjoy the BEAUTIFUL ride into Jerusalem since he has "BETRAYED . . . [a] man last night" (111/138). The COCKS that crow periodically and the passage "I said three times . . . for Pete's sake have a decent drink" (70/97) possibly suggest, through their relationship to the apostle Peter's denial of CHRIST, the theme of BETRAYAL.

YVONNE'S lack of FIDELITY parallels HUGH'S and LARUELLE'S BETRAYALS. (LARUELLE once was like a BROTHER to the CONSUL.) However, this BETRAYAL is intertwined with SELF-BETRAYAL: the CONSUL says that he himself has "WILLED" LARUELLE'S BETRAYAL "for obscure purposes of his own" (210/240). The CONSUL has further "BETRAYED and LOST" the "KNOWLEDGE of the MYSTERIES" (289/319), and although he seeks to regain them he is now a major adept only "in the GREAT BROTHERHOOD OF ALCOHOL" (139/169). References to MUNICH, GODESBERG, and CHAMBERLAIN'S BETRAYAL of those who had a right to expect help from him also represent treachery of the worst kind.

Forms of EXPLOITATION, TYRANNY, CONQUEST, and FASCISM provide still another counter motif in the SAMARITAN-BROTHERHOOD theme. The JEWS, as well as MONTEZUMA'S MEXICANS, BETRAYED by the TLAXCALANS, are archetypes of the EXPLOITED, although the CONSUL believes that there is universal "EXPLOITATION of everybody by everybody else" (300/330). A CONQUEROR (represented in the novel primarily by CORTEZ) is often no worse than the ruler he CONQUERS, the latter often being himself a CONQUERER. (" . . . MONTEZUMA . . . may not have been much better than CORTEZ . . . , Letters, 14.) Moreover, much



so-called aid is not based on BROTHERHOOD but is mere IRRESPONSIBILITY or INTERFERENCE, both forms of EXPLOITATION. HUGH recognized that he himself was EXPLOITING "life at SEA" by turning it from something "dead serious" into a "SENSELESS publicity stunt" (167/197).

See also CERILLO, JUAN; ET TU BRUTO!; FRANCO, GENERALISIMO FRANCISCO; GERMANY; HITLER, ADOLPH; LOVE; MANOS DE ORLAC, LAS; MURDERER (etc.); NEHRU, JAWAHARLAL; OROZCO, JOSÉ CLEMENTE; PAURAVE MONARCH; SCARFACE; STOOL PIGEON.

SANABRIA, FRUCTUOSO

The Jefe de JARDINEROS (chief of GARDENS), one of the FASCIST officials whose headquarters is the FAROLITO. "Chief of what GARDENS?" (358/389), the CONSUL asks, suggesting perhaps that the "Chief" is a "GOD" of the CONSUL'S "PARADISE of his despair" (338/368), the DEMON who rules his RUINED GARDEN. SANABRIA is also, the CONSUL realizes, "the image of himself" (359/389). This complicated set of associations suggests the theme of SELF-DESTRUCTION. See also IMPOTENCE-POTENCY; VIDA IMPERSONAL, LA.

SANCTUARY (etc.)

See ESCAPE (etc.).

SANDIVOGIUS, MICHAEL

See SENDIVOGIUS, MICHAEL.

SATURN

A PLANET. See ASTROLOGY-ASTRONOMY.

# SCALES, THE (Libra)

A CONSTELLATION, also in the ZODIAC and suggesting the EQUILIBRIUM motif. See also ASTROLOGY-ASTRONOMY.

## SCARAB BEETLE

A BEETLE sacred to the ancient EGYPTIANS, especially worshippers of OSIRIS as FERTILITY and SUN GOD, and found on much of their religious art as well as on jewelry, furniture, and other household items. The male SCARAB was believed to be without a female counterpart and to lay EGGS in a ball of dung or mud which it then rolled to the NILE flood waters where the EGGS hatched. It became a self-engendering deity, a symbol of creation and of the rising SUN, itself a symbol of RESURRECTION and immortality. By extension, the BEETLE became a symbol of the paradox of regeneration through contamination and death, a belief the CONSUL echoes when he hopes "out of an ultimate contamination" with MARÍA to derive "strength" (354/384).

M. LARUELLE, who as the novel opens is in a low spiritual state, has a CHALCEDONY SCARAB ring. The belief that such amulets, in combination with "the NAME of power," could bring the DEAD to LIFE is suggested in the second reference to this ring--". . . it was the CHALCEDONY ring that had been shaking" (215/245). This statement is followed by "'NAME OF A NAME OF GOD' shuddered M. LARUELLE" (216/246), suggesting that M. LARUELLE does not have or at least does not dare to use, the knowledge of "the NAME of power."

The reference to "LA CUCARACHA" may suggest the OSIRIS-ISIS-SET (TYPHON) legends, with the cockroach substituted for the SCARAB.

Lowry points out that the entire novel "takes place in SCORPIO"

SCARFACE

The archetypal gangster movie, a 1932 film on Al Capone and the St. Valentine's Day slaughter. It is a "revived" movie YVONNE had to sit through before seeing the first part of LE DESTIN DE YVONNE GRIFFATON, which had already begun when she entered the theatre. Lowry uses the revival of MOTION PICTURES as a motif in his CYCLE OF NECESSITY and ETERNAL RETURN themes. By its indictment against government indifference to gang rule, SCARFACE illustrates failure to INTERVENE against EXPLOITATION.

SCORPION (etc.)

This insect is a symbol of EVIL, treachery (especially of the kind perpetrated by JUDAS), and SELF-DESTRUCTION or SUICIDE, the latter symbolism resulting from the belief that the SCORPION stings itself to DEATH with its poisonous tail. Lowry makes use of the SUICIDE symbolism especially (see Letters, 198). The CONSUL, who is fascinated by the idea of SELF-DESTRUCTION, thinks the SCORPION "a BEAUTIFUL creature" (188/217). See also FAROLITO; "LIGHTHOUSE THAT INVITES THE STORM, THE."

SCORPIO (THE SCORPION) is a CONSTELLATION, also in the ZODIAC. It has PHALLIC associations and is also associated with MARS (violent energy). The ASTROLOGICAL significance of this CONSTELLATION is varied and complex, but it always seems to be a negative or EVIL sign and to suggest the threat of DEATH or of submission to lower forces or faculties. Lowry points out that the entire novel "takes place 'in SCORPIO'"



(Letter, 198); that is, the SUN is "in SCORPIO" from October 22 to November 21. See also ASTROLOGY-ASTRONOMY.

SCOTT, GENERAL WINFIELD (1786-1866)

American general whose important victories, including battles at Vera Cruz and one at CERRO GORDO during the MEXICAN WAR of 1847, are his most famous achievements. Lowry probably does not agree with the esteem awarded SCOTT, since he refers to SCOTT in connection with one of HUGH'S ROMANTIC dreams of glory in which he imagines himself to be SCOTT and in which he is more interested in how he looks riding out of a RAVINE than in what he accomplished.

SCROOGE

See CONSUL, THE; DICKENS, CHARLES; LOVE.

SEA (etc.)

In JUNGIAN psychology and related mythology, the archetypal feminine is often symbolized by the SEA. This archetype, whose dual nature is shown by the fact that it is also called the GREAT MOTHER, which is in turn both the "good mother" and the "terrible mother," corresponds to the various goddesses who have both a creative and a destructive form. The archetype is related also to the myths of the WOUNDED GOD, who was often thrown into the SEA, and to the myth of the NIGHT SEA JOURNEY. The "longing to be buried in" (167/197) the SEA corresponds to the desire to return to the womb or to submit oneself to the subconscious. See also CAMBRIDGE; HUGH; SHIP (etc.); WEST (etc.).

SEA OF DARKNESS of forces, influences, and counterforces which is

An area on the MOON. See also ASTROLOGY-ASTRONOMY.

SEA OF FECUNDITY

An area on the MOON. See also ASTROLOGY-ASTRONOMY.

SEA OF NECTAR

An area on the MOON. See also ASTROLOGY-ASTRONOMY.

SEA OF TRANQUILLITY

An area on the MOON. See also ASTROLOGY-ASTRONOMY.

SEA WOLF

See LONDON, JACK.

SECRET; SECRET KNOWLEDGE

A symbol of the supernatural, whose power may be used for good or for evil. See also MYSTERIES; OCCULT.

SECRETS REVEALED OR AN OPEN ENTRANCE TO THE SUB-PALACE OF THE KING

See EYRAENEUS PHILALETHA COSMOPOLITA.

SEGOVIA, ANDRÉS (1893- )

Famous Spanish GUITARIST. He is contrasted to HUGH, whose fame is "spurious" (155/184).

SELF (SELF-IDENTITY; SELF-DESTRUCTION [etc.])

A network of themes, subthemes, and counterthemes which is closely related to the discussions of the SOUL and the WILL and to the question "WHAT IS MAN?" Most of the novel's many references to the concept of SELF can be related to one or the other of two opposites. The first, SELF-IDENTITY, which each of the main characters is seeking in his own way, includes the discovery of SELF, the attaining of SELF-KNOWLEDGE, the SURVIVAL of SELF or of a sense of IDENTITY, often at any cost, and the avoidance of both SELF-DECEPTION and SELF-DESTRUCTION. The other side of the discussion of SELF deals with ESCAPE from or DESTRUCTION of SELF, SELF-DECEPTION, SELF-DISGUST, and so on. Although the border between the two opposites is often blurred, at least to the extent that what is usually positive sometimes becomes negative and what is usually negative sometimes becomes positive, the rather loose division is complemented and given further structure by its relationship to the conflict between ORIENTAL and Western, especially TRAGIC, philosophies as these philosophies view the SELF. The "West" (as defined in this guide) values the SELF even while admitting the paradox that to attain and maintain a sense of SELF may be painful and even DESTRUCTIVE. This view places high value on persons like FAUST or OEDIPUS. The "East," on the other hand, recognizes that the SELF, bound up inextricably with the PAST, is "a frightful bloody nightmare" (223/253), a "dreadful" (289/319) tyrant, a "complicated and ABSURD ABYSS" and an "insatiable albatross" ("Through the Panama," 67, 31, in Hear us O Lord from heaven thy dwelling place), a LIVERPOOL, and an "agony" (DARK AS THE GRAVE WHEREIN MY



FRIEND IS LAID, 165).

The search for SELF-KNOWLEDGE is closely related to the search for ULTIMATE REALITY or TRUTH, a search the CONSUL cannot complete.

One of the novel's main symbols of SELF-IDENTITY is the PASSPORT, the "CARTE D'IDENTITÉ" (77/104), which is continually being lost, forgotten, or exchanged. When the CONSUL loses his PASSPORT as he is hanging from the LOOPING-THE-LOOP MACHINE, he decides to "let . . . go" of the SELF, that is, of "everything . . . that . . . gave MEANING . . . or IDENTITY to" (222-223/252-253) his life. As this symbol illustrates, the search for SELF and the maintaining of the sense of IDENTITY are difficult; there are false starts and setbacks. Some of the difficulty results because one's SELF may be lost in the PAST. The CONSUL, for example, thinking of his youth, looks at the landscape through binoculars "for some figment of himSELF" which would be able to enjoy "such a simple healthy stupid good thing as GOLF" (203/233). He determines not to "give in" to the forces that would cause him to LIE to himself, or create a FALSE SELF, but he does not know which SELF is LYING and which is HONEST: ". . . who was I, how find that I, where had 'I' gone?" (205/235). Like the PAST, the present also makes maintaining SELF-IDENTITY difficult. When he reads a letter asking the apparently ABSURD question "Do you remember tomorrow?" he loses "touch with his situation" and becomes "dissociated from himSELF" (344/374), a form of EXILE. The difficulty of attaining SELF-IDENTITY, the MYSTERY of SELF, is further illustrated by the use of the technique of DOUBLES and by references to such entities as

an "inner SELF" (166/196) which has a WILL of its own, a "persistent objective SELF" (183/213; also "Through the Panama," 76), "phantoms of himSELF" (362/392), a "ghostly other SELF" (171/201), "REDUPLICATED and half-forgotten SELVES" (329/359), and a SELF "created . . . apart" (40/67). LOS BORRACHONES offers the CONSUL a tentative ORDER in this CHAOS: those who struggle upward find that their lives have more "'features,' " more animation, a "sense of . . . REALITY . . . separate from" the SELF; those who refuse the SALVATION through striving, that is, who sink downwards, find that their lives are without distinguishable features; the features become "CARICATURES of . . . DISSIMULATING inner and outer" (361/392) SELVES. "invited . . . MEANINGLESS TRAGEDY"

Not only is SELF-KNOWLEDGE difficult to attain, but "a little SELF-KNOWLEDGE is a dangerous thing" (180/210), as HUGH realizes. Much of the CONSUL'S searching for SELF, which he undertakes through the medium of ALCOHOL, results in discoveries which are disturbing. He suspects that his SELF is defined by the ALCOHOL, the heaps of broken discarded bottles he recalls from his PAST. "this WILFUL murder" (241/

How indeed could he hope to find himSELF, to begin again when, somewhere, perhaps, in one of those lost or broken bottles, in one of those glasses, lay, forever, the solitary clue to his IDENTITY? (293/323)

He acknowledges the suitability of CERVANTES' grey tomblike stone toilet:

"It is what I deserve . . . It is what I am . . . " (294/324).

Because the TRUTH about one's SELF is often, like the SUN, "impossible to face" (205/235), the seeker of SELF-KNOWLEDGE often resorts to SELF-DECEPTION, a form of ESCAPE from SELF as well as a

form of SELF-DESTRUCTION. ("I tried to sift/ Later the MYSTERY of MAN'S DISSEMBLING/ When most he needs aid," Poems, 75.) References to DARK glasses, GUISES, DISGUISES, HYPOCRISIES, IMPOSTURES, and MASKS, as well as to LIES and other DISHONESTIES, reinforce the theme of SELF-DECEPTION.

Other forms of SELF-DESTRUCTION besides SELF-DECEPTION are frequently discussed explicitly: "a desire to DESTROY mySELF by my own imagination" (40/66), "wrapped in a cold dream of their own DESTRUCTION" (152/181), "fruitless SELFISH . . . SELF-imposed" (345/375) RUIN, and so on. YVONNE knows "the MEANING of SUICIDE" (346/376). The CONSTABLES, she says elsewhere, "invited . . . MEANINGLESS TRAGEDY" (263/293). The CONSUL tests his WILL by using it for SELF-DESTRUCTION, and he insists he has willed the disaster caused by JACQUES' and HUGH'S BETRAYAL of him and has "WILFULLY slaughtered" (76/103) his marriage (elsewhere "mindlessly . . . DESTROYED," 345/376). He is not even certain of the reason: "the square gave him no answer" to the question of why he had "RUINED . . . [himSELF] in this WILFUL manner" (341/371).

The theme of SELF-DESTRUCTION is also discussed through symbols: MAN is like a CIGARETTE which is "bent . . . on consuming itSELF as quickly as possible" (101/128); people choose the dangerous "Great WHEEL," not the "safe" (221/251) little WHEEL; people seem to enjoy disasters like "VOLCANIC eruptions" (238/268). The desire to destroy one's SELF is a "mighty GULF, [an] insatiate CORMORANT" into



which the CONSUL seems "petulant to fall" (130/158). He is like a "LIGHTHOUSE THAT [seemingly] INVITES THE STORM" (200/229). In "Through the Panama" the narrator is "the fireman of his SOUL" and writes of MAN "Joyced in his own petard" (41). "The SCORPION," like the CONSUL "not wanting to be SAVED" (338/368), kills itSELF. Because of the pain associated with the SELF, one often has, HUGH recognizes, a "secret longing to be buried in" (167/197) the SEA, that is, to leave the conscious world of SELF for the unconscious world in which one is not aware of SELF or in which the destructive element of SELF disappears. What he is describing is a psychological NIRVANA, another form of SELF-DESTRUCTION.

The theme of BETRAYAL is also reinforced by being extended to SELF-BETRAYAL: one can be a TRAITOR to himSELF as well as to others.

See also BOEHME, JACOB; BULL; CLEFT ROCK; CRIES (GROANS) OF LOVE; GOD; GOETHE, JOHANN WOLFGANG VON; IMPOTENCE-POTENCY; ¿LE GUSTA ESTE JARDÍN?; MICHEL, DAN, OF NORTHGATE; MOTION PICTURE (etc.); NOCHE TRISTE; PIRANDELLO, LUIGI; PORTER, KATHERINE ANNE; SANABRIA, FRUCTUOSO; SPENGLER, OSWALD; STUDENT OF PRAGUE, THE; TOWER (etc.); VIDA IMPERSONAL, LA; VIRGIL (PUBLIUS VERGILIUS MARO).

SENDIVOGIUS, MICHAEL (?-1556?)

A Moravian chemist who worked as a pupil and assistant of the famous ALCHEMIST Alexander Seton, one of the few who reportedly succeeded in the great experiment of transmuting metals into gold. SENDIVOGIUS

(whose name is spelled in several ways) used an anagram DIVI LESCHI GENUS AMO as a signature to his ALCHEMICAL writing. The anagram means "I love the race of the divine Poles." His work A TREATISE OF SULPHUR is owned by the CONSUL and is also reprinted in the MUSAEUM HERMETICUM which the CONSUL owns. SULPHUR was one of the main substances used by ALCHEMISTS in their experiments.

SENSELESS (etc.)

See MEANING (etc.).

SEPULCHRE (etc.)

See BIBLE; DEATH; ULTIMATE REALITY-TRUTH.

SERPENT (etc.)

A widespread traditional SYMBOL with varied and complex meanings. The meanings which seem to function in Lowry's novel are those related to the GARDEN OF EDEN myth. The CONSUL, for example, sees, just after he drinks from the bottle of mescal that is hidden in his RUINED GARDEN, first a SNAKE and then a PARIAH DOG, both SYMBOLS of evil or of SATAN. His VOICES, which disappear when the SNAKE and DOG disappear, have been urging him to take a "therapeutic drink" (127/155) much as EVE urged ADAM to eat the apple. The more esoteric meanings of the SYMBOL are suggested by the CONSUL'S book SERPENT AND SIVA WORSHIP IN CENTRAL AMERICA.

SERPENT AND SIVA WORSHIP IN CENTRAL AMERICA

A book owned by the CONSUL. The book has not been identified, but it may be a book entitled Serpent and Siva Worship, edited by Dr. A. Wilder and mentioned in the appendix to Madame Blavatsky's Isis Unveiled. The latter's OCCULT and MYSTICAL doctrines are similar to those found in the CONSUL'S books. It may also be Hyde Clark's Serpent and Siva Worship and Mythology in Central America, Africa, and Asia, published in 1876. The title reinforces the theme of the search for a UNIVERSAL CREED, since it suggests that the western hemisphere's forms of worship were similar to those of the Orient. See also ATLANTIS.

#### SET (TYPHON)

See OSIRIS-ISIS-SET (TYPHON).

#### SEVEN; 777 $\frac{1}{2}$

See NUMBERS.

#### SEVER (etc.)

See CLEFT ROCK.

#### SHAKESPEARE, WILLIAM (1564-1616)

English poet and dramatist. There are more than a dozen allusions or possible allusions to SHAKESPEARE or to his works in the novel. They are listed in order of appearance, except that all subsequent references to a given work are listed with the first reference to that work.

COMEDY OF ERRORS: The FAUSTIAN image of a drop of water being "swallowed . . . up" (5/31) is used twice in the SHAKESPEARE



play (I. ii. 35-38 and II. ii. 124-128).

ALL'S WELL THAT ENDS WELL: The reference to "LOVE which came TOO LATE" (10/36) is similar to V. iii. 57-59 of the play ("LOVE that comes TOO LATE, / . . . / [is] a sour offence").

"SORTES SHAKESPEAREANAE" (34, 209/61, 239): "at random."

See also AIKEN, CONRAD.

HAMLET: The passage ("a great explorer . . . to the world," 36/62) which echoes both Canto XXVII, 61-66, of DANTE'S DIVINE COMEDY and ELIOT'S use of this DANTE passage in "THE LOVE SONG OF J. ALFRED PRUFROCK" also echoes, although less vividly, a passage from HAMLET: " . . . death, / The undiscovered country from whose bourne / No traveler returns . . . " (III. i. 78-80). The opening words of the passage in which these lines occur, "To be, or not to be" (III. i. 56), are echoed in the CONSUL'S "To drink or not to drink" (287/317). See also HOW LIKE A MAN!; KING LEAR; WHAT IS MAN?

KING LEAR: The CONSUL'S "EQUILIBRIUM is all" (39/66) echoes LEAR'S "Ripeness is all" (V. ii. 11) and HAMLET'S "The readiness is all" (V. ii. 233).

MEASURE FOR MEASURE: In III. i. 277, MARIANA waits for her lover "at the moated grange." The CONSUL, sarcastically, refers to YVONNE, who did not wait, and to their RUINED GARDEN as "Mariana and the moated grange" (74/101). See also TENNYSON, ALFRED LORD.

TWELFTH NIGHT: The phrase "dying fall" (106/133), which occurs in ELIOT'S "THE LOVE SONG OF J. ALFRED PRUFROCK," is

also found in the SHAKESPEARE play (I. i. 4).

MACBETH: The passage discussing DE QUINCEY'S "ON THE KNOCKING AT THE GATE IN MACBETH" (136/164) refers to II. ii. 57ff. and II. iii. 1ff. of the play. Also, the CONSUL'S "till JACQUES and I have finished MURDERING sleep" (136/164) echoes II. ii. 35-36 in which MACBETH imagined he "heard a voice cry 'Sleep no more! / MACBETH does MURDER sleep' . . . ." Also, M. LARUELLE is envisioned "approaching his design with TARQUIN'S ravishing strides" (198/228), an allusion to the approach of "withered MURDER, / . . . / With TARQUIN'S ravishing strides, toward his design" (II. i. 52, 55).

"SONNET 31": "Thou are the GRAVE where BURIED LOVE doth live" (143/172) is line nine of the SHAKESPEARE poem.

SHAKESPEARE: The CONSUL'S library (175/204) contains some of SHAKESPEARE'S works.

MUCH ADO ABOUT NOTHING: This title is referred to in French ("BEAUCOUP DE BRUIT POUR RIEN!" 207/237). M. LARUELLE'S books are "MUCH ADO ABOUT NOTHING" because one cannot find in them "one's own SUFFERING" (207/237).

MERRY WIVES OF WINDSOR, THE: See JOYEUSES BOURGEOISES DE WINDSOR, LES.

TITUS ANDRONICUS: Lowry apparently agrees with the consensus that this play, filled with bloody horrors and atrocities, is one of SHAKESPEARE'S worst plays. HUGH thinks of the horror of the WAR, of "WAR'S SENSELESS TITUS ANDRONICUS" (248/278).

ROMEO AND JULIET: Ironically, a movie based on this play was being shown during the time YVONNE was recovering from the breakup of her first marriage.

JULIUS CAESAR: The CONSUL thinks of HUGH'S BETRAYAL of him as similar to BRUTUS'S BETRAYAL of CAESAR; he repeats CAESAR'S last words "ET TU, BRUTE" (III. i. 77) but changes BRUTE to BRUTO, perhaps thinking of a Spanish form which will suggest the BULL, since the CONSUL has just been thinking of the BULLTHROWING episode.

OTHELLO: The CONSUL quotes part of Iago's inflammatory statement to Othello: "prime as GOATS . . . salt as WOLVES in pride" (III. iii. 403-404).

CORIOLANUS: The CONSUL includes "CORIOLANUS is DEAD" in a passage which he rose up from his bed to "gibber" (344/375).

TEMPEST: See ELEUSINIAN MYSTERIES.

SHELLEY, PERCY BYSSHE (1792-1822)

English poet. An unexplained admiration for SHELLEY is shared by the CONSUL and Wilderness (DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID). Wilderness, speaking like a ROMANTIC adolescent who goes to the country to "commune" with nature and the ROMANTIC poets, mentions "other reasons" (212), but he does not identify them. The CONSUL'S reasons for admiring, even identifying with, SHELLEY are also not clear but are apparently more complex than Wilderness's. For example, he admires the SELF-DESTRUCTIVE pride because of which SHELLEY "let himself sink to the bottom of the SEA . . . rather than



admit he couldn't swim." The CONSUL is sinking into the ABYSS with a similar pride. However, SHELLEY (or his character ALASTOR) is "a fellow with IDEAS" (204/234), one of those from whom the CONSUL-AS-BLACKSTONE longs, at least part of the time, to ESCAPE.

In addition to referring to SHELLEY'S poem ALASTOR, the CONSUL twice quotes from it, making only slight (but significant) changes. The first quotation is a statement to DR. VIGIL: "Ah, that the dream of DARK MAGICIAN in his visioned CAVE, even while his hand--that's the bit I like--shakes in its last decay, were the true end of this so lovely WORLD" (147/176). As the day continues, events occur which cause the CONSUL'S vision of the WORLD to DARKEN, and he changes the quotation slightly: "GOD, that the dream of DARK MAGICIAN in his visioned cave, even while his hand shakes in its last decay--that's the bit I like--were the true end of this so lousy WORLD" (202/232). The first version is closer to the original:

. . . O, that the dream  
Of DARK MAGICIAN in his visioned CAVE,  
Raking the cinders of a crucible  
For life and power, even when his feeble hand  
shakes in its last decay, were the true law  
Of this so lovely WORLD! . . . (ll. 680-685)

ALASTOR was the subject of a movie made by M. LARUELLE, who also owns some of SHELLEY'S works. See also FAUST.

Another SHELLEY allusion is the CONSUL'S maudlin, SELF-PITYING statement that ". . . the cold world shall not know" the "worse than terrible" (216/246) truth about his life. Lowry says that Chapter VII may contain the key to the "etiology" of the CONSUL'S drunkenness "but

the cold world shall not know" (Letters, 75). This leaning towards SELF-inflicted ISOLATION is found again in the poetic fragments written by the CONSUL on the back of a menu and describing a "poor foundered SOUL" fleeing from " . . . the lens/ Of a glaring WORLD that . . . / . . . [did not think] him . . . worth/ . . . the price of a cold cell" (330-331/360). In the first of these passages, the CONSUL is quoting SHELLEY'S JULIAN AND MADDALO which ends with "All happened--but the cold world shall not know."

In another mood the CONSUL puts SHELLEY on the side of INTERFERENCE because of the latter's attitude toward "poor little defenceless Greece" (310/341). He is referring to SHELLEY'S sympathy with the Greek War of Independence.

Shelley's THE CENCI is given as one source for the CLEFT ROCK image. See also CALDERÓN DE LA BARCA, PEDRO. SHIP (etc.)

The WORLD, the SOUL, and the psyche can all be, symbolically, SHIPS. The perilous journeys of the WORLD through TIME, the SOUL through life, and the psyche through the unconscious are described in terms of a SHIP on a SEA. The myth of the solar SHIP (related to solar deities like OSIRIS, for example) is widespread, as is the motif of the SHIP of DEATH. Lowry uses all of these traditional symbols.

Hugh envisions himself "steering . . . the WORLD, out of the WESTERN OCEAN of its misery" (104/131). In a REDUPLICATION image

the SOUL is a SHIP which, as it ploughs "its high invisible wake," MIRRORS, "far above" (163/192), the journey HUGH'S body is taking. Submarines are "snouted voyagers of the SEA'S unconscious" (131/159). The SHIP is a part of both the ETERNAL RETURN theme and the WANDERING JEW or FLYING DUTCHMAN motif.

SHOEMAKERS' HOLIDAY, THE

See DEKKER, THOMAS.

SHROPSHIRE LAD, A

See HOUSMAN, A. E.

SIEGEBERT OF EAST ANGLIA ( ? -644?)

King of EAST ANGLIA. In the 630's there was begun an eventually successful attempt to convert EAST ANGLIA to CHRISTIANITY. SIEGEBERT, half-brother of KING EORPWALD, had been converted in Gaul prior to EORPWALD'S death, and remained in EXILE during the latter's reign.

Upon EORPWALD'S death, SIEGEBERT returned and became king for a short time but then abdicated and returned to a monastery. For seventeen years he was a sort of missionary to heathen areas. He was later forced into battle against Pendu of Mercia and was slain in battle around 644.

The site of the monastery was near the site of CAMBRIDGE, and HUGH therefore compares his own futile days at CAMBRIDGE spent talking about causes to SIEGEBERT'S giving his life to a cause. See also APOLLINAIRE, GUILLAUME; CORNFORD, JOHN; GRIEG, NORDAHL.



SIENKIEWICZ, HENRYK (1846-1916)

Polish novelist best known in the rest of the world for his historical novel QUO VADIS?, set in Nero's Rome and treating the persecution of CHRISTIANS and the power of the new religion CHRISTIANITY over lust and sensual pleasures. The title means "Whither goest thou?" and refers to the legend that the apostle Peter, fleeing Rome to avoid persecution, met Christ and asked "Wither goest thou?" Christ's answer "To Rome to be crucified again" persuaded Peter not to continue his flight from RESPONSIBILITY. Lowry in his letters mentions seeing the movie based on the SIENKIEWICZ novel. In Under the Volcano the phrase QUO VADIS? appears over an undertaker's establishment, apparently to remind people to stop at the undertaker's and prepare for the hereafter. The question also suggests the CONSUL'S FATE, which is rapidly being settled. The allusion also reinforces Lowry's EXPLOITATION theme through SIENKIEWICZ'S veiled protest against the German and Russian persecution of Poland.

SILENCE (etc.) SPENS

Images of SILENCE, like those of MEANINGLESSNESS, EMPTINESS, MYSTERY, and SOLITUDE, pervade the novel. Although more literal than symbolic, these images suggest the themes of ISOLATION, absence of spiritual KNOWLEDGE, lack of communication, and the hostility of the universe. The various meaning of these images culminate in the scene in Chapter IX in which YVONNE and the CONSUL, both desiring reconciliation, sit wrapped in SILENCE, thinking uncommunicated thoughts:

The crowd grew SILENT . . . . SILENCE was as infectious as mirth, she thought, an awkward SILENCE in one group begetting a loutish SILENCE in another, which in turn induced a more general, MEANINGLESS, SILENCE in a third, until it had spread everywhere. Nothing in the world is more powerful than one of these sudden strange SILENCES---. (270-271/301)

This theme is also echoed in the allusion to PASCAL.

#### SILVER KING

Like ZODIAC ZONE, a brand of GOLF ball.

#### SIN

See ORIGINAL SIN; SALVATION-DAMNATION.

#### SINARQUISTA

A member of a MEXICAN FASCIST, anti-United States political party which was begun in the 1930's. It opposed anarchy, socialism, non-Catholic religions, and any other form of liberalism. See also UNIÓN MILITAR.

#### "SIR PATRICK SPENS"

See MOON.

#### SIVA (Shiva)

ORIENTAL (HINDU) deity resembling SET (TYPHON) as the negative destructive force or a destructive-creative force. The BULL NANDI is his vehicle. See also SERPENT AND SIVA WORSHIP IN CENTRAL AMERICA.

A HINDU RITUAL drink, one of the many ELEXIRS of life as well

666

See NUMBERS.

## SKELETON

See DEATH (etc.).

## SKULL

See DEATH (etc.).

## SMIGALKIN, IZZY

An unidentified musician with whom HUGH compares himself.

## SNAKE (etc.)

See SERPENT (etc.).

## SOKOTRA

An island in the Indian Ocean south of Arabia. The archetype of the ROMANTIC'S "MYSTERIOUS ISLAND" (124/152), HUGH'S "favorite" (119/147). Its exotic nature is enhanced for him because it used to supply "frankincense and myrrh" and because "no one has ever been" (124/152) there (recently?). It represents for HUGH the ESCAPE that CANADA represents for YVONNE.

## SOLITUDE (etc.)

See EXILE-GUILT-SUFFERING.

## SOMA

A HINDU RITUAL drink, one of the many ELIXIRS of life as well



as a means of SPIRITUAL insight. It is also associated with the seminal fluid and with the MOON. See also ALCHEMY; ALCOHOL-AGNI.

### SONNENAUFANG

German for "sunrise."

"SONNET 31"

See SHAKESPEARE, WILLIAM.

SOPHOCLES (495?-406? B. C.)

Greek dramatist. His play ANTIGONE is the source of the first epigraph to Lowry's novel. In this passage several of the novel's themes are suggested, including the themes of MAN'S struggle against DEATH and MAN'S worth. In another allusion to ANTIGONE, and the related play OEDIPUS at Colonus, HUGH compares his GUITAR to OEDIPUS'S daughter ANTIGONE who was her father's guide after he blinded himself. See also PHILOCTETES.

SORROWS OF YOUNG WERTHER, THE

See GOETHE, JOHANN WOLFGANG VON.

SORTES SHAKESPEAREANAE

"At random." See also AIKEN, CONRAD; OCCULT; SHAKESPEARE, WILLIAM.

SOUL (etc.)

The question WHAT IS MAN? implies several questions about the

existence of and nature of MAN'S SOUL, a term that is sometimes but not always synonymous with SPIRIT or SELF.

The argument over the existence of the SOUL is implied in several passages. In one, the SOUL separates from the body in order to argue with LUCRETIUS. Buildings are described as (like MAN?) "SOUL-LESS . . . wrapped in a cold dream of their own DESTRUCTION" (152/181). The most positive "affirmation of . . . [the] SOUL" is HUGH'S "passionate, yet so nearly always hypocritical . . . desire to be, to do, good, what was right," and the "feeling . . . [of] boundless impatience, the immeasurable longing" (124/152). Lowry insists on the "importance" of the "passionate desire for goodness" (Letters, 73), although one cannot overlook the word hypocritical which tempers the affirmation of the passage.

The term SOUL is often used when CHRISTIAN overtones are desired, especially when SUFFERING because of SIN is discussed, as in the epigraph from BUNYAN, in which the SOUL is said "to perish" (2/28). The CONSUL contrasts mere physical SUFFERING with the more terrible SUFFERING when one feels his "SOUL [is] dying" (36/63). In another image, the SOUL is "dragged . . . as at the tail of a runaway HORSE" (89/116). The SOUL has its WESTERN OCEAN, also. One form of SUFFERING for the SOUL is caused by EXILE or ISOLATION. The CONSUL is a "LONELY DISPOSSESSED . . . SOUL" (30/56) and a "poor foundered SOUL" (331/360). Elsewhere he speaks of the "LONELY rooftrees of the SOUL" (63/90). Another form of SUFFERING is described as "sickness . . . not only in [the] body but in . . . [the] SOUL" (144/172). Elsewhere, the SOUL is

"ravaged and stricken" (145/173) because of excesses, and "revolution rages in the tierra caliente of each human SOUL" (108/136). On the political level, CAPITALISM is a system which "keeps a stranglehold on your SOUL" (168/197).

Paradoxically, the SOUL may thrive, even flourish, on SUFFERING-- at least the CONSUL uses this possibility to excuse some of the SUFFERING he has caused YVONNE. In "The Bravest Boat" (Hear us O Lord from heaven thy dwelling place, 27) the boat which has sailed "through . . . CHAOS" and survived is praised, and the CHAOS is found to be MEANINGFUL. The MEANING is explained in "Through the Panama," from the same collection, in which there is a reference to the brave boat. The speaker has just had a horrifying vision, and he says,

How can the SOUL take this kind of battering and survive? It's a bit like the toy boat. It is hard to believe that a disgusting and wicked dream of this nature has only been produced by the SOUL itself, in its passionate supplication to its unscrupulous owner to be cleansed, but it has. (40)

Also, the FAUST theme suggests that perhaps one is SAVED because of SUFFERING.

As the preceding passage suggests, the SOUL seems to be vulnerable to BETRAYAL from within, to have its own "TRAITOROUS TLAXCALANS, her CORTEZ and her NOCHES TRISTES" (287-288/317). In DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID the SOUL has "its invisible FAROLITO, where it . . . [drinks] itself to awareness in the dead watches of the night" (253). "Through the Panama" (Hear us O Lord from heaven thy dwelling place) contains the image, echoing Henley's "Invictus," ". . . I



am the chief steward of my fate, I am the fireman of my SOUL" (41). See also "LIGHTHOUSE THAT INVITES THE STORM, THE."

See also RALEIGH, SIR WALTER; SHIP (etc.); YEATS, WILLIAM BUTLER.

## SOUTHERN HORN

An area on the MOON. See also ASTROLOGY-ASTRONOMY.

## SPACE

See EAST; EINSTEIN, ALBERT; EMPTY (etc.); NORTH; PASCAL, BLAISE; WEST.

## SPAIN (etc.)

See SPANISH CIVIL WAR.

## SPANISH CIVIL WAR (1936-1939)

A WAR that was coming to a close during the time the action of the novel was taking place. After a period of political unrest ending in the downfall of the Spanish monarchy and the establishment of a liberal Republican government, civil WAR began with the assassination of a rebel rightist monarchist leader in 1936. The rebels, representing the historically conservative forces of the monarchy, the church, and the military, had the support of GENERAL FRANCISCO FRANCO and several foreign countries. The LOYALISTS, the officially recognized government, were forced to capitulate to FRANCO'S forces. He then became the FASCIST dictator.

During the fighting which preceded the downfall of the Loyalist government,

volunteers from many other countries joined with the Loyalists in the INTERNATIONAL BRIGADES. HUGH has been a member of one of these BRIGADES but has left before the end of the WAR and feels much GUILT because of what he considers a BETRAYAL on his part. See also BRIHUEGA; CORNFORD, JOHN; EBRO, BATTLE OF THE; EUZKADI; INTERFERENCE-INTERVENTION; MACS-PAPS; MODESTO GUILLOTO, JUAN.

# SPANISH GLOSSARY

See APPENDIX I.

SPENGLER, OSWALD (1880-1936)

German philosopher. His major work was the controversial and influential Der Untergang des Abendlandes (The Decline of the West) (1918-1923), the central theme of which was a pessimistic cyclical, metaphysical, symbolical view of history. He hypothesized that civilizations, of which he counted eight so far, grow and decay like living organisms. His belief that HUMAN endeavors cannot prevent this decay resembles the CONSUL'S FREE-WILL-DETERMINISM theory. The present Western civilization, which he labeled as FAUSTIAN,<sup>64</sup> is in the process of decay. The FAUSTIAN man, the supreme individualist, like the hero of MARLOWE'S and GOETHE'S works and like the CONSUL, lives in ETERNAL restlessness and in longing for the unattainable, for endless vistas and limitless space. HUGH agrees with SPENGLER that "JOURNALISM equals intellectual male

<sup>64</sup>Kilgallin, p. 46, mentions briefly the influence of Spengler on Lowry's novel.

prostitution of speech and writing . . . " (100/127). Lowry also speaks of "the sunset of the Western World, of the Boyg" (a Slavic term for GOD) (Letters, 31).

#### SPHINX

In classical mythology, a monster usually with a human head, the body of a lion, and the wings of an EAGLE. This monster posed a riddle, the answer to which was given by OEDIPUS. The SPHINX which YVONNE GRIFFATON visited was the Egyptian stone figure in the form of the mythological monster. The reference suggests the theme of the quest for KNOWLEDGE about the nature of MAN, since this was the subject of the SPHINX'S riddle.

#### SPINOZA, BARUCH (1632-1677)

Dutch JEWISH philosopher who fled Portugal to avoid the Inquisition.

He did pioneer work on scientific criticism of the Bible. He advocated religious tolerance, the search for mathematically "provable" ethical and religious truths, and the idea that GOD could be comprehended through his attributes, which included MAN'S mind and body and such emanations as wisdom and reason. In spite of his scientific attitudes, he was a mystic who had much in common with the CABALISTS. It may be for this reason that his works are owned by the CONSUL.

#### SPIRAL (etc.)

Like the TOWER and other vertical configurations a symbol of



spiritual ascent when the upward direction is stressed. A SPIRAL can also lead downward into the ABYSS.

SPIRIT (etc.)

See SALVATION-DAMNATION; SOUL (etc.); WHAT IS MAN?

SRINAGAR (also SRINIGAR in the novel)

Capital of KASHMIR. To HUGH its trees resemble those in TAXCO, MEXICO. YUS ASAF is said to have died there. See also ETERNAL RETURN.

STAG

See ARTEMIS.

STAIRWAY (etc.)

See TOWER (etc.).

STALIN, JOSEPH V. (1879-1953)

Russian statesman and Secretary General of the COMMUNIST Party from 1922 to 1953. He was also premier of the U.S.S.R. from 1941 to 1953. During the revolutionary struggles he was a BOLSHEVIK. He defeated TROTSKY in a struggle for power after Lenin's death in 1924.

STANLEY, SIR HENRY MORTON (1840?-1904)

English explorer in Africa, who discovered the Congo. He wrote In Darkest Africa (1890) as an account of his difficult expedition through primeval forests to Zanzibar. It was translated into several languages,

including, apparently, German, IN DUNKELSTE AFRIKA being, according to the CONSUL, the source of M. LARUELLE'S jungle scenes in his ALASTOR movie. He is remembered primarily for his rescue from an African jungle of the missionary DAVID LIVINGSTONE, who had been considered dead.

STAR

See ASTROLOGY-ASTRONOMY; TAROT; YVONNE.

START POINT the CONSUL'S LIMP, which is "of mystical origin" and

A promontory on the English Channel. It is the site of a radio transmitter and a LIGHTHOUSE.

STOOL PIGEON

A theme based on a PUN and related to the INTERFERENCE theme. As Lowry explains, there is a difference between clearly called for INTERVENTION and "INTERFERENCE with people's private lives--the STOOL-PIGEON theme" (Letters, 199). The STOOL PIGEON is the CONSUL'S name for the pimp who is perhaps also a FASCIST spy and who perhaps squats "at stool all day in the Seguridad JAKES eavesdropping on the prisoners' conversation, while pimping was just a sideline" (352/383). See also SAMARITAN-BROTHERHOOD.

STORM (etc.)

STORMS and related phenomena are traditional symbols of EVIL and of psychic and spiritual disturbances. LIGHTNING and thunder frequently

signal the approach of or communication, usually of displeasure, by a deity, especially when the power of the deity is being stressed. In the OSIRIS-ISIS-SET (TYPHON) legends, TYPHON (related to SIVA, VINDRA, and HURACÁN), the principle of EVIL or DESTRUCTION, is symbolized by STORMS or winds and is etymologically related to TYPHOON. Lowry may have had this association in mind in several of the passages in which an eddie or a swirling wind suddenly appears. These sudden winds seem to appear as often as the PARIAH DOGS. For example, immediately following a reference to the CONSUL'S LIMP, which is "of nautical origin" and causes him to undergo "NUTATION," a TYPHOON spins "invisibly in the midst of a tumult of broken pavements" (188/218). When the CONSUL, later, runs "in spite of his LIMP" to HELL, "a rush of air" (314/345) sweeps out of the forest. From still another frame of reference, when a SHIP is a symbol of the WORLD, a STORM suggests the turmoil this WORLD undergoes. See also TYPHOEUS.

THE STRANGER (etc.)

See EXILE-GUILT-SUFFERING; ISOLATION.

STRAUSS, RICHARD (1864-1949) the FAUST legend, PGZ'S "William

German orchestra conductor and composer. According to Day, the novel contains "snatches of a song by RICHARD STRAUSS."<sup>65</sup> He does not identify these "snatches" but may be referring to the repeated phrase

similar to those used by Lowry. M. LABUELLE was an aspiring

<sup>65</sup>Day, p. 358. the time when this movie was being revived.



"Oh come to me again as once in May" (39, 149/66, 178) which follows the CONSUL'S reference to STRAUSS.

STRAVINSKY, IGOR (1882- )

United States composer born in Russia. His ballet SACRE DU PRINTEMPS (rites of Spring) is based on primitive RITUALS.

STREET OF THE LAND OF FIRE

English for CALLE TIERRA DEL FUEGO, one of the streets in QUAUHNHUAC whose obviously symbolic name suggests the ABYSS-KATABASIS motif. See also AIKEN, CONRAD.

STRUGGLE (etc.)

The theme of upward striving, of spiritual struggle, is one of the major themes of the book. See also ALCHEMY; BATTLE (etc.); CABALA; FAUST; SALVATION-DAMNATION; TAROT.

STUDENT OF PRAGUE, THE

A German movie, originally made in 1913 and first revived in 1926 with CONRAD VEIDT and WERNER KRAUSE, which pioneered in using legendary material, including the FAUST legend, POE'S "William Wilson," and E. T. A. Hoffmann's works. It introduced a new theme for movies--a deep and fearful concern with the foundations of SELF. One of its characters had a so-called "split personality." Its themes and method are similar to those used by Lowry. M. LARUELLE was an aspiring young film maker during the time when this movie was being revived.

SUB-MUNDANES

See VILLARS, ABBÉ NICHOLAS DE MONTFAUCON DE.

## SUCCUBUS

A female DEMON said to have sexual intercourse with human males in their sleep. The SUCCUBUS represents the destructive element in the female. YVONNE is both ANGEL and SUCCUBUS to the CONSUL. See SALVATION-DAMNATION; SELF (SELF-IDENTITY). See also KUNDRY.

## SUFFERING

See EQUILIBRIUM-BALANCE-HARMONY.  
See EXILE-GUILT-SUFFERING.

## SUICIDE (etc.)

See DOSTOEVSKY, FEODOR MIKHAILOVICH.  
See JUDAS ISCARIOT; SCORPION; SELF (SELF-DESTRUCTION).

## "SUMMER IMAGES"

A complex SYMBOL. To ALCHEMISTS it stands for philosophical  
See CLARE, JOHN.

## SUN (etc.)

A traditional symbol of the active male principle, of the godhead, of various GODS including those solar deities like OSIRIS who undergo a DEATH in the WEST and a RESURRECTION in the EAST, and of spiritual or intellectual enlightenment. The CONSUL says he has "lost the SUN," which is, like TRUTH (especially that related to SELF-KNOWLEDGE), hard "to face" (205/235). See also BIBLE; CABALA (BINAH; KETHER); ISIS; SCARAB; TAROT; YVONNE ; ZEUS.

SUNDER (etc.) EMMANUEL (1633-1712)

See CLEFT ROCK, OCCULT philosophy, and mystic. The central

idea that GOD is Divine MAN and consists, spiritually, of infinite

SUPERSTICIÓN DICE . . . , LA

corporeally, of infinite wisdom, and that everything visible has

See THREE . . . ON ONE MATCH.

RESPONDING spiritual reality. During his mystical experiences

SURVIVAL he spoke with ANGELS and spirits. These ANGELS, as the

See SALVATION-DAMNATION; SELF (SELF-IDENTITY).

SUSPENSION (etc.) ERMON CHARLES (1837-1909)

See EQUILIBRIUM-BALANCE-HARMONY. says that he is a "mule

SWAN" (61/87) in that his creative gifts have been silenced by HUGH

SVIDRIGAILOV

See DOSTOEVSKY, FEODOR MIKHAILOVICH.

See DOSTOEVSKY, FEODOR MIKHAILOVICH.

See DOSTOEVSKY, FEODOR MIKHAILOVICH.

SWAN L. believes that SWINBURNE'S poetic gifts were destroyed as his

A complex SYMBOL. To ALCHEMISTS it stands for philosophical

MERCURY; in other frames of reference it is sacred to VENUS and is one

of the forms of ZEUS. It also stands for grace, purity, and music, as

well as for DEATH. It is not clear that Lowry intended any of these

meanings to be attached to the SWAN images in the novel, but at least

three of them seem to be applicable: the SWAN which, "transfixed" (70/97),

Symbols of glory, of MAN'S base instincts, and of fertility.

plummets to earth suggests ZEUS; the SWAN which trembles as YVONNE

touches it recalls that she is a VENUS figure in the novel; and the "SWAN

out of the end of some old CORINNE GRIFFITH" movie (203/233) suggests

DEATH.



SWEDENBORG, EMANUEL (1688-1772)

Swedish scientist, OCCULT philosopher, and mystic. His central doctrines are that GOD is Divine MAN and consists, spiritually, of infinite LOVE and, corporeally, of infinite wisdom, and that everything visible has its CORRESPONDING spiritual reality. During his mystical experiences he claimed he spoke with ANGELS and spirits. These ANGELS, as the CONSUL points out, faced EAST.

SWINBURNE, ALGERNON CHARLES (1837-1909)

English poet and critic. The CONSUL says that he is a "mute SWINBURNE" (61/88) in that his creative gifts have been silenced by HUGH and M. LARUELLE'S attempting to be WATTS-DUNTONS, that is, to cure him of his ALCOHOLISM as WATTS-DUNTON cured SWINBURNE. The CONSUL believes that SWINBURNE'S poetic gifts were destroyed as his dissipation decreased. Ironically, it is the loss of the pleasure of dissipation rather than the loss of the creation voice which most distresses the CONSUL at this stage. See also INTERFERENCE-INTERVENTION; SAMARITAN-BROTHERHOOD.

SWINE (etc.)

Symbols of gluttony, of MAN'S base instincts, and of fertility.

## TAROT

The TAROT pack of twenty-two major and fifty-six minor cards, possibly created around 1200 A. D. and used for fortune telling, contains symbolical images, each of which is an OCCULT allegory or enigma. The TAROT shares much vocabulary and symbolism with other OCCULT systems but is in particular related to the CABALA. The number twenty-two, for example, is significant in both systems and is related to the Hebrew alphabet. In a sense, each of the major cards is a letter in the philosophical alphabet, as is each of the twenty-two (in some versions thirty-two) PATHS on the TREE OF LIFE. For one who understands it, the TAROT pack is a repository of OCCULT knowledge which represents the total of man's experience and contains the answers to all of man's questions. Interest in the TAROT never really died out, but the great revival of interest came with the publication in 1854 or 1855 of LÉVI'S DOGMA ET RITUEL DE LA HAUTE MAGIE.

Lowry, speaking of the symbolism in Chapter VII, says that the chapter has "the usual thicknesses and obliquities" including "stray cards from the TAROT pack" (Letters, 78).

Identification of his TAROT symbolism is difficult because it resembles other OCCULT symbolism. Also, each card has a corresponding PATH; ELEMENT, PLANET, or ZODIACAL sign; ANIMAL or BIRD; PLANT; COLOR; and so on, which vary from one interpreter to the next; there is no agreement even on the numbering of the twenty-two major cards.

Some of the more obvious possibilities include the following

(not limited to Chapter VII): FORTUNE, which shows a circular figure in

(1) LARUELLE'S "two towers" are "of a uniform dull mauve" color. They are "joined by a catwalk over the roof," and one is decorated by "bilious-looking angels . . . carved out of pink stone" (194/224). The FAROLITO is compared to "THE LIGHTHOUSE THAT INVITES THE STORM" (200/229). In other chapters LARUELLE'S house is said to have a "useless tower" (29/56), and MAXIMILIAN'S PALACE has "blasted TOWERS" and "a broken pink PILLAR" (123/150-151). All of these references, as well as other TOWERS and PILLARS, suggest two TAROT cards, number sixteen, "The TOWER Struck by LIGHTNING" or "The Falling TOWER," and number eighteen, "The MOON." Interpretation of the two cards varies. Number sixteen shows a flesh-colored TOWER with a crown-shaped top. The TOWER has been struck by LIGHTNING, which knocks a crown from the top and causes two human figures to fall headlong. TOWERS traditionally symbolize spiritual ascent or aspirations and have PHALLIC overtones. The TOWER OF BABEL, symbolic of spiritual pride, is also suggested by the "blasted" or "useless" TOWER. Card eighteen shows two TOWERS, again flesh-colored, with a path between them. They are dimly lit by the MOON, and howling at the MOON are a dog and a wolf. Near the animals is a SCORPION (related symbolically to the SCARAB, which also appears in this chapter). This enigma represents such forces as intuition or the life of the imagination, the dangerous world of appearances and MAGIC, or the lunar world, which contrasts with the solar world of reason and objectivity.

(2) The phrase "NAME OF A NAME OF GOD" (216/246) suggests



card ten, "The WHEEL OF FORTUNE," which shows a circular figure on which are the Hebrew letters of the Divine Name and also the word TARO which, in its circular form, can also be read as ROTA. This enigma partakes of many kinds of WHEEL symbolisms such as the cycle of nature, life, or existence, and the law of KARMA.

(3) The CONSUL'S hanging upside down in the LOOPING-THE-LOOP MACHINE suggests card twelve, "The HANGED MAN," which shows a man hanging upside down from a cross-shaped tree. It represents martyrdom, life in SUSPENSION, the ISOLATION of the sacrificed GOD or of the man who is living in a world of mystical idealism, the reversal of values, and so on. The HANGED MAN is also suggested by the image "projected upside down" (26/53) on the cinema screen and by a reference to "the HANGED MAN falling" (94/121) in HUGH'S vision of SUSPENSION when he first sees YVONNE again.

(4) The image of a person with WOLVES at his heels while his "real enemies go [by] in sheepskin . . ." (229/259) suggests the unnumbered card called "The Fool," which shows a jester in a multi-colored costume and carrying a bag on a stick. As he walks, he looks at the sky, and he is about to walk over a cliff. At his heels is a WOLF. This enigma suggests divine madness, the irrational, or the unconscious. The Fool is also the scapegoat in rituals of sacrifice.

(5) The reference to YVONNE as the woman "clothed entirely in SUNLIGHT" (95/122) suggests card three, "The Empress," which symbolizes beauty, pleasure, and fertility, as well as the GARDEN OF EDEN, and is

related to ISIS, BINAH, and VENUS. See also BIBLE.

(6) Lowry's statement that ". . . the real point of . . . [Chapter IX] is HOPE . . ." (Letters, 80) gives a possible clue to one of the more complex passages in the novel. The seventeenth TAROT card depicts a naked woman kneeling with one foot on earth and one in the water. She is pouring the Water of Life from two pitchers simultaneously, emptying one into the water and the other onto the earth. Near her a bird is singing in a tree (or a butterfly is alighting on a rose bush), and in the sky are a radiant STAR and seven lesser STARS. The card often shows an EAGLE soaring into the heavens. This enigma is explained in many ways, but the interpretations usually refer either to the word HOPE or the word STAR, or both. It is probably not just a coincidence that Yvonne has been in the past a "STAR" (in the cinematic sense of the word) and that this fact is discussed at length in the chapter which Lowry says is about HOPE. Furthermore, one long flashback in this chapter, which is expressed in the words of a movie magazine publicity article, is a further key to meaning of this passage:

There--perhaps, she says, "because the word 'STAR' had undergone some mysterious transformation in my mind"--she took a course in ASTRONOMY! (262/292)

In this same publicity story (and elsewhere) YVONNE is identified with VENUS. Had she been able to live up to these two symbolic functions--bringer of LOVE and of HOPE--the novel could, of course, have been a simple LOVE story with a happy ending: the clipping ends with the HOPEFUL statement that she was well on her way to becoming a STAR again. But she did not succeed, the next passage reminds the reader:

For her ambitions as an actress had always been somewhat spurious: they suffered in some sense from the dislocations of the functions--she saw this--of womanhood itself. She saw it, and . . . now it was all quite HOPELESS . . . (264/294)

#### TARQUIN

Last name of a family of tyrants including the fifth and seventh kings of Rome, one of whose story is told in SHAKESPEARE'S "Rape of Lucrece" and alluded to in MACBETH. Lowry alluded, in turn, to the MACBETH passage on TARQUIN.

#### TARTARUS

In Greek legend, an ABYSS, below HADES, in fact as far below the EARTH as the heavens are above the EARTH, usually thought of as a prison or place of DAMNATION and torment for those condemned for crimes against the GODS. It is, in some legends, placed below the VOLCANO MT. AETNA, hence the novel's title "Under the Volcano." See also HEPHAESTUS; TYPHOEUS.

#### TASKERSON FAMILY

The English family with whom Geoffrey stayed after he was orphaned. M. LARUELLE recalls his own youthful friendship with Geoffrey during this period. The FATHER (ABRAHAM) in the family was a "famous English poet" (16/43) who encouraged young Geoffrey with his poetry because Geoffrey reminded the older man of his dead son, ". . . the only one . . . who'd inherited any degree of literary talent . . ." (18/44). Although Geoffrey refers to him as "COUSIN ABRAHAM," he represents the novel's theme of the search for a FATHER and may be based somewhat on CONRAD



AIKEN, who played a role in Lowry's life similar to that played by TASKERSON in Geoffrey's life. (However, according to Conrad Knickerbocker, the TASKERSONS were based on a real family, the Hepburns.<sup>66</sup>) The CONSUL in fact admits that the "FIRE of genius" that burns in him is really that of TASKERSON and that it was transferred "in an extraordinary manner" (130/158). Also, the CONSUL associates his learning of the BLACKSTONE story with ABRAHAM. See also ERECT MANLY CARRIAGE.

TASMANIA, BISHOP OF (Francis Russell [?], 1803-1879); TASMANIAN

TASMANIA is an island southeast of Australia which may once have been a part of Antarctica. The CONSUL'S planned book on ATLANTIS will contain chapters on ALCHEMY which will "beat the BISHOP OF TASMANIA to a frazzle" (86/113). Neither this allusion, nor the one to "someone dying of THIRST in the TASMANIAN desert" (279/309) has been identified. A possible clue may lie in the fact that the TASMANIAN church had several trials over what were considered unsuitable rituals before it finally settled into orthodoxy. Another clue may be in the reports of the Right Reverend Francis Russell Nixon, first Anglican BISHOP OF TASMANIA (appointed in 1843), about the terrible treatment given the aborigines by the white settlers. The natives were exiled to a neighboring island, and this removal from their homeland, together with other cruelties, resulted in the extinction of the race by 1876. The death of this entire people resembles

the destruction of ATLANTIS. See also CRADLE MOUNTAIN.

TAURUS (The BULL)

A CONSTELLATION, also in the ZODIAC. See also ASTROLOGY-  
ASTRONOMY.

TAVERN (etc.)

See CANTINA (etc.).

TAXILA

Capital city of an area in Asia ruled by AMBHI and captured by  
ALEXANDER THE GREAT. See also ETERNAL RETURN; MONTEZUMA II.

TELLURIS THEORIA SACRA

See BURNET, THOMAS.

TEMPEST, THE

See ELEUSINIAN MYSTERIES; SHAKESPEARE, WILLIAM.

TENNYSON, ALFRED, LORD (1809-1892)

English poet. The passage on "MARIANA and the moated grange"  
(74/101) could be an allusion to TENNYSON'S poem "Mariana," which is  
based on a passage in SHAKESPEARE'S MEASURE FOR MEASURE. See  
also YVONNE.

TERMINAL CANTINA

See BOSQUE, EL.

THEOPOMPIS OF CHIOS (376?-305 B. C.)

Greek historian, pupil of Isocrates. His MEROPIDAE is quoted by DONNELLY and alluded to by Lowry. See also ATLANTIS-FLOOD.

THIRST (etc.)

One of the novel's less complex motifs, which uses images of THIRST, DRAUGHT, or DESERTS to suggest spiritual failure; the contrasting images of FOUNTAINS or OASES and the repeated phrase "MIGHT A SOUL BATHE THERE AND BE CLEAN OR SLAKE (QUENCH) ITS DROUGHT (DRAUGHT)? (73, 80, 207/100, 207, 237) suggest the quenching of spiritual THIRST. See also IMPOTENCE-POTENCY; TASMANIA, BISHOP OF; TOO LATE.

THOU ART THE GRAVE WHERE BURIED LOVE DOTH LIVE

See SHAKESPEARE, WILLIAM ("SONNET 31").

THREE ABLE SEAMEN

A musical group to which HUGH belonged in his GUITAR-playing days. The name, which refers to the A.B. certificate held by a member of a merchant ship's crew, suggests the "handsome sailor." This role, enacted by HUGH before he went to CAMBRIDGE, is one of his many ineffectual ROMANTIC roles in the novel. See also VENUTI, JOE.

THREE . . . ON ONE MATCH (SUPERSTICIÓN DICE . . . QUE CUANDO TRES AMIGOS PRENDEN SU CIGARRO CON LA MISMA CERILLA . . . ,

LA)



When three cigarettes, for example, are lighted "with the same match," superstition says that the last one to use the match will "die before the other two" (306/337). CERVANTES points out that during WAR, when there is a shortage of matches, the superstition must be disregarded. The superstition apparently grew out of a Russian belief that because three is a holy NUMBER, only a priest could light three tapers, and was adopted in England during the Crimean War when the Boers' marksmanship was so good that by the time a third CIGARETTE was lit they could take aim and shoot at least one enemy soldier.

#### THROW AWAY YOUR MIND

See VIDA IMPERSONAL, LA.

#### THROW THE BLOODY LITTLE MAN IN THE RIVER (etc.)

See HARRISON, TOM; MEANING (etc.).

#### TIME-ETERNITY

Lowry was interested in the philosophical and literary treatment of the notion of TIME, although his comments on TIME in his letters and in his fiction do not seem to form any coherent philosophy, either borrowed or original, of TIME. Here as so often elsewhere he is aware of the complexities and paradoxes and draws from them eclectically for aesthetic as much as for philosophical reasons. In 1940, he praised OCCULTIST John William Dunne's An Experiment with Time (Letters, 26), and in 1950 he commented on Henri Bergson's (1859-1941) "idea that the sense of TIME

is merely an inhibition to prevent everything happening at once" (Letters, 200). That is, TIME creates for man ORDER out of CHAOS. He also refers to the concept of ETERNAL RETURN. In the novel HUGH refers to SPENGLER, who formulated a cyclical theory of TIME. The novel also deals with the ORIENTAL concept of ESCAPE from TIME or from the PAST.

One of the complexities Lowry deals with is the phenomenon of relativity of TIME, perhaps more noticeable to the drunk man than to one who is sober but not limited to the drunk. The CONSUL experiences this phenomenon in a passage in which an incident seems "now" to be "occurring an hour or two ago" (127/155), and elsewhere he remembers, not the PAST but tomorrow. TIME stops, is dislocated, or moves "at different speeds" (246/276), slows down or is, together with his WILL, "paralysed" (369/399), ticks and shakes "towards EL INFIERNO" (350/381), does not exist or becomes confused with "ETERNITY" (294/324), is "circumfluent" (364/394), or is recorded on a "TIMELESS" (302/332) CLOCK. LARUELLE lives through "an ETERNITY" (8/34) during the three days following the CONSUL'S death, and HUGH finds "fourteen months . . . [at SEA] an ETERNITY" (165/195). (See also "Forest Path to the Spring," 268-269, Hear us O Lord from heaven thy dwelling place, for a discussion of this phenomenon.)

The CONSUL revises the cliché "TIME heals . . . " by pointing out that . . . "TIME is a fake healer . . . " (40/67). Perhaps the point intended here is related to that made in the references to the PAST being INESCAPABLE: if one cannot ESCAPE the PAST, if it ETERNALLY recurs, then TIME cannot ease sorrow. The ABSURDITY of a universe in which

only TIME is an inexpendable commodity is noted by the CONSUL:

Life had no TIME to waste. Why, then, should it waste so much of everything else? (283/313)

The literal action of the novel is carefully ordered, with about thirty references made to the TIME of day.

See also DOSTOEVSKY, FEODOR MIKHAILOVICH; EINSTEIN, ALBERT; JOSHUA; NUMBERS; TOO LATE (etc.).

### TITUS ANDRONICUS

See SHAKESPEARE, WILLIAM.

### TLAXCALA (etc.)

The region in MEXICO which was a city-state before the CONQUEST. Relying, apparently, on the histories of the CONQUEST as recorded by BERNAL DÍAZ and WILLIAM HICKLING PRESCOTT, which tell of the aid given CORTEZ by the TLAXCALANS against MONTEZUMA'S MEXICAN forces, Lowry makes the TLAXCALANS "MEXICO'S TRAITORS" (Letters, 82). TLAXCALA becomes the archetype for all BETRAYALS--marital INFIDELITY, lack of BROTHERHOOD among men, and SELF-BETRAYAL. The SOUL too has "her savage and TRAITOROUS TLAXCALANS" (287/318).

In the long travel folder scene in Chapter X the CONSUL repeats four times an ironic passage, probably based on DÍAZ, in which TLAXCALA is "said to be like GRANADA" (297/327), the latter city, where YVONNE and the CONSUL were betrothed, being a symbol of LOVE and FIDELITY. When he finishes reading the folder, he has a vision which confuses TLAXCALA with GRANADA, the former becoming "perfectly EMPTY" and



"TIMELESS" (302/332), a SANCTUARY where, as in TORTU, no one will INTERFERE with his drinking. This chapter, which contains references to TLAXCALA on over half of its pages, describes the CONSUL'S final BETRAYAL of himself and of LOVE in a passage in which he CHOOSES HELL while the CLOCK ticks loudly "TLAX: TLAX: TLAX: . . . " (314/345).

See also ETERNAL RETURN; NOCHE TRISTE.

#### TODOS CONTENTOS Y YO TAMBIÉN

A TAVERN whose name means "Everybody happy, including me" (253/283). The name is ironic, since there is little happiness of the ordinary kind in the novel. There is, however, the CONSUL'S happiness at finding the HELL he CHOOSES.

#### TOLSTOY, COUNT LYOV NIKOLAEVICH (1828-1910)

Russian novelist and social critic. The CONSUL owns some of his works, and HUGH and the CONSUL are both acquainted with WAR AND PEACE and ANNA KARENINA, two of TOLSTOY'S most famous novels. The CONSUL once even memorized "the philosophical section of WAR AND PEACE" as a "penance," but he found that mere intellectual understanding or "KNOWLEDGE" did him no good. In fact, ". . . the only thing . . . [he] remembered about the whole book was that NAPOLEON'S leg twitched . . . " (82/109).

Another reference to WAR AND PEACE is the discussion of FREE WILL versus NECESSITY (DETERMINISM, INEVITABILITY) which the

CONSUL and HUGH engage in after their supper in CERVANTES' CANTINA. During this discussion part of a memorized passage from WAR AND PEACE, probably the "philosophical section" referred to earlier by the CONSUL, comes back to him almost word for word from the original:

The act of a madman or a drunkard . . . or of a man labouring under violent excitement seems less FREE and more INEVITABLE to one who knows the mental condition of the man who performed the action, and more FREE and less INEVITABLE to the one who does not know it.

.....  
All cases without exception in which our conception of FREE WILL and NECESSITY varies depend on three considerations . . . . [The passage below is a paraphrase of the "three considerations."]

Moreover . . . before we pass judgement on the thief--if thief he were--we would have to ask ourselves: what were his connections with other thieves, ties of family, his place in TIME, if we know even that, his relations to the external world, and to the consequences leading to the act . . . . (308-309/338-339)

This is almost a direct quotation of a passage in the Second Epilogue to WAR AND PEACE. The CONSUL uses it to reinforce his own INTERFERENCE versus INTERVENTION theory.

A third allusion to WAR AND PEACE is the CONSUL'S comparison of the WOLVES on the MURALS in SRA. GREGORIO'S CANTINA to ROSTOV'S WOLF hunt, which is described in Book VII, Chapters III, IV, and V, and his reference to the party which follows (Chapter VII).

Passages from ANNA KARENINA are wrongly associated by the CONSUL with WAR AND PEACE. In these passages, another version of the INTERFERENCE theme is presented: TOLSTOY admits that many people joined in the cause of aiding the Slavs for selfish reasons or because they

were bored or without any suitable occupation at the time. (See Part VIII, Chapter I). This theme is continued in the "conversation with the volunteers in the train," which the CONSUL comments on. In this passage the scientific observer of mankind KATAVASOV (HUGH mistakenly calls him KATAMASOV and wrongly attributes to him the attitudes of another character) undertakes to discover for himself the real reasons a group of volunteers had for becoming volunteers. As the CONSUL recalls, they turn out to be "misfits, all good for nothing, cowards, baboons, meek wolves, parasites, every man jack of them, people afraid to face their own RESPONSIBILITIES, fight their own fight" (311/342)--in short, exactly like HUGH, the CONSUL believes. (See Part VIII, Chapter III of ANNA KARENINA.)

#### TOLTEC

A member of a group of Indian people living in central MEXICO before the CONQUEST.

#### TOMALÍN

In the novel the city in MEXICO where the BULLTHROWING is held and where BOXING will be held later. In a somewhat incoherent passage in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, the narrator says that TOMALÍN was really the city Chapultepec but that there were actual towns named TOMALLIN and PARIÁN, in the state of OAXACA, and that the mythical state of PARIÁN was really the state of Morelos or a composite of Morelos and OAXACA (196).

Because it is located on the same road as PARIÁN, TOMALÍN is



a symbol of DEATH, and the choice to go to TOMALÍN parallels the CONSUL'S CHOICE of HELL rather than PARADISE. The CONSUL twice suggests the ABSURDITY of the journey to TOMALÍN-DEATH, first in the statement that "once . . . TOMALÍN had held some irrigational importance" (285/315) and second, more specifically, in a series of images of ABSURDITY including one which compares the WORLD to "a bus, making its erratic journey to TOMALÍN and nothing" (287/317). YVONNE and TOO LATE for TOMB (etc.)

See DEATH (etc.).

TOO LATE (etc.)

A motif in the novel which unites several themes. One of these is the theme of LOVE "which came TOO LATE" and therefore "slaked no THIRST" (10/36). It is echoed in the letter from the CONSUL in which he says that YVONNE'S letters "came TOO LATE" (38/65). Throughout the novel the CONSUL is urged, by YVONNE as well as by his own thoughts or his GOOD ANGEL, to act before it is TOO LATE--to stop drinking, to become reconciled with YVONNE, to have children. He sees "himself as a child making up his mind to go on a [FERRIS WHEEL] . . . , hesitating, missing the next opportunity, and the next, missing all the opportunities finally, until it was TOO LATE" (218/248). Once he boards the bus for PARIÁN and DEATH, he realizes that he cannot get off. In the CANTINA after the BULLTHROWING he accuses YVONNE and HUGH of INTERFERING with his life and challenges them to prove that it is not

in fact TOO LATE: "For all you know, it's only the knowledge that it most certainly is TOO LATE that keeps me alive at all . . . " (312/343). A

few moments later he makes his declaration that he is CHOOSING HELL.

Later that evening when he finally realizes that he is in danger of both spiritual and physical DEATH, he tries to assure himself that YVONNE will come to his aid. After the episode with MARÍA, however, he realizes that it is TOO LATE for him to go back to YVONNE and TOO LATE for him to be rescued.

#### TORTU

Earle Birney believes "that Lowry picked the name [TORTU] when he visited Haiti in the forties, and that it was therefore not in the original draft [of the novel]. The nearest I can find," he says, "to a TORTU is the Ile de la Tortue (Turtle Island) off the Haiti coast."<sup>67</sup> Tortuga is another name for Turtle Island. TORTU is apparently another symbol for the CONSUL'S freely chosen HELL; the CONSUL says that "TORTU . . . [is] the ideal University, where no application whatsoever, . . . nothing, not even athletics, is allowed to INTERFERE with the business of . . . drinking" (56/84). See also ABYSS-KATABASIS; TLAXCALA.

#### TOUCHARD-LAFOSSE, GEORGES (1780-1847)

French novelist. He wrote historical romances, memoirs, and histories, many of them humorous exposures of character and human foibles.

<sup>67</sup> Earle Birney, Preface to "Poems by Malcolm Lowry," Canadian Literature, No. 8 (Spring, 1961), p. 18.

His treatment of historical persons is irreverent and at times even scandalous.

M. LARUELLE owns some of his works.

#### TOUR EIFFEL

Lowry indulges in WORD PLAY when he ridicules the Grand Tour of Europe by mentioning as its high point the TOUR EIFFEL, a modern TOWER OF BABEL.

TOWER (etc.)

TOWERS, PILLARS, LADDERS, upward SPIRALS, STAIRWAYS, MOUNTAINS, OBELISKS, TREES, and similar vertical forms, although they have their own individual symbolical meanings, have in common, not only PHALLIC meanings but also such meanings as height, rising above the ordinary, and spiritual elevation or ascent. The attempt to rise above the ordinary can be positive, as in the upward struggle which makes FAUST eligible for SALVATION, or negative, as in the TOWER OF BABEL or the image of a man "halfway up . . . [a] slippery pole" and uncertain "of reaching either [end] in comfort" (225/255). This image, Lowry says, is a projection "of the CONSUL and of the futility of his life" (Letters, 78). The TAROT card called "The TOWER Struck by LIGHTNING" has both negative and positive interpretations.

Speaking to a friend of revisiting the CONSUL'S and LARUELLE'S houses, the hero of DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID calls LARUELLE'S house a TOWER. His friend asks whether the TOWER "fired" his "imagination," i.e., gave him "an inspiration," and he replies



that his "imagination fired the TOWER" and that the fire unfortunately hit his "house in CANADA" (140). This elaborate image suggest both the LIGHTHOUSE THAT INVITES THE STORM and the blasted TOWER of the TAROT, especially when the latter is seen as a version of the TOWER OF BABEL. It also suggests Lowry's view of MAN as a creature who asks that his SOUL be battered, who finds in SUFFERING a spiritual challenge, perhaps leading through SELF-DESTRUCTION to SALVATION.

See also TOUR EIFFEL.

TRAGEDY (etc.)

Under the Volcano is essentially an affirmative book. Its affirmation results in part from implicit and explicit references to that aspect of the TRAGIC (Greek, Western, humanistic) view of life which associates HUMAN worth and HUMAN SUFFERING and thereby paradoxically affirms the value of both. TRAGEDY is affirmative in that it has a hero who is great enough to FALL. In discussing Chapter I, Lowry says that MEXICO is an appropriate setting for a TRAGEDY and that the CONSUL, "the TRAGIC protagonist," is being established in the Grecian manner as a fellow of some stature, so that his fall may be TRAGIC" (Letters, 67, 70). The TRAGIC view of life is affirmative also in that it gives a possible structure or MEANING to an otherwise MEANINGLESS series of events, and it may, in fact, be the only source of MEANING: after MAXIMILIAN and CARLOTTA'S EDEN has been RUINED, they retain "majesty" (14/40) only because of or by means of their TRAGEDY. Some of the affirmation of TRAGEDY in the

novel comes indirectly from its association with LOVE, a positive force. YVONNE and the CONSUL, like MAXIMILIAN and CARLOTTA and like the mythological LOVERS symbolized by POPOCATEPETL and IXTACCHUATL, are viewed as TRAGIC. LOVE and TRAGEDY are also juxtaposed in the publicity story discussing YVONNE'S early life, although the tone here requires the reader to see this association as a parody of true TRAGEDY.

The paradox of TRAGIC affirmation is implied in a passage which discusses the problem of FREE WILL for MAN who is also "a victim of dark FORCES" (267/298). MAN, by taking on a great foe, paradoxically insures both his dignity and his DOWNFALL. His inability to win against this foe affirms rather than negates his FREE WILL.

The affirmation of any TRAGEDY is of course qualified, and at times the qualifications in Under the Volcano approach negation. According to M. LARUELLE, a year after the CONSUL'S death, his "... TRAGEDY was in the process of becoming UNREAL and MEANINGLESS" because "individual life," "a mere misprint in a communiqué" (5/31) is no longer highly valued. In the PELADO episode, HUGH, noting the SILENT, expressionless Mexican women, thinks that because of Mexico's abundance of TRAGEDIES, ARISTOTLE'S TRAGIC opposites (as HUGH sees them) of pity and terror have been reconciled by prudence: the Mexican neither approaches nor ESCAPES but remains motionless. Mexico laughs "away its TRAGIC history" (254/284) or, because of boredom, no longer even laughs. A MAN who does not matter cannot be a TRAGIC hero. His ISOLATION and SUFFERING, though pitiable, are disgusting, frustrating, even boring, rather

Chapter X opens and closes with a vision or flashback. It is

than consoling and awe-inspiring. Another qualification comes in LARUELLE'S impatient speech to the CONSUL in which he says that the CONSUL, "insulated from the RESPONSIBILITY of genuine SUFFERING," is deceiving himself; his SUFFERING is "largely UNNECESSARY," even "spurious," and "lacks" therefore "the very basis for its TRAGIC nature" (219/249); that is, the sense of an inevitable relationship between the hero's course of action and his SUFFERING or DOWNFALL is, according to LARUELLE, missing. He is, of course, angry as he speaks, and his statement is not the final evaluation of the CONSUL'S SUFFERING. His accusation of SELF-DECEPTION is, however, a serious one, since the TRAGIC hero must eventually discover the TRUE nature of his actions and must go to his DOWNFALL wiser than he was when he set out on the course of events leading to this DOWNFALL. YVONNE, whose family invited "MEANINGLESS TRAGEDY or half-TRAGEDY" (263/293), lacks "even the consolation" of "valid" TRAGEDY, since her early TRAGEDY--if it can be called that--is now "stale" (264/294). She cannot find those events in the PAST which would explain her present or her future (her DOWNFALL); hence, she is unable to discover a MEANINGFUL pattern of SIN (or TRAGIC error) and EXPIATION (or INEVITABLE DOWNFALL) accompanied by increased wisdom which would make her a TRAGIC figure. Until the end of her life, she sways between despair and irrational HOPE and is therefore more pathetic than TRAGIC. See Figure 1; WOOD (etc.).

TRAIN (etc.) (The Triangle)

Chapter X opens and closes with a vision or flashback. In it is



an unidentified allusion to BAUDELAIRE'S ANGEL which desires "to meet TRAINS." These TRAINS do not stop and from them "none descends" (281/311). LEE MAITLAND may or may not be on one of these TRAINS, but the CONSUL, who has come to meet her, is on the wrong side of the tracks. As he tries to cross the tracks, TRAINS converge on him, each, like the damsel in KUBLA KHAN, "wailing for its DEMON lover" (283/313).

In another scene the CONSUL, reading from a RAILWAY regulations pamphlet, refers to the statement that "A CORPSE WILL BE TRANSPORTED BY EXPRESS" (43/70). Lowry associates this statement with "FREUDIAN DEATH DREAMS" (Letters, 81).

See also PATH (etc.).

TRAITOR (etc.)

See SAMARITAN-BROTHERHOOD; SELF (SELF-DESTRUCTION);

TLAXCALA (etc.).

TRANQUILLITY

See ORDER-CHAOS.

TREATISE OF SULPHUR, A

See SENDIVOGIUS, MICHAEL.

TREE (etc.); TREE OF LIFE

See Figure 1; WOOD (etc.).

TRIANGULUM (The Triangle)

A CONSTELLATION. See also ASTROLOGY-ASTRONOMY.

TRINITY and using a watch shell for a trumpet. To YVONNE the

Trinity College, CAMBRIDGE, one of the colleges of CAMBRIDGE University. The CONSUL is "SAVED" from the lack of ALCOHOL by an Englishman carrying a bottle of Irish whiskey and wearing a borrowed TRINITY tie resembling "a FOUNTAIN in a great court" (79/107). Looking at the tie, the CONSUL echoes the motif "MIGHT A SOUL BATHE THERE AND BE CLEAN OR SLAKE ITS DROUGHT?" (80/107), ironically commenting on the worth of CAMBRIDGE. Also ironically, the CONSUL, like his savior, is wearing CLOTHING not his own. Throughout the novel institutions such as the state or education are tested and found wanting as possible sources of SALVATION. See also DIEU ET MON DROIT. "exact words" is

TRISTAN DA CUNHA

An island in the Atlantic mentioned by JOYCE and claimed by DONNELLY and other OCCULTISTS to be a high MOUNTAIN peak of the sunken ATLANTIS. HUGH suggests it as a possible alternative to CANADA as a site for the CONSUL and YVONNE'S new start in life.

TRISTAN L'HERMITE (pseudonym of Francois L'HERMITE) (1601-1655)

French poet, playwright, and prose writer, a member of the retinue of the duc d'Orleans. M. LARUELLE owns some of his works.

TRITON and LENIN had agreed on principles. After LENIN'S death in 1924

In classical mythology a son of Poseidon (NEPTUNE), GOD of the SEA, usually represented as having the head and trunk of a man and the

tail of a fish, and using a conch shell for a trumpet. To YVONNE the boys in small boats near the beach look "like young TRITONS" blowing "on . . . mournful conch shells" (45/72). Lowry may be alluding to WORDSWORTH'S sonnet "The World Is Too Much with Us," although in this poem the sounds made by the TRITON make the hearer "less forlorn" and are therefore not "mournful."

TRIUMPH OF HUMPTY DUMPTY, THE

See HUMPTY DUMPTY, TRIUMPH OF.

TROGON, COPPERY TAILED

A bright-colored BIRD. The CONSUL says its "exact name" is "TROGON AMBIGUUS AMBIGUUS" and that "two AMBIGUITIES ought to make an affirmative . . ." (75/102)--a humorous suggestion that perhaps all the negatives he finds in his search for ULTIMATE TRUTH will cancel each other out. See also CANYON OF THE WOLVES; IDEAS, PEOPLE WITH(OUT).

TROTSKY, LEON (1879-1940)

Russian revolutionary and writer, minister of war from 1918-1925. His system of COMMUNISM advocated immediate, permanent, and uncompromising world-wide revolution by the proletariat. He played a lone-wolf role after the 1905 revolution but in 1917 joined the BOLSHEVIKS; meanwhile STALIN and LENIN had agreed on principles. After LENIN'S death in 1924 STALIN and TROTSKY struggled for leadership. The BOLSHEVIKS, who were in control, distrusted TROTSKY because of his former affiliation with



the Mensheviks. In 1929 TROTSKY was deported by STALIN, and in 1940 he was MURDERED in Mexico.

TROTSKY became one of the legendary heroes for intellectuals of the 1930's, who believed, with some justification, that TROTSKY was one of the outstanding intellectual and military leaders in the Russian Revolution. For these intellectuals he was a TRAGIC FAUSTIAN figure victimized by his own idealistic intellect.

TROTSKY was considered as a possible protagonist for LARUELLE'S modern FILM version of the FAUST story. Later the CONSUL is accused by the FASCISTS of being TROTSKY; furthermore both are MURDERED in MEXICO. Lowry apparently agreed with those who believed that TROTSKY was one of the great political figures of the twentieth century, and he compared the CONSUL'S intellectual potentiality favorably with TROTSKY'S.

TRUMBAUER, FRANKIE (1901?-1956)

A noted saxophonist associated with BEIDERBECKE in the 1920's and 1930's. His record "For No Reason at All" was, HUGH says, COINCIDENTALLY published on the ominous "Friday the thirteenth of MAY" that HUGH went to SEA.

TRUTH (etc.)

See ULTIMATE REALITY-TRUTH.

TWAIN, MARK (1835-1910)

See WHAT IS MAN?

TWELFTH NIGHT

See SHAKESPEARE, WILLIAM.

## TYPHOEUS

In classical mythology a monster with a hundred serpent heads, fiery eyes, and a terrifying voice. ZEUS set him on FIRE with thunderbolts and flung him down into TARTARUS under MT. AETNA. See also ABYSS-KATABASIS; OSIRIS-ISIS-SET (TYPHON).

## TYPHON (SET)

See OSIRIS-ISIS-SET (TYPHON).

## TYRANNY

See SAMARITAN-BROTHERHOOD.

UFA

A large national movie company set up in pre-HITLER GERMANY to counteract the anti-GERMAN propaganda that was being spread after WORLD WAR I and to advertise GERMANY and its culture. This era saw the birth of the GERMAN FILM industry, in which UFA played a major role. M. LARUELLE was a young filmmaker at this time. The reference to UFA may be related to LARUELLE'S recognition that he has not helped the world with his art; GERMANY'S artistic renaissance did not prevent her from taking an aggressor's role in a new WAR.

#### ULTIMATE REALITY-TRUTH

The search for ULTIMATE REALITY and TRUTH implies the countertheme of the avoidance of UNREALITY and FALSEHOOD. It is closely related to the search for SELF-KNOWLEDGE and to the search for an ULTIMATE CREED (TRUE PATH, TRUE CHURCH), as well as to their counterthemes of SELF-DESTRUCTION and the multiplicity of unsatisfactory bases for belief, action, or judgment. It is related also to the search for MEANING. The theme is stated most specifically in a letter from the CONSUL to YVONNE; in it he mentions a book he once planned to write which would have answered the question

Is there any ULTIMATE REALITY, external, conscious and ever-present etc. etc. that can be realized by any such means that may be acceptable to all CREEDS and religions and suitable to all climes and countries?  
(39/66)

Much of the novel is an attempt, if not to answer the question at least to examine possible answers or prove the question unanswerable. The examination is twofold: determining the quality or nature of REALITY and distinguishing REALITY



from UNREALITY or TRUTH from FALSEHOOD. In some passages the two questions are inextricably interwoven.

One view of the nature of REALITY--the prevalent one in the novel--is that it is "incredibly loathsome" (207/237), an evaluation one can consider somewhat tentative or ambiguous if one compares it to a similar statement in "Through the Panama" about the "real cause of [alcoholism being the] . . . ugliness and complete baffling sterility of existence as sold to you" (Hear us O Lord from heaven thy dwelling place, 44): the final evaluation of REALITY depends on how one interprets and how much one stresses "as sold to you." HUGH, as one of the CONSUL'S DOUBLES, is also seeking TRUTH, at least to the extent that he will atone for past DISHONESTY, will no longer LIE about himself, and will no longer, he hopes, be misguided by ILLUSION. However, both HUGH and the CONSUL, though seeking TRUTH, recoil from it at times. HUGH'S realization that the TRUTH can be uncomfortable, that ". . . DEATH and TRUTH could rhyme at a pinch!" (153/182), not only echoes the idea of the negative quality of REALITY but also reflects the theme of MAN'S conflicting desires for life and for DEATH and suggests that the latter may represent ULTIMATE REALITY, the NIRVANA of the ORIENTALS. Similarly, the CONSUL compares the TRUTH to the SUN, both of which are "well-nigh impossible to face." As a result, he resorts to SELF-DECEPTION and not only LIES "to himself, but . . . [also believes] the LIE and . . . [LIES] back again to those LYING factions" (205/235). In addition to these forms of DISHONESTY or FALSEHOOD, motifs of DISGUISES, MASKS, etc., reinforce the theme of the loathsomeness or at least the negative nature of REALITY,

especially but not exclusively the REALITY of one's SELF. See also EVIL; HUMOR.

The relationship between the search for REALITY and the search for MEANING is complex. As the novel opens, a year after the main TRAGIC (i.e., MEANINGFUL) events of the story, that "TRAGEDY was in the process of becoming UNREAL and MEANINGLESS" (5/31): LARUELLE, not sure that the CONSUL'S DEATH was other than an ABSURD disaster, seems to associate REALITY with MEANINGFULNESS. LARUELLE attributes to the CONSUL a negative statement about "CORRESPONDENCE . . . between the subnormal world and the abnormally suspicious" (34/61). He has an "illusion" (i.e., an UNREAL vision) that the words in a passage from DR. FAUSTUS selected at random "have the power of carrying his own mind downward into a GULF" (34/60-61). The CONSUL tends to assume that REALITY has MEANING, but he suspects that the MEANING is negative. For example, before his DEATH he receives a partial enlightenment about the precariousness of his physical, perhaps even his spiritual, situation when he realizes that the police he meets in PARIÁN are "not the REAL police" (354/385) but those of the UNIÓN MILITAR. In a passage recalling the comment by LARUELLE, he says that, "like a shadow," the TRUTH springs at him about the MEANINGFUL negative relationship between the "subnormal world" and his "delirious" (355/385) inner world. LARUELLE elsewhere labels "CORRESPONDENCES" "favourite trick of the GODS" and "MEANINGLESS" (16/42). The novel seems to be offering the equally painful alternatives of an ULTIMATELY MEANINGLESS REALITY or a negatively

MEANINGFUL REALITY. However, motifs like BEAUTY (etc.) and MYSTERIOUS (etc.) suggest other views of REALITY.

As has been illustrated, the second question--how does one distinguish between the REAL and the UNREAL?--is as complex as the question about the nature of REALITY. For example, the sense of UNREALITY can be as painful as REALITY often is: the CONSUL'S delirium tremens cause the scene he is viewing to shake "with . . . the horror of an intolerable UNREALITY" (75/101). TRUTH and REALITY are difficult to perceive, not only because they are painful but because they themselves are elusive: they often appear as AMBIGUITIES (see, e.g., TROGON, COPPERY-TAILED), CAMOUFLAGES, CARICATURES, CASUISTRIES, IGNORATIO ELENCHI arguments, ILLUSIONS, LIES, MASKS, MISTS, MIRAGES, RUSES, whited SEPULCHRES, and so on. They DECEIVE, DISSEMBLE, DISSUADE, FOOL, GIVE THE LIE TO (in the literal sense of these words), and are artificial, evanescent, invented. Furthermore, REALITY may be found hidden in the MYSTERIES, in SECRET KNOWLEDGE. HUGH describes the blurring of REALITY "like the spokes of a WHEEL . . . in motion towards UNREAL high events" (236/266). In a complex intermingling of REALITY and UNREALITY, HUGH, a disillusioned ROMANTIC dreamer and idealist, says that this "disillusionment . . . is a pose" and that he is "a REALIST" (182/211). He is puzzled because, though "LOVE . . . [is] REAL," (240/270) much of the available evidence tends to disprove this commonly held notion.

The abstract philosophical sections of the VEDAS, the sacred



ULYSSES

See JOYCE, JAMES.

UNCEASINGLY (etc.)

See CEASE (etc.); ETERNAL RETURN.

UNDERTAKER

See DEATH (etc.). those who are spiritually ready and profit from.

UNION MILITAR

A "tiresome," fascist, "pro-ALMAZÁN, pro-AXIS" (23/50) organization "affiliated to the Military Police" (183/212) whose headquarters are "in PARIÁN somewhere" (183/213), probably in the FAROLITO. The CONSUL'S MURDERERS are apparently associated with this organization. See also SINARQUISTA.

UNIVERSAL CREED

The CONSUL'S search for a UNIVERSAL CREED is related to his search for ULTIMATE REALITY and TRUTH and to his spiritual search.

UNNECESSARY (etc.)

See FREE WILL-DETERMINISM; WHEEL (etc.).

UNREALITY (etc.)

See MEANING (etc.); ULTIMATE REALITY-TRUTH.

UPANISHADS

The abstract philosophical sections of the VEDAS, the ancient

accounts of mystical revelations and speculative discussions which are considered to be revealed scriptures and which have been the inspiration behind the HINDU religion and the source of spiritual guidance for HINDUS. The UPANISHADS were composed, by seers and saints, between the eighth and the sixth centuries B. C. and first written about 1300 A. D. The name means "sitting near (the teacher) devotedly" and also "secret teaching," that is, teaching which only those who are spiritually ready can profit from. The CONSUL owns this work. See also ORIENTAL RELIGIONS AND PHILOSOPHIES.

URANUS

A PLANET. See also ASTROLOGY-ASTRONOMY.

URSA HORRIBILIS; URSA MAJOR; URSA MINOR

See ASTROLOGY-ASTRONOMY; GREAT BEAR.

The CONSUL owns the UPANISHADS. He also has knowledge of the RIG-VEDA. He refers to a book of the latter which professes "SOMA, the NECTAR OF IMMORTALITY" (307/317). In another passage the CONSUL identifies "the VEDIC story GOD VISHVA" (357/367) with HERACLES.

See also ORIENTAL RELIGIONS AND PHILOSOPHIES.

VALLEY OF THE MOON

See LONDON, JACK; OSIRIS-ISIS-SET (TYPHON).

VAULT (etc.)

See DEATH (etc.).

VEDAS, THE

The generic name for the literature, primarily in four books, making up the ancient HINDU scriptures. The VEDAS, the oldest extant body of HINDU literature, include the RIG-VEDA, the oldest and the most important of the four VEDAS, which dates from the second millennium B. C. The earliest estimated date for the VEDAS is from 1500-1000 B. C. Each VEDA has two parts, the first related to ACTION and consisting of hymns, rites, ceremonies, and rules of conduct, and the second related to KNOWLEDGE and consisting of spiritual truths. The UPANISHADS, of which 108 have been preserved, belong in this second part. This work contains 1028 hymns to Indra, AGNI, and other HINDU GODS. The name means "verse knowledge."

The CONSUL owns the UPANISHADS. He also has knowledge of the RIG-VEDA. He refers to a book of the latter which praises "SOMA, AMRITA, the NECTAR OF IMMORTALITY" (307/337). In another passage the CONSUL identifies "the VEDIC storm GOD VINDRA" (257/287) with HURACÁN.

See also ORIENTAL RELIGIONS AND PHILOSOPHIES.



VEGA

A STAR of the first magnitude in the CONSTELLATION Lyra.

See also ASTROLOGY-ASTRONOMY.

VEIDT, CONRAD (1893-1943)

German-born actor who played in the movie STUDENT OF PRAGUE and in The Cabinet of Dr. Caligari, a famous "art" film. He also played ORLAC in one version of the HANDS OF ORLAC. M. LARUELLE was in GERMANY when these movies were made. When the Nazis came to Germany, VEIDT came to the U. S. He later became a British citizen.

VENUS (goddess and planet)

(1) A PLANET, called the EVENING STAR or the morning STAR, depending on when it is visible. The references to the PLANET reinforce the LOVE theme and the adultery theme, since" . . . VENUS is a HORNED STAR" (217/247). See also ASTROLOGY-ASTRONOMY.

(2) The goddess of LOVE and BEAUTY who rose from the sea near the Greek island of CYTHERA (CYTHÈRE) at the spot where Uranus' genitals fell after his mutilation by Cronus. VENUS (APHRODITE) represented LOVE in both its noble, creative forms and its degrading, destructive forms.

YVONNE is identified with VENUS in a press release:

I found her the other day at her beach home, a honey-tanned VENUS just emerging from the surf. . . . She gazed out over the water . . . and the Pacific breezes played with her . . . hair. (261-262/292)

(VENUS-APHRODITE was carried across the sea by the West Wind, or

Zephyrus, in one form of the legend.) In another passage, which suggests the birth of VENUS, YVONNE sees her reflection in a MIRROR:

From the MIRROR within the window an ocean creature so drenched and coppered by sun and winnowed by sea-wind and spray looked back at her she seemed, even while making the fugitive motions of YVONNE'S vanity, somewhere beyond human grief charioting the surf. (54/81)

These two passages suggest Botticelli's painting of VENUS. The legend also says that VENUS-APHRODITE married HEPHAESTUS-Vulcan; the CONSUL is associated with the latter when he is thrown into the RAVINE which has earlier been identified with TARTARUS, the location of HEPHAESTUS'S forge.

VENUTI, JOE (1903- ) Western counterpart of the ORIENTAL view that

A United States composer, conductor, and violinist with whose Blue Four HUGH'S musical group THREE ABLE SEAMEN is compared. In 1932 VENUTI formed the VENUTI-LANG orchestra with ED LANG. They toured the U. S. and Europe.

VERNON, British Columbia

A town to which the CONSUL says he was "acting Lithuanian Consul" (353/383). It is apparently a symbol of a completely obscure post.

VICE VERSA "ATHA wish" (211). In Under the Volcano "THROW AWAY YOUR

See ANSTEY, F. DR. ERA. GREGORIO, who, like the CONSUL, was

VIDA IMPERSONAL, LA

The phrase "LA VIDA IMPERSONAL" (12/38), overheard from a conversation by two Indians walking down the street, and the command to " . . . THROW AWAY ["LOSE"] YOUR MIND" (6/32), associated primarily with DR. VIGIL in Under the Volcano, are both associated with VIGIL'S counterpart Juan Fernando Martinez in DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID. This novel describes

. . . the philosophy of LA VIDA IMPERSONAL, . . . of the "THROWING AWAY OF THE MIND," where every man was his own GARDEN OF EDEN. Personal RESPONSIBILITY is complete, though the life is all interior. (239)

In another passage discussing LA VIDA IMPERSONAL, the question "What are you doing now, making more TRAGEDIES?" (91) suggests that the philosophy is almost a Western counterpart of the ORIENTAL view that the cause of SUFFERING is ACTION resulting from desire for a separate SELF. One difference between this ORIENTAL concept and the philosophy of LA VIDA IMPERSONAL is that the latter is apparently related to the attraction of DEATH: it was puzzling to Wilderness that his friend Fernando, who was "alive and life-giving," should be associated with symbols of DEATH and that SUFFERING was BEAUTIFUL to Wilderness, "as BEAUTIFUL as VULTURES circling in high sunlight, as BEAUTIFUL as DEATH that flies just for the love of flying" (223). In another passage, also containing a reference to LA VIDA IMPERSONAL, Wilderness refers to a "profound DEATH wish" (221). In Under the Volcano "THROW AWAY YOUR MIND" is also associated with SRA. GREGORIO, who, like the CONSUL, was abandoned by her spouse:



If your mind is occupied with all things, then you never LOSE YOUR MIND. . . . I don't think of but nothing but trouble, trouble, trouble, trouble; and trouble comes . . . So it is. (227/257)

She expresses a fatalistic view of life indirectly associated with the ORIENTAL views and also with the CONSUL'S antagonism to PEOPLE WITH IDEAS.

VIGIL, DR. (Arturo) THE ELEMENTARIES OF THE CARRALA, which is

The least important and the least clearly drawn of the four main characters. He is a friend of the CONSUL'S who is a surgeon, obstetrician, pediatrician, and doctor who treats nervous disorders as well as all kinds of sexual disorders and problems. In DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID, the narrator explains that DR. VIGIL and JUAN CERRILLO, of Under the Volcano, were based on the same person as the murdered Juan Fernando Martinez of the later novel. It seems clear that Lowry thought highly of the real person upon whom these characters were based, because they are never mentioned except in statements of praise. DR. VIGIL and Fernando share the CONSUL'S and Lowry's love of ALCOHOL, and the philosophy LA VIDA IMPERSONAL, associated with these two characters, treats this SELF-DESTRUCTIVE tendency as part of the DEATH wish which, the philosophy implies, is often paradoxically related to the love of life. See also PROMETHEUS.

VILLA, PANCHO (FRANCISCO VILLA) (1877-1923)

Mexican general and revolutionist who with a band of guerillas raided Mexican towns and also United States border towns. His raids

were the cause of great terror in the villages, but apparently by the time of the novel he was remembered nostalgically as a humorous stereotype of the bandit-terrorist. CONSUL says, in the MEXICAN STORM GOD HURACÁN.

VILLARS, ABBÉ NICHOLAS DE MONTFAUCON DE (1635?-1673?)

French MYSTIC ("Physio-Astro-MYSTIC," 185/215). His work SUB-MUNDANES, OR THE ELEMENTARIES OF THE CABBALA, which is owned by the CONSUL, was reprinted as late as 1886. Another work, an anti-CABALISTIC satire by the ABBÉ DE VILLARS, Le Comte de Gabalis, discusses elementary spirits such as sylphs, gnomes, salamanders, and nymphs. These creatures, which figure in Rosicrucian and other OCCULT literature, are unseen but fill the earth and often cohabit with mortals. IN FOR THOSE WHO HAVE NOBODY (THEM) WITH Generally they are friendly to man and are easily controlled by means of A recurring phrase, reinforcing the themes of ISOLATION and simple rituals. Their characteristics are illustrated in Pope's "Rape of the Lock," based in part on the works of VILLARS. The CONSUL comes in contact with several gnome-like creatures among the minor characters. as well as Juan Fernando Martinez of BARRA AS THE GREAT WHEREIN The "Illustrative APPENDIX FROM THE WORK DEMONIALITY, wherein is asserted that there are in existence on earth rational creatures besides for "the bereaved and LONELY," the "compassionate VIRGIN" to men . . . " (185/215), is obscure. This work is attached to the CONSUL'S copy of SUB-MUNDANES, but it is not clear whether it is also by the ABBÉ DE VILLARS. The CONSUL recites the list of DEMONS which follows he stresses the facility of powers to harm; he was apparently more ("EREKIA . . . RAMISEN") from the works of MacGregor-Mathers, another CABALIST, who distinguishes between ELEMENTARY spirits and these DEMONS. See also JAMES, HENRY.

VINDRA (usually Indra)

One of the chief HINDU gods. He is the GOD of rain and thunder who is similar, the CONSUL says, to the MEXICAN STORM GOD HURACÁN.

VIRGIL (PUBLIUS VERGILIUS MARO) (70-19 B. C.)

Roman poet, author of the AENEID, an epic poem recounting the adventures of Aeneas after the fall of Troy. These adventures include a DESCENT into the UNDERWORLD or the AVERNUS. In Book VI, line 126, a sibyl tells Aeneas that "FACILIS EST DESCENSUS AVERNO" (219/249), "the DESCENT into the AVERNO is easy" but the return is difficult. See also ABYSS-KATABASIS; SELF (SELF-DESTRUCTION).

VIRGIN FOR THOSE WHO HAVE NOBODY (THEM) WITH

A recurring phrase, reinforcing the themes of ISOLATION and EXILE and of as yet unsuccessful spiritual aspiration. Its word order apparently recalls a speech pattern of the real person upon whom DR. VIGIL as well as Juan Fernando Martinez of DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID were based. She is the VIRGIN "for mariners on the sea," for "the bereaved and LONELY," the "compassionate VIRGIN" to whom the CONSUL prayed for YVONNE'S return (288-289/318-319). Lowry mentions this VIRGIN twice in a letter written during 1936 or 1937, and both times he stresses the futility of prayers to her: he was apparently more attracted to the aesthetic or literary than to the religious value of the prayers. See also JAMES, HENRY.



VIRGO (The Virgin) INVITES THE KING" (290/227), situated "Under the  
A CONSTELLATION, also in the ZODIAC. See also ASTROLOGY-  
ASTRONOMY. under MT. ARYSA" (222/203). Imprisoned in TARTARUS

THE GOD HERMES forged masterpieces out of metal. This GOD  
VOICES (etc.)

represent the FIRE of the passions and the creative FIRE within man.  
See DEMON (etc.).

description of the VOLCANO represents the sudden breakthrough of man's

VOID al divine consciousness and the mystic enlightenment of the spirit.

See ABYSS-KATABASIS; CABALA (TREE OF LIFE). All symbolic

SOUL, which seemingly exists to be destroyed, contains within it the  
VOLCANO (etc.)

of the own DESTRUCTION, and paradoxically thrives on that which  
The VOLCANO, a traditional symbol which interrelates several  
ways it. In related symbolism the VOLCANO, like LIGHTNING, was  
motifs and structural patterns, is one of several symbols used by Lowry  
sanctuary of the holy, of the eternal life force, and man's desire to  
to suggest creative-DESTRUCTIVE dualities. On the literal level, the  
of the holy, his desire to become divine, is his blessing and his  
VOLCANO POPOCATEPETL, occasionally emitting smoke and steam, is  
The VOLCANO is also related to the ATLANTIS theme in the phrase  
both a constant threat and an enticement to climbers, who regularly ascend  
"SOME MOUNTAINS" (148/176), that is, "Fire vomiting MOUNTAINS,"  
it. The CONSUL frequently speaks of ascending POPOCATEPETL, and just  
in one of the ATLANTIS passages. In ALCHEMICAL symbolism  
before he dies he imagines that he has at last begun the PILGRIMAGE to  
VOLCANO is the ALCHEMICAL oven in which fire, air, earth, and  
the top of this sacred MOUNTAIN. Symbolically, the desire to climb and  
were mixed and transformed. By extension, it represents the world  
even enter POPOCATEPETL represents both the CONSUL'S attraction to  
which man is transformed after death. The Misted TOWER on TAROT  
the ABYSS and to HELL and his desire for spiritual progress. Another  
number sixteen is, like a VOLCANO, destroyed from within. From a  
symbolical meaning, related to the fertility of VOLCANIC soil, reinforces  
frame of reference, the twin VOLCANOS POPOCATEPETL and  
the IMPOTENCE-POTENCY theme: the VOLCANO carries within it both  
POPOCATEPETL are an "image of the perfect marriage" (93/126). Whether  
latent life and potential death from the same source. A similar duality is  
Lowry intended the irony that a "perfect marriage" is always dead  
found in the passage on which the title is based. Here the FAROLITO, "the  
vulnerable from within is not clear.

LIGHTHOUSE WHICH INVITES THE STORM" (200/229), situated "Under the VOLCANO" POPOCATEPETL, is compared to TARTARUS, which was "placed . . . under MT. AETNA" (339/369). Imprisoned in TARTARUS the FIRE GOD HEPHAESTUS forged masterpieces out of metal. This GOD may represent the FIRE of the passions and the creative FIRE within man. The eruption of the VOLCANO represents the sudden breakthrough of man's potential divine creativeness and the mystic enlightenment of the spirit. Also, the FAROLITO, the LIGHTHOUSE, and the VOLCANO all symbolize the SOUL, which seemingly exists to be destroyed, contains within it the cause of its own DESTRUCTION, and paradoxically thrives on that which destroys it. In related symbolism the VOLCANO, like LIGHTNING, was the sanctuary of the holy, of the eternal life force, and man's desire to partake of the holy, his desire to become divine, is his blessing and his curse. The VOLCANO is also related to the ATLANTIS theme in the phrase "IGNIVOME MOUNTAINS" (148/176), that is, "fire vomiting MOUNTAINS," mentioned in one of the ATLANTIS passages. In ALCHEMICAL symbology the VOLCANO is the ALCHEMICAL oven in which fire, air, earth, and water were mixed and transformed. By extension, it represents the womb in which man is transformed after death. The blasted TOWER on TAROT card number sixteen is, like a VOLCANO, destroyed from within. From a different frame of reference, the twin VOLCANOES POPOCATEPETL and IXTACCIHUATL are an "image of the perfect marriage" (93/120). Whether or not Lowry intended the irony that a "perfect marriage" is either dead or vulnerable from within is not clear.

# VULTURES WILHELM HENNING (1813-1890)

Symbols of DEATH, often of DEATH as BEAUTIFUL or attractive. Furthermore, these birds are also, because of their association with PROMETHEUS, symbols of that SUFFERING which dignifies MANKIND: because they defile "themselves with blood and filth" yet are "capable of rising, . . . above the storms, to heights shared only by the condor" (317/347), they represent the CONSUL who hopes, "out of an ultimate contamination," to derive "strength" (354/384) and, by implication, SALVATION. See also ABYSS-KATABASIS; CATHARTES ATRATUS; EAGLE; VIDA IMPERSONAL, LA.

and the opera FAUST.

HELMUTH GLOCKNER, DEB

DR. JOHANN DOLFGANG WOL

WOLFGANG (1813-1890)

See EAGLE; DUTCHMAN; EXILE-GUILT-SUFFERING; ORIGIN-DEE-TYPING; WANDERING JEW.

WANDERING JEW

According to medieval legends Abaddon was a JEW pest which CHRIST dragged his CROSS on his way to Calvary. Because Abaddon did not let CHRIST stop at his house to rest, he was condemned to wander the universe without rest until he had paid for his SIN or until Judgment Day. This legend is related to the night wind rushing through the



WAGNER, (WILHELM) RICHARD (1813-1883)

German dramatic composer, poet, and essayist. His opera PARFISAL, based on the Teutonic Grail legend primarily as told by Chrestien de Troyes and Wolfram von Eschenbach, contains a character KUNDRY to whom YVONNE is compared. In his opera THE FLYING DUTCHMAN the DUTCHMAN challenges heaven and HELL and is therefore doomed to sail forever or until redeemed by the LOVE of a faithful woman. Every seven years he goes ashore to seek his SALVATION, and eventually he is redeemed by the faithful Senta. They are wafted off to heaven together at the end, an obvious contrast to the ending of GOETHE'S FAUST and the opera FAUST.

"WANDELNDE GLOCKE, DIE"

See GOETHE, JOHANN WOLFGANG WON.

WANDERER (etc.)

See BIBLE; DUTCHMAN; EXILE-GUILT-SUFFERING; OSIRIS-ISIS-SET (TYPHON); WANDERING JEW.

WANDERING JEW

According to medieval legends Ahasuerus was a JEW past whose house CHRIST dragged his CROSS on his way to Calvary. Because Ahasuerus would not let CHRIST stop at his house to rest, he was condemned to WANDER the universe without rest until he had paid for his SIN or until Judgment Day. This legend is related to the night wind rushing through the

valley, to the archetype of ETERNAL Youth or the man who cannot die or who undergoes DEATH and RESURRECTION, to the history of the JEWS as EXILES, to legends of the lunar or solar WANDERER, and to ETERNAL creation legends. Both HUGH and LARUELLE are GUILT-ridden WANDERERS. Lowry may have had this legend in mind also when he planned to use as a title for a series of novels The Voyage that Never Ends. See also DUTCHMAN; KUNDRY; WAGNER, (WILHELM) RICHARD.

WAR (etc.)

The novel is explicitly against WAR and implicitly against EXPLOITATION and violence of all kinds. LARUELLE expresses what is probably Lowry's view of WAR: "He had few emotions about WAR, save that it was bad," for whatever side won " . . . life would be hard" (9/35-36). Various WARS are discussed in the novel, especially the CONQUEST of MEXICO, WORLD WAR I, WORLD WAR II (the early stages), and the SPANISH CIVIL WAR. The BOXING match which is advertised throughout the novel, YVONNE and the CONSUL'S BATTLES, and CERVANTES' COCK FIGHTS are all "hideously mismanaged" (287/317) ABSURDITIES. Another aspect of the WAR theme is HUGH'S GUILT over not dying for a cause as did JOHN CORNFORD and SIEGEBERT of EAST ANGLIA. See also names of WARS, BATTLES, and WAR leaders; APOLLINAIRE, GUILLAUME; BROOKE, RUPERT; INTERFERENCE-INTERVENTION; SAMARITAN-BROTHERHOOD; WAR AND PEACE.

WAR AND PEACE

See TOLSTOY, COUNT LYOV NIKOLAEVICH.

"WASHINGTON POST MARCH"

A march played over a loudspeaker at the cinema.

WASTE LAND, THE

See ELIOT, T. S.

WAS THIS THE FACE?

See AIKEN, CONRAD; FAUST (DR. FAUSTUS).

WATCHTOWER

See TOWER (etc.).

WATERFALL (etc.)

The WATERFALL, especially NIAGARA FALLS, which the CONSUL and YVONNE once visited, is incidentally a symbol of LOVE, especially "hoydenish" LOVE of honeymooners. A more important meaning is suggested by a YEATSIAN image of "a phantom dance of SOULS . . . seeking permanence in the midst of what was . . . ETERNALLY LOST" (286/316). A further indication of the significance of the WATERFALL is found in a passage in which HUGH and YVONNE reach a crossroads with two arrows, one pointing at PARIÁN (DEATH) and the other "a la CASCADA" (317/347), that is, to life. The signs suggest the legend of the TRAGIC legend of POPOCATEPETL, of his ETERNAL "never extinct" LOVE



for IXTACCIHUATL, "no sooner found than LOST" (318/348). In both of these passages, the WATERFALL suggests a fusion of permanence and LOSS.

WATTS, GEORGE FREDERIC (1817-1904)

English poet, painter, and sculptor. He was an admirer of the Parthenon sculptures. The subjects of his art were frequently drawn from biblical and medieval themes. HUGH compares the gradual deterioration of his pawned, LOST, sold, and ABANDONED GUITARS to "a nightmare in the SOUL of GEORGE FREDERIC WATTS" (155/184). He is possibly referring to WATTS' allegorical moralizing paintings of DEATH such as "Sic Transit" with its legend "What I spent I had; what I saved I LOST; what I gave I have" or his "Court of DEATH."

WATTS-DUNTON, THEODORE (1832-1914)

English poet, novelist, critic, and influential man of letters, who was a friend of TENNYSON, Rossetti, and SWINBURNE. For thirty years WATTS-DUNTON'S home was shared by SWINBURNE. WATTS-DUNTON'S literature is not as important as the influence he had on other writers.

The CONSUL speaks sarcastically of HUGH'S efforts to cure him of his drunkenness. These efforts, he says, like WATTS-DUNTON'S efforts to SAVE SWINBURNE, result in the destruction of poetic gifts; SELF-DESTRUCTION is concomitant with creativity, and SALVATION from oneself can result in DAMNATION of one's creative SOUL. See also INTERFERENCE-INTERVENTION; PROMETHEUS; SAMARITAN-BROTHERHOOD.

## WEBER

A member of the FRENCH FOREIGN LEGION. He is "the smuggler who flew HUGH down to MEXICO, and who is mixed up with the local thugs" (Letters, 72). The novel calls him a "gun-running gun toting pal" (60/87) of HUGH.

## WELLS FARGO

An American-based banking firm.

## WEST (etc.)

In the symbolical organization of SPACE, the WEST, because it is where the SUN appears to set, is the SYMBOL of DEATH. In the elaborations of this basic SYMBOLISM, the SOUL, the psyche, the hero, the SOLAR GOD, etc., undergo a destruction, a return to the MOTHER, a DEATH, a NIGHT SEA JOURNEY, a dark night of the SOUL, a descent into the subconscious, etc., in the WEST, followed by a return, a resurrection, SALVATION, etc., in the EAST.

On the historical-political level, HUGH imagines himself steering the WORLD "out of the WESTERN OCEAN of its misery" (104/131). The CONSUL refers to "the WESTERN OCEAN of his SOUL" and then thinks of a submarine journeying to "the sea's unconscious" (131/159).

See also ABYSS-KATABASIS; SEA (etc.); SHIP (etc.).

## WESTERN FISH

See CIRCLET OF WESTERN FISH.

## WESTERN LIMB

An area on the MOON. See also ASTROLOGY-ASTRONOMY.

## WESTERN OCEAN

See NIGHT SEA JOURNEY; SEA (etc.); WEST (etc.).

## WHALE, THE

See CETUS.

## WHAT IS MAN?

One of the major themes in the novel is expressed in the question WHAT IS MAN? Throughout the complex network of related themes through which Lowry investigates this theme, MAN'S nature is described in both implied, often abstract, generalizations and in explicit statements. This thematic network deals with such questions as "Why does MAN SUFFER?", "To what extent does MAN have an efficacious WILL and an undestroyable SOUL?", "Which is stronger, the WILL to know oneself, to live, or the WILL to become anonymous, to die?", "Is MAN'S possible SALVATION to be attained from or to result in finding or in losing his IDENTITY?", "Does MAN'S spiritual struggle, especially when it apparently fails, result in SALVATION or in DAMNATION?", "Is MAN less blessed than even the dog or toad, or is he a miraculous, almost divine, being, powerless only against DEATH?"

Many of these questions and their tentative answers are presented in the form of paradoxes, some of which contradict other paradoxes: Man effectively asserts his WILL even against GOD and even to his own DAMNATION, yet his WILL is IMPOTENT unless he has FAITH and LOVE; moreover his WILL is



ruled by his tyrannous, INESCAPABLE PAST or by NECESSITY, FATE, or chance. MAN earnestly, even passionately, seeks a sense of SELF, or IDENTITY, yet just as eagerly he tries to ESCAPE the tyranny of SELF and of the PAST into faceless anonymity. MAN'S striving for KNOWLEDGE, for ULTIMATE REALITY, provides his SALVATION yet is also a cause of SELF-DESTRUCTION. MAN struggles upward, but he also seeks SALVATION by going to the ultimate depths of degradation.

These paradoxes inform the structure of the novel by means of occasional symbols, motifs, and allusions, including those based on the conflict between and reconciliation of opposing forces--the TREE OF LIFE, for example. The paradoxes work even more forcefully by setting up patterns based on pairs of opposing forces. For example, much of the novel's form is provided by the opposition between, on the one hand, the FAUST pattern, or the related TRAGIC-Greek-Western-humanistic patterns, all of which deal with MAN'S desire for SELF-IDENTITY and for assertion of WILL, and, on the other hand, the pattern presented by those ORIENTAL philosophies which insist that MAN desires most of all to ESCAPE from SELF and that interest in SELF and in desire to assert his WILL and to ACT are the main cause of MAN'S SUFFERING. These two sets of opposing forces are in part, but only in part, reconciled by their agreement on the cause of SUFFERING and by the paradoxical tension caused by MAN'S conflicting desire to both SAVE and ESCAPE the SELF.

Viewed from a different angle, this structure of opposition-tension-reconciliation can be seen as the conflict between, on the one hand, the

CHRISTIAN SALVATION-versus-DAMNATION struggle, in which SALVATION comes through submitting one's WILL to GOD or through "freely" choosing what GOD WILLS, and, on the other hand, the TRAGIC view that MAN gets his only dignity (even his SALVATION?) by willing ACTIONS which result in, not just SELF-KNOWLEDGE but also SUFFERING.

This theme--WHAT IS MAN?--is set early in the novel when M. LARUELLE asks the profound question "WHAT . . . WAS A CONSUL that one was mindful of him?" (29/56). He is alluding to the biblical motif expressed in the following verses: "But one in a certain place testified, saying, WHAT IS MAN, that thou art mindful of him?" (Heb. 2:6), "Lord, WHAT IS MAN, that thou takest knowledge of him! or the son of MAN, that thou makest account of him?" (Ps. 144:3), "WHAT IS MAN, that thou shouldest magnify him?" (Job 7:17), "WHAT IS MAN, that thou art mindful of him? and the son of MAN, that thou visitest him?" (Ps. 8:4), and "WHAT IS MAN, that he should be clean?" (Job 15:14). LARUELLE'S question is also an allusion to another form of the question, this one asked by EPICTETUS: "WHAT IS MAN but a little SOUL holding up a CORPSE?" (287/317-318). The CONSUL alludes to the latter question a short time before his death, and LARUELLE'S question, asked a year after the CONSUL'S death, when the CONSUL'S TRAGEDY is beginning to become "UNREAL and MEANINGLESS" (5/31) because individual lives no longer seem to matter, points up the fact that the novel offers no certain answer. Two tentative negative answers come to mind: the first is HAMLET'S ". . . WHAT IS A MAN, / If his chief good and market of his time / Be but to sleep and feed?"

(IV. iv. 33-35); the second is MARK TWAIN'S WHAT IS MAN?, a bitter diagnosis of the human race as a mechanical, pre-DETERMINED chameleon who seeks comfort while speaking of unselfish ideals. The examination of the CONSUL-as-EVERYMAN or as HUMANITY, that is, the novel itself, is another attempt to suggest possible answers.

The two questions--the biblical and the Greek--about the nature of MAN and the three epigraphs opening the novel, when taken together, present MAN as a paradoxical, pitiable, DEATH-plagued, unclean, SINFUL creature who is almost too insignificant to be noticed or mentioned. Yet GOD is "mindful of" and "magnifies" him and his ingenuity and inventiveness cause one to marvel.

The definition of MAN is further dealt with in several other related major themes, counterthemes, and sub-themes. One of these is the theme of FREE WILL versus DETERMINISM or NECESSITY. See also TOLSTOY, COUNT LYOV NIKOLAEVICH; WHEEL OF NECESSITY. The conflict between INTERFERENCE and INTERVENTION is related to the conflict between FREE WILL and DETERMINISM, since INTERFERENCE as defined by the CONSUL involves tampering with a pre-DETERMINED FATE or DESTINY, and INTERVENTION, as he defines it, involves asserting one's WILL to make desired improvements, especially in the lot of one's fellow man. See also SAMARITAN-BROTHERHOOD. There are also many references to the HUMAN SOUL, HUMAN WORTH, HUMAN CONSCIOUSNESS, etc. See also ADAM-EVE-EDEN; BORRACHONES, LOS; CIGARETTE (etc.); DOUBLES; ETERNAL RETURN; HOPE (etc.); HUMPTY DUMPTY, TRIUMPH OF;



SELF (SELF-IDENTITY); SPHINX. IDENTITY, INTO NIRVANA. But MAN

WHEEL (etc.); WHEEL (CYCLE) OF NECESSITY (OF THE LAW)

The WHEEL motif, although one of the less complex motifs in the novel, is among the most significant. The primary symbol in this motif is the FERRIS WHEEL, which is "BUDDHA'S WHEEL OF THE LAW . . . [ ] ETERNITY,

. . . the instrument of ETERNAL RECURRENCE, the ETERNAL RETURN,

. . . the [cinematographic] form of the book . . . [and, at the end of Chapter

1], the WHEEL of TIME whirling BACKWARDS" (Letters, 70-71). It is also

Ezekial's WHEEL within a WHEEL, the WHEEL of Fortune (including this

WHEEL as it appears on TAROT card number ten), the COSMIC EGG, "the

WHEEL of the motion of the STARS and CONSTELLATIONS . . . through the

universe" (Letters, 83), and the circle of the ZODIAC. The MILLWHEEL, the

FLYWHEEL, the CATHERINE WHEEL, IXION'S WHEEL, and COCTEAU'S

"MACHINE INFERNALE" are all part of the WHEEL motif. Also, this motif is

reinforced by references to CYCLES (or SPIRALS) and CIRCLES. . . .

The key to the most important symbolical meaning of the WHEEL

motif is found in the phrase "the WHEEL of the LAW, rolling" (218/248),

which the CONSUL thinks of when he sees the FERRIS WHEEL. The phrase

refers to BUDDHA'S first sermon, the words of wisdom spoken at DEER

PARK after his enlightenment, in which he set forth the philosophy of the

Four Noble (basic) TRUTHS about the cause and cure of SUFFERING.

SUFFERING was caused, he said, by the inability or refusal to CEASE those

desires which cause ACTION leading in turn to SUFFERING. If these desires,

reflecting the quest for a separate SELF, are overcome, MAN can escape

KARMA, or the WHEEL OF NECESSITY, into NIRVANA. But MAN

(especially the symbolic Western MAN) often fails to understand or, understanding, fails to accept the cause-and-effect relationship and its implications about SELF, WILL, and ACTION. The BULL, futilely trying to break out of the RING, resembles MAN'S desperate but futile efforts to ESCAPE the CYCLE.

See also VIDA IMPERSONAL, LA.

WHISKEY

See ALCOHOL-AGNI. was brought down here from London. From two o'clock till half-past two on that day I had to stand on the center platform of Clapham Junction in convict dress and handcuffed, for the WHORE'S SHOES at 63

An obscure reference. THE JULIAN AND MAUDALO.

WIBBERLEE WOBBERLEE SONG

. . . The traditional song of . . . [the Lowry] family that all the Lowry brothers sang at a certain recurrent ordeal for new boys at school. It probably was a music hall song of the nineties . . . I am not at all sure that the composer was not my eldest brother himself . . . . (Letters, 240).

A character mentioned once in the novel who represents the motif This song is sung by young JACQUES and GEOFFREY when they go out to the person who disappears, especially the person who runs away to escape pick up girls. It is recalled by the CONSUL as he staggers drunkenly in the streets of QUAUHNHUAC. WILSON "magnificently ABANDONED the University

WIENE, ROBERT LACKSTONE, WILLIAM; ESCAPE (c. 1911).

German painter who during the UFA days experimented in the use of expressionism and dadaism in films and whose movie "The Cabinet of Dr. Caligari" was one of the first "art" movies. He also directed ORLACS

HÄNDE, a movie shown in QUAUHNAHUAC in a later version.

WILDE, OSCAR (1854-1900)

Irish poet, dramatist, novelist, essayist, and critic. The CONSUL'S mind is filled with "images of grief and TRAGEDY" (87/114), one of which is a description paraphrasing WILDE'S description of a terrible ordeal he was made to suffer after his conviction on charges of homosexuality and before he was sent to Reading Gaol. This ordeal is described in WILDE'S letters as follows:

On November 13th 1895 I was brought down here from London. From two o'clock till half-past two on that day I had to stand on the center platform of Clapham Junction in convict dress and handcuffed, for the world to look at.<sup>68</sup>

See also SHELLEY, PERCY BYSSHE (JULIAN AND MADDALO).

WILL (etc.)

See FREE WILL-DETERMINISM.

WILSON

A character mentioned once in the novel who represents the motif of the person who disappears, especially the person who runs away to escape PEOPLE WITH IDEAS. WILSON "magnificently ABANDONED the University Expedition to disappear . . . into the jungles of DARKEST Oceania" (126/154). See also BLACKSTONE, WILLIAM; ESCAPE (etc.).

<sup>68</sup>Oscar Wilde, The Letters of Oscar Wilde, ed. Rupert Hart-Davis (New York: Harcourt, Brace and World, Inc., 1962), pp. 490-491.



WIND (etc.) the CHAOTIC and bestial is man, and of "animal" man.

See SET (TYPHON); STORM (etc.).

WINDMILL

See CERVANTES (character); CERVANTES SAAVEDRA, MIGUEL

DE.

WING (etc.)

The reference to a BIRD with one-WING is obscure. See also

ALAS; CABALA (a six-WINGED ANGEL); MILTON, JOHN.

WODEHOUSE, P. G. (1881- )

English novelist and humorist. His humorous novel THE

CLICKING OF CUTHBERT is owned by the CONSUL. This work, which

was also published under the title GOLF WITHOUT TEARS, describes how

Cuthbert Banks won his girl through brilliance in GOLF. See also ABYSS-

KATABASIS (HELL BUNKER episode).

WOLF

Although the WOLF is traditionally a negative symbol or a symbol

of EVIL, Lowry often uses WOLVES as positive symbols. The WOLF, for

him, represents the intuitive, irrational element in man's psyche, an element

which, though dangerous, is valuable. Because it is fearful, it not only is

often neglected but also is the victim of INTERFERENCE. See, for example,

WATTS-DUNTON, THEODORE. Lowry may have had in mind Hermann

Hesse's use, in Steppenwolf, of the WOLF as a symbol of the ISOLATED

outsider, of the CHAOTIC and instinctual in man, and of "suicidal" man.

A REDUPLICATED MURAL containing these animals reminds the CONSUL of the WOLF hunt in WAR AND PEACE, and he asks, ". . . How many WOLVES do we feel on our heels, while our real enemies go in sheepskin by?" (229/259). Here the WOLF seems to be the obvious and therefore less dangerous enemy. A similar comment on the difficulty of distinguishing between enemies and friends is made in the passage which compares the "business of the BULL" to life: "the final enmeshment in the toils of enemies one was never quite certain weren't ["clumsy," not "ill-disposed"] friends" (258-259/290).

Earle Birney, discussing the poem "LUPUS in Fabula," says:

The WOLF became a complex symbol in Lowry's work, first of the cruelty of nature and of the "natural" man--I suspect the origin of this in the WOLF cub experience--and later, by an interesting reversal, of the plight of all lonely creatures who cannot exist in modern society and are persecuted to extinction, including himself.<sup>69</sup>

An example of the symbolism Birney speaks of is found in the CONSUL'S identification with the TROGON, a BLACKSTONE among birds, which lives in the CANYON OF WOLVES, far from "FELLOWS WITH IDEAS" (74/101-102). In a passage which also mentions "the VIRGIN FOR THOSE WHO HAVE NOBODY WITH," Lowry mentions a feeling of danger and says that "this is not the cry of the boy who cried WOLF . . . [but] the WOLF itself who cries for help" (Letters, 13). The poem referred to by Birney

<sup>69</sup> Earle Birney, Preface to "Poems by Malcolm Lowry," Canadian Literature, No. 8 (Spring, 1961), p. 18. The WOLF Cub pack was, Birney says, a club Lowry's father made him join. Lowry is describing his suffering from the bullying of the older boys when he says, in "Autopsy," p. 23, that he was "crucified at eleven."

contains a similar line: "It is the poor WOLF now who cries for help."<sup>70</sup> Another poem begins "Be patient for the WOLF is always with you." In this poem, "the WOLF is madness" and is "ugly and wicked," but it is the dark "divine" madness of genius and deserves one's "allegiance" (Poems, 54-55). A poem "The PATH of WOLVES" ends "Too good a name is WOLF for scavenger."<sup>71</sup> And the CONSUL includes "meek WOLVES" in his list of "misfits" and "good for nothing . . . parasites" (311/342). See also "Queer Poem" for another symbolical use of a "meek WOLF" (Poems, 59).

See also LONDON, JACK. AGENCY is a result of his being out of from WOOD (etc.); TREE (etc.)

TREES, singly or in groups, are an essential part of traditional symbolism and have diverse meanings. Lowry mentions TREES frequently, but only a few of the TREES or WOODS in the novel are clearly symbolic, and these symbolic TREES or WOODS are often independent of each other.

One important symbolic motif is the DARK WOODS of intellectual or spiritual confusion into which DANTE, the CONSUL, and similar spiritual adventurers wander. This motif is developed through specific references to WOODS and FORESTS and by references to symbolically named CANTINAS such as the CASINO DE LA SELVA and the TERMINAL CANTINA EL BOSQUE.

<sup>70</sup>Ibid., p. 22.

<sup>71</sup>Malcolm Lowry, "Poems," Tamarack Review, No. 19 (Spring, 1961), p. 43.



In a different, more complex, frame of reference, the TREE is the cabalistic TREE OF LIFE, which is related to the TREE OF KNOWLEDGE in the GARDEN OF EDEN and to TAROT card number seven. In a passage with TRAGIC FAUSTIAN overtones, the CONSUL has a vision of someone "walking at his side SUFFERING for him," reviewing and interpreting his TRAGEDY, and saying, "Touch this TREE, once your friend . . . . Look up at that niche in the wall . . . where CHRIST is still, SUFFERING . . . ." (65/92). This passage may parallel the later reference to the SUPPER AT EMMAEUS. The exact meaning of the TREE reference is not clear, though there is in the passage the implication that the CONSUL'S TRAGEDY is a result of his being cut off from nature. Also, in the background is the image of the TREE as a symbol of the GREAT MOTHER or of CHRIST as the fruit of the TREE. Through this symbolism, the CROSS and the gallows are related symbolically to the TREE, which therefore has a dual nature similar to that of the GREAT MOTHER. Other WOUNDED GODS and HANGED GODS are also suggested.

The comparison of "the FIRE of the tequila" running down the CONSUL'S spine to "LIGHTNING striking a TREE which thereupon . . . blossoms" (215/245) uses two traditional concepts. In one, the TREE is a female symbol and LIGHTNING, the male spark of life which impregnates the soil or the TREE and causes it to bloom. Also suggested, though less explicitly, by this image is the OCCULT concept, originally from ORIENTAL esoteric Yoga, of a fiery SERPENT power such as KUNDALINI or AGNI. The spine is the TREE OF LIFE or the center PILLAR of this TREE, and KUNDALINI is the power coiled near the bottom of the spine which, through the power of meditation, in a late stage of

spiritual development, is aroused and caused to ASCEND the spine. It resides a while in the head and then passes down the spine, spiritualizing each center of power it passes through. KUNDRY, who is sometimes dressed in a snakeskin and to whom YVONNE is compared, is also suggested. See also Figure 1.

During the episode in MR. QUINCEY'S GARDEN, the CONSUL says of the CAT, "She thinks I'm a TREE with a BIRD in it . . .," and QUINCEY retorts "I wouldn't wonder . . ." (134-135/163). QUINCEY'S comment suggests that in his opinion the CONSUL has accurately described his confused mental state (cf. the expression "bats in your belfrey"). The symbolical interpretation of the image is obscure, although the TREE and the BIRD are traditional symbols of MAN and the SOUL, respectively, and although OCCULT symbolism is replete with combinations of TREES and BIRDS. A clue to the meaning may lie in the juxtaposition of the attachment of the TREE to the EARTH and the FREEDOM of the BIRD.

A minor symbolical reference to TREES is the cypress, a traditional symbol of DEATH.

WOOLF, VIRGINIA (1882-1941) HYLOCETES, 8, 5; PROMETHEUS.

English novelist, essayist, and critic. Lowry, who says he did not read her To The Lighthouse until after he wrote Under the Volcano, compares his statement that the "tumult of American cities, [is like] the noise of great giants in agony" (35/62) to an unidentified description in her novel of "noises at night in a deserted house" (Letters, 116). He is probably referring to the following:

. . . from the upper rooms of the empty house only gigantic CHAOS streaked with LIGHTNING could have been heard . . . . ("Time Passes," Chapter VII)

The similarity is not striking, but Lowry was much concerned about possible charges of imitation or even plagiarism.

WORDSWORTH, WILLIAM (1770-1850)

English poet; poet laureate 1843-1850. The allusion to WORDSWORTH has not been identified. Hugh apparently compares the humorless pseudo-profundity of a popular song to the solemnity of WORDSWORTH. See also TRITON.

WORLD (etc.)

See EARTH (etc.).

WOUNDED GOD

A study of comparative religions indicates that a very widespread archetype is the GOD or hero who is wounded (often in the foot, resulting in a limp), rendered impotent, or killed and then healed, made fertile or potent, or resurrected. See CONSUL, THE; HANGED GOD; HEPHAESTUS; OEDIPUS; OSIRIS-ISIS-SET (TYPHON); PHILOCTETES, S. S.; PROMETHEUS.

WRIGHT, CLIFF

YVONNE'S first husband, a "millionaire playboy" whom the jealous CONSUL describes as "short-sighted and promiscuous, six foot three of gristle and bristle and pathos, of deep-voiced charm and casuistry" (263/293). YVONNE remembers him as one who outraged her pride "by his infidelities," who was "business-like, inept and unintelligent, strong and infantile, like most American



men, quick to wield chairs in a fight, vain, and who, at thirty still ten,  
 . . . [turned] the act of LOVE into a kind of dysentery" (262-263/293).

See also IMPOTENCE-POTENCY.

# WRITING ON THE WALL

See LEÓN, GREY LUIS DE; MENE-TEKEL-PERES.

Another possible allusion to TEARS is a passage in which the PALACE  
 CALIFORNIA AND CALIFORNIA is described as follows: "wrecked edifices,  
 black, slippery, smooth, and cold—this place, where LOVE  
 has dwelt" (264). This passage is also the last word of YEATS' "Daisy  
 talks with the TEARS." The TEARS have created him mansion in the place  
 "wrecked."

Another passage refers, at least indirectly, to YEATS' "Daisy  
 talks with the TEARS," which tells "how can we know the dearest from the false?"  
 the passage the TEARS, a vision of happiness LOVE at MARIANA FALLS  
 brought to the TEARS, which by the way, and his vision changes  
 . . . it was a "phantom" of the world and his god, here  
 . . . with the any colors he did not know he had perceived, there  
 . . . writing in words the four words of which he might never realize he  
 . . . already knew . . . (264/216)

Also, TEARS and Love use similar symbols such as TEARS or  
 TEARS, and have similar mystical views of life.

On the CABALISTIC SIDE OF LOVE the word "phantom" does mean  
 TEARS, TEARS, TEARS, is the first, second, third, and fourth of an and last

YEATS, WILLIAM BUTLER (1865-1939)

Irish poet, dramatist, and essayist, who won the Nobel prize for literature in 1923.

Lowry compares the EAGLE in Under the Volcano to YEATS.<sup>72</sup>

The allusion is obscure.

Another possible allusion to YEATS is a passage in which the PALACE of MAXIMILIAN AND CARLOTTA is described as follows: "wrecked entablature, sad archivolt, slippery stones covered with excreta--this place, where LOVE had once brooded" (14/40). This passage recalls line nine of YEATS' "Crazy Jane Talks with the Bishop": "But LOVE has pitched him mansion in the place of excrement."

Another passage echoes, at least subliminally, YEATS' "Among School Children," which ends "How can we know the dancer from the dance?" In this passage the CONSUL'S vision of honeymoon LOVE at NIAGARA FALLS is interrupted by the DISCORD struck by the mescal, and his vision changes:

. . . It was a ["phantom"] dance of the seeker and his goal, here pursuing still the gay colours he did not know he had assumed, there striving to identify the finer scene of which he might never realize he was already a part . . . . (286/316)

Also, YEATS and Lowry use similar symbols such as TOWERS or SPIRALS, and have similar mystical views of life.

YESOD

On the CABALISTIC TREE OF LIFE the ninth sephiroth down from KETHER. YESOD, foundation, is the first sephiroth arrived at by an aspirant

---

<sup>72</sup>See EAGLE, n. 25.

beginning his spiritual journey upward from MALKUTH. It is the bottom SPHERE of the lower or ASTRAL triangle. The CONSUL compares his spiritual state to that of a "desperate neophyte, YESOD-bound" (89/116) who fails to attain even this first stage. See Figure 1.

YUS ASAF

See ASAF, YUS.

YVONNE (YVONNE CONSTABLE FIRMIN)

YVONNE, the CONSUL'S beautiful, adulterous ex-wife, who has been gone from QUAUHNHUAC since their DIVORCE, returns to him the morning of his last day of life and is killed that evening by a HORSE released by the CONSUL. Prior to the DIVORCE, she has been the mistress of both HUGH and M. LARUELLE, but she wishes now to be reconciled with the CONSUL and to flee with him to CANADA to begin a new life.

YVONNE is apparently based in part on Lowry's first and second wives. Although Lowry said that his characters were DOUBLES of each other or aspects of EVERYMAN, YVONNE is not as complex as the other main characters and is not as obviously related to them as they are to each other. She INTERFERES with (or INTERVENES in) the CONSUL'S life, but not, like HUGH, in order either to avoid RESPONSIBILITY or to SAVE herself by becoming a MARTYR. She is naive rather than a ROMANTIC. Like the other characters, she tries and fails to change the world, but her world is a smaller one than that of the other three characters and her method and medium is LOVE. She shares some of their despair but not their consuming GUILT and SELF-disgust



or their inclination to SELF-DESTRUCTION, and to the end she is able to remain HOPEFUL. Although she SUFFERS greatly, she is more a victim than a TRAGIC figure.

Like the other main characters YVONNE assumes several roles. As EVE, VENUS, KUNDRY, ISIS, and the GREAT MOTHER, she is "the ETERNAL woman, . . . ANGEL and destroyer both" (*Letters*, 81), a creative (or positive), destructive (or negative) force. The CONSUL recognizes this duality when he identifies her with the prostitute MARÍA, and HUGH acknowledges her as a typical American woman: "of medium height, slenderly built, mostly divorced, passionate but envious of the male--ANGEL to him . . . yet unconscious destructive SUCCUBUS of his ambitions" (187/217). The publicity release describing YVONNE'S career as a MOVIE STARLET also emphasizes her duality: she is called a "VENUS" and a "Boomp Girl" and also "YVONNE the terrible" and "The Honolulu HELLION" (261-262/291-292). She plays several completely negative roles: she is a MARIANA who did not wait in her "moated grange" (74/101), and her "slim brown hands . . . do not rock the cradle" (187/217). She is the invading, INTERFERING female who will not allow the CONSUL to cultivate his spiritual GARDEN in peace. The LOVE she offers comes TOO LATE, and her return may be the return of the DEAD "for a day" or the illusory return of ALCESTIS. Her positive roles, all associated with LOVE, include CARLOTTA, HÉLOÏSE, and the legendary IXTACCIHUATL.

Also like the other main characters, YVONNE is doomed by her PAST, which is recalled in a series of flashbacks in Chapter IX. The final evaluation of YVONNE is summed up by her identification with YVONNE GRIFFATON, who

continually, if futilely, seeks a MEANING in life. Because of her upward striving, YVONNE, like the heroine in the FAUST legend, is eligible for SALVATION.

See also CONSTABLE, CAPTAIN; MOTION PICTURE (etc.).

He was GOD of the heathens and is associated with thunder and lightning, both of which appear frequently in the novel. These references are necessarily symbolical in any specific sense, though they do suggest the power of the GODHEAD.

There are also several passages which contain possible allusions to the SWAN. In one of these, "a SWAN, transfixed, plummeted to earth" (78/97) as YVONNE and the CONSUL embraced. The SWAN is the form taken by ZEUS in his union with Leda, who bore two children from this union. This passage contains a reference to the CANTINA EL PUERTO DEL SOL where "doomed men" had already crowded into the warmth of the SUN, waiting for the chattering up with a crash of trumpets . . . " (79/97). The SUN is a symbol of the GODHEAD, and the image presented in this scene seems to be that of Judgment.

However, another reference to this CANTINA reinforces the symbolism, particularly of the GODHEAD but of ZEUS in particular. In this passage the CONSUL thanks the BEAUTY of "the SUNLIGHT, SUNLIGHT, SUNLIGHT" flooding the bar of EL PUERTO DEL SOL, flooding the waitresses and patrons, or falling in a single golden line as if in the act of conceiving a child" (96/117). According to legend, ZEUS appeared in the form of a shower of gold (sunlight?) to Danae, who was locked up in a tower. From this union Perseus was born.

ZAZA

See LEONCAVALLO, RUGGIERO.

## ZEUS

Supreme deity of the ancient Greeks, comparable to the Roman Jupiter. He was GOD of the heavens and is associated with thunder and LIGHTNING, both of which appear frequently in the novel. These references are not necessarily symbolical in any specific sense, though they do suggest the power of the GODHEAD.

There are also several passages which contain possible allusions to ZEUS. In one of these, "a SWAN, transfixed, plummeted to earth" (70/97) as YVONNE and the CONSUL embraced. The SWAN is the form taken by ZEUS in his union with Leda, who bore two children from this union. This passage contains a reference to the CANTINA EL PUERTO DEL SOL where "doomed men would be already crowding into the warmth of the SUN, waiting for the shutters to roll up with a crash of trumpets . . . " (70/97). The SUN is a symbol of the GODHEAD, and the image presented in this scene seems to be that a Judgment Day. However, another reference to this CANTINA reinforces the symbolism, not merely of the GODHEAD but of ZEUS in particular. In this passage the CONSUL thinks of the BEAUTY of "the SUNLIGHT, SUNLIGHT, SUNLIGHT flooding the bar of EL PUERTO DEL SOL, flooding the watercress and oranges, or falling in a single golden line as if in the act of conceiving a GOD" (90/117). According to legend, ZEUS appeared in the form of a shower of gold (sunlight?) to Danae, who was locked up in a tower. From this union Perseus was born.



## ZIONISM

A worldwide JEWISH movement for reestablishment in Palestine of Israel as a homeland for the JEWS. The term, derived from the name of a MOUNTAIN on which was a temple in biblical times and from the name often used for Jerusalem, was used in its present sense for one of the first times in 1886 by Nathan Birnbaum, but the idea had been in the minds of JEWS before that time. As a political movement, ZIONISM culminated in the United Nation's establishment, in 1948, of the JEWISH state of Israel. The turmoil leading to the 1948 decision was going on during the time Lowry was writing his novel and during the time the action of the novel takes place. HUGH, because of GUILT over his ANTI-SEMITISM, "became a staunch supporter of ZIONISM" (177/206) or at least day-dreams that he took this position--it is not clear whether the long series of flashbacks in Chapter VI is all based on actuality.

## ZODIAC; ZODIAC ZONE

The ZODIAC is a widespread SYMBOL with a long history. This SYMBOL is important to ASTROLOGY and to other OCCULT systems. It consists of a belt of twelve CONSTELLATIONS, all mentioned in the novel, which circle the sky close to the elliptic, the great circle of the EARTH'S orbit around the SUN. A CONSTELLATION on the ZODIAC and the real CONSTELLATION on which this SYMBOL is based no longer correspond exactly. According to ASTROLOGY, the SUN, MOON, or PLANETS are "in" a ZODIACAL CONSTELLATION when they move against the background of this CONSTELLATION. The circular form suggests the WHEEL OF LIFE, the SERPENT biting

its own tail, and the other cyclical symbols, and the twelve-fold division of the ZODIAC relates to other symbolic uses of the NUMBER twelve.

ZODIAC ZONE is a brand of GOLF ball.

ZOO

See DÍAZ DEL CASTILLO, BERNAL.

and symbols, with the exception of most plurals, past tenses, and pronouns, are also included. Because the names of the characters were used so often, no page numbers are given for these

ABELL (HUMAN); THREE ABLE SEAMEN

164/129, 153/136, 177/224, 176/207

ADRIAN; ABANDONMENT

1/21, 2/22, 24/25, 26/23, 24/21, 74/101, 120/134, 136/152,

147/127, 177/227, 216/226, 212/204, 225/213, 214/210, 217/207,

254/204

DE VILLARS

DE VILLARS, ABRE NICHOLAS DE MONTAUCON D.

G. G.

222/222

ABRAHAM (HUMAN)

THE TASKERSON FAMILY.

AND, PIERRE

## PART II

See VILLARS AND APTELARD

Headings for entries in Part II follow the pattern set in Part I for purposes of alphabetization. However, additional forms of the allusions, motifs, and symbols, with the exception of most plurals, past tenses, participles, and possessives, are also included. Because the names of the four main characters occur so often, no page numbers are given for these names.

A. B.; ABLE SEAMAN; THREE ABLE SEAMEN

102/129, 159/188, 177/206, 178/207

ABANDON; ABANDONMENT

5/31, 9/36, 30/56, 56/83, 64/91, 74/101, 126/154, 154/183,  
197-198/227, 227/257, 256/286, 273/304, 285/315, 316/346, 317/347,  
341/371, 354/384

ABBÉ DE VILLARS

See VILLARS, ABBÉ NICHOLAS DE MONTFAUCON DE.

A. B. C. G.

208/238

"ABE" (ABRAHAM) TASKERSON



See TASKERSON FAMILY.

ABÉLARD, PIERRE

See HÉLOÏSE AND ABÉLARD.

ABSURD; ABSURDLY; ABSURDITY

9/35, 15/41, 20/46, 34/61, 38/65, 71/98, 138/166, 152/182,  
166/196, 185/215, 215/245, 245/275, 261/291, 271/302, 275/306, 314/345,  
340/370

ABYSS; ABYSMAL; ABYSSAL

15/42, 16/42, 20/47, 38/64, 136/164, 154/183, 255/285, 325/355,  
339/369, 346/376, 361/392

ABYSS-KATABASIS

See individual words.

ACHILLES

307/338

ACTINIUM . . . COLUMBIUM

304/334

ACTION; ACCIÓN; ACT; ACTIVITY; ACTIVELY

9/35, 19/45, 22/48, 45/72, 62/89, 78/105, 79/106, 90/117,  
100/127, 101/128, 102/129, 110/137, 137/165, 139/167, 139/168, 151/179,  
156/185, 169/198, 179/209, 215/245, 235/265, 242/272, 243/273, 251/281,  
258/288, 260/290, 274/304, 275/306, 287/317, 305/335, 308/338, 308/339,

309/339, 311/342

ADAM

22/49, 133/161

ADAM-EVE-EDEN

See individual words.

AENEID

See VIRGIL (PUBLIUS VERGILIUS MARO).

AETNA, MOUNT

339/369

A FEW FLEAS

338/368, 340/370, 340/371, 346/376, 356/386, 365/396, 368/398,

370/401, 372/402

AGENBITE (AYENBITE) OF INWYT

See MICHEL, DAN, OF NORTHGATE.

AGNI

307/337

AGRIPPA D'AUBIGNÉ, THÉODORE

See AUBIGNÉ, THÉODORE AGRIPPA D'.

AH, THAT THE DREAM . . . WORLD (two versions)

147/176, 202/232

AIKEN, CONRAD

See PART I.

ALAS

47/74, 64/92, 69/96, 128/156, 136/164, 290/320, 346/376,  
350/381, 354/384, 362/392

ALASTOR

See SHELLEY, PERCY BYSSHE.

ALCESTIS

374/404

ALCHEMY; ALCHEMIST; ALCHEMICAL

86/113, 86/114, 118/145, 175/204

ALCOHOL; ALCOHOLIC; ANTI-ALCOHOLIC; NON-ALCOHOLIC; DEALCOHOLISE;  
GREAT BROTHERHOOD OF ALCOHOL; LIQUOR; types and brand names of  
ALCOHOLIC beverages; containers for ALCOHOLIC beverages; consumption  
of ALCOHOLIC beverages; the effects of drinking ALCOHOL

With the exception primarily of the passages centered around HUGH  
in Chapter VI and the bus ride (Chapter VIII), some form of reference to  
ALCOHOL or the consumption of ALCOHOL is found on approximately one  
half of the pages.<sup>73</sup>

<sup>73</sup>See Dale Edmonds, "Under the Volcano: A Reading of the  
'Immediate Level,'" *Tulane Studies in English*, XVI (1968), pp. 63-105.  
Edmonds, whose study arrived after my study was completed, attempts



See also CANTINA (etc.).

ALCOHOL-AGNI

See individual words.

ALDEBARAN

322/352

ALEXANDER THE GREAT (ALEXANDER II)

307/338

ALICE'S ADVENTURES IN WONDERLAND

Title not used in novel.

ALIEN

364/395

ALKAHEST

87/114

ALLIES

9/36

ALL QUIET ON THE WESTERN FRONT

See REMARQUE, ERICH MARIA.

ALL'S WELL THAT ENDS WELL

See SHAKESPEARE, WILLIAM.

(pp. 91-94) to measure the CONSUL'S total ALCOHOLIC consumption during the last day of his life.

ALMAZÁN, JUAN ANDREU, GENERAL

23/50, 29/56, 30/56

ALONE (etc.)

See LONELINESS (etc.).

ALTAIR

331/361

AMAZON

198/228

AMBHI

307/338

AMBIGUITIES; AMBIGUOUS; AMBIGUUS AMBIGUUS

75/102, 92/119, 290/320

AMOR DE LOS AMORES, EL

234/264, 296/326, 359/389

AMRITA

307/337

AMUNDSEN SOCIETY

178/207

ANGEL; ANGEL OF NIGHT; ANGELIC; ARCHANGEL; LOS ANGELES; CITY

OF THE ANGELS; GUARDIAN ANGEL

7/33, 12/38, 37/64, 39/65, 40/66, 92/119, 151/181, 187/217,  
189/219, 194/224, 195/225, 199/229, 203/233, 204/234, 205/235, 220/250,  
264/294, 281/311, 282/312, 299/329, 314/344

ANIMALS

See names of individual animals.

ANNA KARENINA

See TOLSTOY, COUNT LYOV NIKOLAEVICH.

ANSTEY, F.

Alluded to 175/204, alluded to 176/206

ANTARES

50/77, 322/352

ANTEDILUVIAN

See ATLANTIS-FLOOD.

ANTIGONE

See SOPHOCLES.

ANTIMONY

32/58, 103/130

ANTIPODES; ANTIPODEN

184/214



ANTI-SEMITISM (etc.)

See JEW (etc.).

ANTONINUS, MARCUS AURELIUS

See AURELIUS (MARCUS AURELIUS ANTONINUS).

ANTONINUS PIUS

See ANTONIUS PIUS.

ANTONIUS PIUS

305/335

APHRODITE

See VENUS.

APOLLINAIRE, GUILLAUME (WILHELM APOLLINARIS DE KOSTROWITSKI)

32/58, 113/140, 114/142, 142/170, 306/330, 321/351

APPENDIX FROM THE WORK DEMONIALITY

See VILLARS, ABBÉ NICHOLAS DE MONTFAUCON DE.

APUD

185/214 to 304/330, quoted 305/335, alluded to 306/336

AQUARIUS; WATERBEARER

322/352

ARCANA

186/215 used in novel.

## ARCHERS SHOOTING AT THE SUN

107/135, 192/222

## ARCHFIEND (etc.)

See DEMON (etc.).

## ARCHIMEDES

307/338, 322/352 (etc.).

## ARIES ALSO OF A SIMPLE GAIT . . . PORT

182/212

## ARISTOTLE OF, PLANE, TRIANGLE

Alluded to 248/278, 307/338

## ARMADILLO ASTRONOMY; ASTRONOMER; ASTRONOMICAL

112/139, 113/140, 114/142, 142/170, 236/266, 321/351

## ARMISTICE DAY

177/207 (see, JEAN BAPTISTE)

## ARNOLD, MATTHEW (see, WATERS; ANTIPOLOVIAN)

Alluded to 304/335, quoted 305/335, alluded to 308/338 (see)

## ARRIAGA, PONCIANO

29/56 (see, ANTIPOLOVIAN WORLD)

## ARTEMIS (see, DONNELLY, IGNATIUS J.)

Name not used in novel.

ARTIFICIAL; ARTIFICIALLY

111/139, 285/315

ASAF, YUS

308/338

ASCEND (etc.)

See STRUGGLE (etc.).

AS I AM ALSO OF A SIMPLE GAIT . . . PORT

182/211

ASTRAL BODY, PLANE, TRIANGLE

89/116

ASTROLOGY-ASTRONOMY; ASTRONOMER; ASTRONOMICAL

81/108, 81/109, 124/151, 196/226, 262/292, 262/293

ATHALIE

See RACINE, JEAN BAPTISTE.

ATLANTIS-FLOOD; RISING WATERS; ANTEDILUVIAN

16/42, 17/43, 29/56, 63/90, 66/93, 86/113, 147/176, 153/183,

239/269

ATLANTIS: THE ANTEDILUVIAN WORLD

See DONNELLY, IGNATIUS J.



ATLAS

323/353

AUBIGNÉ, THÉODORE AGRIPPA D'

207/237

AURELIUS (MARCUS AURELIUS ANTONINUS)

305/335, 308/338

AVERNO

219/249

AXIS; PRO-AXIS

23/50

AYENBITE OF INWYT

See MICHEL, DAN, OF NORTHGATE.

BABEL, TOWER OF; BABEL (noun and verb) TOWER; FIGHT; BATTLE-

11/37, 40/67, 174/203, 209/239, 292/322, 362/393, 366/397

BABYLON

151/180

BACH, JOHANN SEBASTIAN, or his son CARL PHILIPP EMANUEL

374/404

BACKWARDS

See REGRESSION-REVERSAL.

BALANCE (noun and verb)

39/66, 90/117, 94/121, 95/122, 114/141, 115/143, 147/176, 189/219,  
217/247, 244/274, 247/277, 255/285, 272/303, 274/305, 316/346, 326/356,  
331/361, 334/363, 334/364, 335/364

BANCO EJIDAL (BANCO de crédito y EJIDAL); EJIDO; CREDIT BANK; EJIDAL;

BANK

107/134, 212/242, 297/327  
BARRABAS; (BARABBAS); SET BARABBAS FREE

328/358

BARRANCA

7/33, 11/37, 15/42, 58/85, 67/94, 89/116, 100/127, 103/130,  
105/132, 123/150, 130/158, 138/166, 200/230, 202/232, 276/306, 285/315,  
310/340, 321/351, 339/369, 347/377

BATTLE; BATTLE OF THE EBRO; COMBATE; PELEAS; FIGHT; BATTLE-FIELD; see also names of individual BATTLES and WARS

8/36, 12/38, 23/50, 52/79, 60/87, 97/124, 124/182, 132/160,  
138/167, 151/180, 179/208, 179/209, 187/217, 212/242, 213/243, 217/247,  
218/248, 219/249, 232/262, 237/267, 283/314, 287/317, 311/342, 312/343,  
314/344, 342/372, 365/395

BAUDELAIRE, PIERRE CHARLES; BAUDELAIRE'S ANGEL

209/239, 281/311, 314/344

BEAUCOUP DE BRUIT POUR RIEN!

207/237

BEAUTY; BEAUTIFUL; BEAUTIFULLY; BELLEZA

6/32, 7/33, 10/36, 12/38, 14/40, 17/43, 21/47, 26/53, 35/62,  
37/63, 37/64, 41/68, 42/68, 44/71, 50/77, 50/78, 71/98, 72/99, 75/103,  
76/103, 89/116, 90/117, 93/120, 97/124, 98/125, 106/134, 139/168, 144/172,  
145/173, 146/175, 153/182, 166/195, 166/196, 176/205, 176/206, 177/206,  
186/216, 188/217, 202/232, 217/247, 228/258, 232/262, 240/270, 253/283,  
256/286, 261/291, 265/295, 271/301, 273/303, 276/306, 284/314, 288/318,  
292/322, 293/322, 293/323, 295/325, 297/327, 298/328, 299/329, 302/332,  
313/344, 317/347, 327/357, 331/361, 335/365, 337/367, 340/370, 345/376,  
356/386

BEELZEBUB

See GOD OF THE FLIES.



BEETHOVEN, LUDWIG

174/204, 178/208

BEIDERBECKE, "BIX"

157/186

BELLA VISTA HOTEL

35/61, 36/63, 43/70, 45/72, 56/83, 80/108, 82/109, 92/120, 145/173,  
187/217, 230/260, 273/304, 338/368, 343/374

BERKELEY, BISHOP GEORGE

58/86, 175/204

BERNHARDT, SARAH

203/233

BEST FOR LESS, THE

265/295, 265/296, 266/296

BETRAYAL; BETRAY

24/51, 107/134, 111/138, 142/170, 198/228, 199/229, 210/240,  
285/315, 289/319, 303/333

BHANG

307/337

BIBLE-CHRISTIANITY

For BIBLE, 209/239, 363/393, 364/394, 365/395; see also PART I;

for CHRISTIANITY (etc.), see CHRIST (etc.).

# BINAH

39/66

BIRDS, FOWL, POULTRY; also names of individual species

2/29, 7/33, 13/40, 15/42, 24/50, 28/55, 35/62, 36/62, 36/63,  
44/71, 45/72, 70/97, 74/101, 74/102, 75/102, 76/103, 84/111, 87/114, 92/119,  
93/120, 97/124, 98/125, 105/132, 109/136, 111/138, 118/146, 123/151, 130/158,  
134/163, 136/164, 140/168, 143/172, 147/175, 147/176, 151/180, 152/181,  
159/189, 183/212, 186/215, 187/217, 188/217, 189/219, 192/221, 202/232,  
203/233, 219/249, 220/250, 228/259, 231/261, 232/262, 234/264, 235/265,  
237/267, 238/268, 243/273, 244/274, 247/277, 248/278, 253/283, 256/286,  
263/293, 269/299, 271/301, 282/312, 286/316, 287/317, 294/324, 296/326,  
297/327, 299/329, 305/336, 309/340, 312/342, 312/343, 314/345, 316/346,  
317/347, 318/348, 319/349, 320/350, 321/351, 323/353, 326/356, 337/367,  
343/374, 349/379, 352/382, 353/383, 363/394, 369/399, 371/402, 372/402

# BISHOP BERKELEY

See BERKELEY, BISHOP GEORGE.

# BISHOP OF TASMANIA

See TASMANIA, BISHOP OF.

# BLACK MAGICIAN

118/146

BLACKSTONE, WILLIAM B.; BLACK (name) 797/199, 381/391.

51/78, 82/110, 126/154, 135/163, 301/331, 358/388, 369/400,  
370/400, 371/401

BLAKE, WILLIAM

Alluded to 36/63, 175/204

BOAT (etc.)

See SHIP (etc.).

BOEHME, JACOB

184/214

BOLERO

See RAVEL, MAURICE.

BOLOWSKI, MR. AND MRS. LAZARUS

151/180, 156/185, 157/186, 158/187, 164/193, 169/198, 169/199,  
170/199, 170/200, 171/200, 172/201, 173/202, 185/215

BOLSHEVISTS; BOGUS BOLSHY; BOLSHEVIKI; BOLSHEVISTEN

171/201, 179/209, 357/387, 368/399

BOÖTES

270/300

BORRACHONES, LOS; various forms of BORRACHO and BORRACHÓN

5/31, 12/38, 30/57, 143/171, 199/228, 199/229, 201/230, 209/239,



255/235, 288/318, 337/367, 341/372, 358/388, 358/389, 361/391

BOSQUE, EL; TERMINAL CANTINA; (BUS) TERMINAL; THE BOSKAGE

30/57, 204/234, 219/249, 225/255, 229/259, 254/284, 268/299,  
337/367

BOSWELL, JAMES

310/341

BOXING; BOX

52/79, 52/80, 53/80, 59/87, 60/87, 188/217, 219/249, 254/284

BOY SCOUT; SCOUT; SCOUTMASTER

171/201, 172/201, 327/357

BRIGADE INTERNATIONALE

See INTERNATIONAL BRIGADE.

BRIHUEGA, BATTLE OF

102/129, 107/134

BROOKE, RUPERT

Alluded to 232/262

BROTHERHOOD; BROTHER; GREAT BROTHERHOOD OF ALCOHOL

70/97, 78/105, 94/121, 95/122, 106/133, 107/134, 117/144, 134/162,  
139/167, 159/188, 171/201, 174/204, 177/207, 184/213, 240/270, 297/327,  
328/358

BROWNE, SIR THOMAS

Alluded to? 29/56; alluded to 307/338

BUDDHISM

Word not used in novel.

BULL; TAURUS; BULLTHROWING; BULL-HEADED; BULL FIGHT; BULL RING;

NANDI; FERDINAND

2/28, 47/74, 53/80, 61/88, 99/126, 147/175, 188/217, 200/230,  
220/250, 248/278, 255/285, 256/286, 257/287, 258/288, 259/289, 259/290,  
268/298, 268/299, 270/300, 270/301, 272/302, 272/303, 273/303, 273/304,  
274/304, 274/305, 275/305, 276/306, 276/307, 277/307, 277/308, 278/308,  
278/309, 279/309, 292/321, 293/323, 303/333, 322/352

BULTITUDE, MR. (PAUL), AND DICK

176/206

BUNKER; HELL BUNKER

16/42, 20/47, 21/47, 63/90, 137/165

BUNYAN, JOHN

Quoted 2/28, alluded to 153/182

BURIAL; BURY; INHUMANCIONES

39/65, 89/116, 143/172, 147/175, 167/197, 206/237, 232/262,

267/297

BURNET, THOMAS

Alluded to 189/219

BURNING; BURN; SMOULDER

33/59, 37/63, 41/68, 42/69, 90/117, 156/185, 170/200, 285/315,  
319/349, 322/352, 326/356, 333/363, 335/365, 336/365, 336/366, 344/374,  
349/379, 350/381

BUSTAMANTE, SR.

25/52, 26/52, 26/53, 27/53, 28/54, 28/55, 29/55, 29/56, 30/56,  
30/57, 31/57, 31/58, 73/100, 230/260, 239/269, 248/278, 307/337, 360/390,  
364/395

BUTTERFLY; HERCULES' BUTTERFLY

44/71, 87/114, 140/168, 194/224, 287/317, 335/365

See STREET OF THE LAND OF FIRE

CALMAY

10/30, 12/30, 12/32, 17/33, 45/49, 50/53, 50/55, 70/77, 81/100,  
91/110, 100/120, 145/170, 152/182, 172/202, 186/216, 189/209,  
200, 302/312, 310/363, 317/367, 340/370, 373/383, 381/391, 383/393,  
384, 312/343, 314/345, 312/372, 341/371

CHARAIO

See CONRADE

BRIDGE UNIVERSITY; CHRIST'S COLLEGE



CABALA (also spelled with two B's); CABALISTIC

82/109, 84/112, 118/145, 175/204, 185/215

CABRÓN

See GOAT (etc.).

CAFÉ CHAGRIN

201/231

CALDERÓN DE LA BARCA, PEDRO; CALDERÓN (boxer)

52/79, alluded to 338/369

CALENDAR, MAYAN; CALENDAR

81-82/109, 349/380, 351/381, 351/382

CALLE TIERRA DEL FUEGO

See STREET OF THE LAND OF FIRE.

CALM; CALMLY

10/36, 12/38, 32/58, 37/64, 45/72, 56/83, 58/85, 70/97, 82/109,

83/110, 91/118, 109/136, 145/173, 163/192, 173/202, 186/216, 199/229,

200/230, 202/232, 233/263, 237/267, 246/276, 279/309, 281/311, 303/334,

304/334, 313/343, 314/345, 342/372, 345/375

CAMARADO

See COMRADE.

CAMBRIDGE UNIVERSITY; CHRIST'S COLLEGE

156/185, 164/193, 170/200, 176/205, 176/206, 178/207, 189/219

# CAMOUFLAGE

184/214, 194/224

CANADA; BRITISH COLUMBIA; VANCOUVER; HAMILTON, ONTARIO; HOTEL

CANADA; CANUCK

67/94, 88/115, 119/146, 119/147, 120/147, 120/148, 121/148,  
121/149, 129/157, 165/194, 283/313, 351/381, 353/383

CANTINA; TAVERN; BAR; BARROOM; BARMAN; PULQUERÍA; BREWERY;  
BEER GARDEN; BEER PARLOR; PUB; see also names of individual

CANTINAS, etc.

3/29, 4/30, 21/47, 21/48, 25/52, 27/53, 28/55, 29/55, 31/57,  
34/61, 35/62, 36/63, 40/66, 41/68, 42/69, 43/70, 43/71, 45/72, 46/73,  
47/74, 49/76, 50/77, 51/78, 65/92, 70/97, 72/99, 73/100, 77/104, 80/107,  
88/115, 89/116, 90/117, 109/136, 109/137, 112/139, 115/142, 121/148, 123/153,  
200/230, 219/249, 223/253, 225/255, 226/256, 228/258, 229/259, 230/260,  
238/268, 266/296, 280/310, 285/315, 292/322, 293/323, 295/325, 302/332,  
314/345, 318/348, 319/349, 320/350, 341/371, 343/373, 354/384, 355/386,  
356/386, 357/387, 358/388, 359/389, 359/390, 360/390, 361/391, 363/393,  
365/396, 368/398, 368/399, 369/399, 369/400, 370/400, 370/401, 371/401,  
372/402, 373/403, 373/404

# CANYON OF THE WOLVES

74/101, 92/119

CAPE HORN

47/74

CAPITALIST SYSTEM

116/143, 168/197, 171/200, 313/343

CAPRICORN; CAPRICORNUS

200/230, 321/351, 322/352

CÁRDENAS, LÁZARO

96/123, 107/135, 133/161, 153/182, 297/327

CARICATURE

8/34, 361/392

CARLOTTA

See MAXIMILIAN AND CARLOTTA.

CARLSBAD CAVERNS

193/223

CARROLL, LEWIS

Alluded to 39/66

CARRUTHERS

175/204, 175/205

CARTHAGINIANS

217/247



CASCADA SAGRADA

See WATERFALL (etc.).

CASE IS ALTERED, THE

21/47, 202/232

CASINO DE LA SELVA; CASINO

3/29, 10/37, 12/38, 14/40, 23/49, 104/131, 235/265

CASSIOPEIA

335/365

CAST-OUT; OUTCAST

171/200, 364/394

CAT; TOMCAT; KATZENJAMMER; PUSSY; puns on CAT: XicotanCATI;

PriaPUSSPUSS; OediPUSS (PUSSPUSS); CATastrophe; CATastrophysicist;

PopoCAT; KATabasis; CAT abysses; CAThartes atratus; SuchiQUETal

18/44, 66/93, 77/104, 89/116, 134/162, 134/163, 135/163,

135/164, 136/164, 138/166, 139/167, 140/168, 141/169

CATACLYSM

323/353

CATHARTES ATRATUS

136/164

CATHERINE WHEEL

176/205

CATTLE; COW; OX; CATTLE TRUCK

30/57, 60/87, 96/123, 97/124, 104/131, 104/132, 108/135, 118/146,  
119/146, 120/147, 125/153, 189/219, 202/230, 208/238, 317/367

CAVE; CAVERNOUS; CARLSBAD CAVERNS; CAVE OF THE WINDS

109/136, 147/176, 155/184, 193/223, 201/231, 286/316, 293/323

CEASE; CEASELESS; CEASELESSLY; UNCEASINGLY

3/29, 12/38, 58/85, 62/89, 75/102, 89/117, 108/136, 124/151,  
127/155, 132/160, 165/194, 264/294, 268/298, 270/300, 272/302, 309/339,  
324/354, 326/356, 337/367, 365/396

CEMETERY

4/30, 42/68, 235/265, 237/267, 249/279, 283/313, 284/314,

323/353, 341/371

CENCL, THE

See SHELLEY, PERCY BYSSHE.

CEPHEUS

335/365

CERILLO, JUAN

106/133, 107/134, 107/135, 108/135, 108/136, 124/151, 151/180,  
192/222

CERRO GORDO, BATTLE OF

113/140

## CERVANTES (character)

36/63, 281/311, 285/315, 286/316, 287/317, 288/318, 289/319,  
 290/320, 291/320, 291/321, 294/324, 295/325, 296/326, 299/329, 303/333,  
 304/335, 305/335, 305/336, 306/336, 306/337, 309/339, 310/341, 311/341,  
 312/342, 312/343, 313/343, 314/344, 314/345

CERVANTES SAAVEDRA, MIGUEL DE; QUIXOTE; A DON QUIXOTE; KNIGHT  
 OF SORRY ASPECT; SAD STRAW KNIGHT; KNIGHT OF OLD; QUIXOTIC;  
 WINDMILL

Alluded to? 12/38, alluded to? 17/44, 33/60, alluded to 39/66,  
 68/95, alluded to 79/106, alluded to? 90/117, alluded to? 94/121, alluded  
 to? 107/134, alluded to? 109/137, alluded to? 248/277, alluded to? 296/326,  
 alluded to 372/403

## CERVECERÍA QUAUHNAHUAC

See QUAUHNAHUAC.

## CERVECERÍA XX (DOS EQUIS) PLACE WHERE YOU KNOW

7/25, 25/52, 28/54, 29/55, 41/68, 291/321, 300/330

## C'ÉTAIT PENDENT L'HORREUR D'UNE PROFONDE NUIT

284/314

## CETUS; THE WHALE

322/352

## CHALCEDONY

210/240, 215/245



CHAMBERLAIN, NEVILLE

102/129, 238/268

CHAOS

See ORDER-CHAOS.

CHARLES V; CARLOS V

298/328, 299/329, 307/338

CHENAB

307/338

CHESED

39/66

CHIMBORAZO

318/348

CHINAMAN

223/253

CHOLULA

11/37, 205/236, 366/397

CHOOSE; CHOICE

226/256, 251/281, 314/344

CHRIST; JESUS; JESUS CHRIST; LORD; ANTICRISTA; CHRISTIANITY;

CHRISTIAN; CRISTO; CHRISTENDOM

15/42, 40/66, 41/67, 47/74, 48/75, 51/78, 65/92, 76/103, 83/111,  
 84/111, 107/135, 111/138, 127/155, 145/173, 152/181, 159/189, 168/197,  
 172/201, 174/203, 175/205, 189/219, 200/230, 201/231, 208/238, 214/244,  
 222/252, 239/269, 240/270, 247/277, 257/287, 259/289, 261/291, 263/293,  
 273/304, 275/305, 277/307, 286/316, 301/331, 305/335, 308/338, 310/341,  
 313/344, 316/346, 325/355, 328/358, 334/364, 344/374, 350/380, 364/394,  
 365/395, 365/396, 367/397, 368/399, 370/400, 373/404

# CHRISTIANITY

See CHRIST (etc.).

## CHRISTMAS CAROL, A

See DICKEN, CHARLES.

## CHRIST'S COLLEGE

See CAMBRIDGE UNIVERSITY.

## CHURCH; TRUE CHURCH; RUINED CHURCH

3/29, 6/32, 154/184, 239/269, 240/270, 249/279, 288/318, 288/319,  
 289/319

## CIGARETTE; CIGAR; CIGARRO

5/31, 6/32, 15/42, 24/51, 25/51, 26/53, 32/59, 46/73, 47/74,  
 75/102, 83/110, 84/111, 90/117, 96/123, 97/124, 101/128, 102/129, 123/151,  
 124/151, 128/156, 135/163, 144/172, 150/179, 152/181, 152/182, 154/183,  
 167/196, 172/202, 173/203, 231/261, 239/269, 242/272, 243/272, 248/278,  
 257/287, 261/291, 266/296, 268/298, 270/300, 273/303, 290/320, 306/336,

344/375, 346/376, 362/392, 366/397

CIMARRON

110/137

CINEMA (etc.)

See MOTION PICTURE (etc.).

CIRCLE (noun and verb); CIRCULAR; CIRCLET

89/116, 98/125, 182/212, 237/267, 278/308, 316/346, 329/359,

336/366

CIRCLET OF WESTERN FISH

182/212

CITY OF DESTRUCTION

153/182

CIVILIZATION; CIVILIZACIÓN; CIVILIZED

10/36, 17/43, 27/53, 117/144, 300/330, 310/340, 371/401

CLARE, JOHN

39/66

CLARK, WALTER VAN TILBURG

See PART I under CLARK, WALTER VAN TILBURG.

CLEFT ROCK; CLEAVAGE; BLASTED ROCK; SPLIT ROCK; THE PARTING;

DESPEDIDA, LA



15/42, 54/81, 54/82, 55/82, 130/158, 258/288, 285/315

320/350, 339/369 308/338-377, attached to 271/301, attached to 234/254

# CLICKING OF CUTHBERT, THE

See WODEHOUSE, P. G. 328/319, 330/360, 351/381, 355/388

# CLIFF

See WRIGHT, CLIFF. 351/351

# CLOCK; WATCH; CLOCKWORK

6/33, 41/68, 70/97, 74/101, 90/117, 135/164, 136/164, 141/169,  
182/212, 190/220, 219/249, 224/254, 228/258, 232/262, 264/294, 302/333,  
314/345, 331/361, 337/367, 339/369, 347/377, 349/380, 350/381, 352/382,  
352/383, 364/394, 368/398, 370/401, 372/402

# CLOTHING; CLOTHES; CLOTHE; DUDS; OUTFIT; BORROWED (BROTHER'S)

JACKET; JACKET . . . BORROWED; COSTUMED; descriptions of CLOTHING

4/29, 8/34, 45/72, 60/87, 72/99, 79/107, 80/107, 82/109, 94/121,  
94/122, 95/122, 96/123, 97/124, 98/125, 143/171, 146/174, 183/213, 187/216,  
188/218, 190/219, 190/220, 209/239, 210/239, 210/240, 224/254, 220/256,  
230/260, 236/266, 238/268, 265/295, 286/316, 297/327, 355/385

# COCK; COCKFIGHT; COCKFIGHTER; COCKEREL; ROOSTER

35/62, 36/63, 159/189, 237/267, 256/286, 287/317, 294/324,  
299/329, 312/342, 312/343, 314/345, 352/382, 353/383, 372/402

# COCLOGENUS PACA MEXICO

184/214

COCTEAU, JEAN

Quoted 209/238-239, alluded to 221/251, alluded to 224/254

COFFIN

56/84, 146/174, 149/178, 239/319, 330/360, 351/381, 368/398

COINCIDENCE; COINCIDE

15/42, 136/165, 159/188, 221/251

COLERIDGE, SAMUEL TAYLOR

Alluded to 200/230, quoted 283/313, alluded to 338/369

COLLIN D'HARLEVILLE, JEAN FRANÇOIS

207/237

COLUMBUS, CHRISTOPHER

103/131

"COME TO SUNNY ANDALUSIA"

110/137

COMMUNISM; COMMUNIST; COMMUNE; COMMUNAL; MARXMAN

8/34, 101/128, 102/129, 164/193, 172/201, 180/209, 248/278,

267/297, 296/326, 304/334, 304/335

COMPAÑERO

26/52, 147/176, 168/197, 247/277, 374/404

COMRADE; CAMARADO

160/189, 239/269, 249/279

# CONCEPTA

65/92, 66/93-94, 66/94, 67/94, 68/95, 73/100, 81/108, 91/118,  
110/137, 141/169, 186/215

CONQUEST; CONQUISTA; CONQUER; CONQUEROR; CONQUISTADOR;

UNCONQUERABLE; CONQUERING FRIENDSHIP

93/120, 205/235, 212/242, 234/264, 235/265, 261/291, 295/325,  
296/326, 298/328, 299/329, 300/330, 301/331, 307/338, 375/405

CONRAD, JOSEPH

Alluded to? 11/37, alluded to 33/60, 159/188, alluded to 162/192,  
alluded to 167/196

CONSTABLE, CAPTAIN; CONSTABLES

258/288, 259/289, 260/290, 262/292, 263/293, 264/294, 266/296,  
267/298

CONSTELLATION

270/300, 322/352, 335/365

CONSUL, THE (Geoffrey FIRMIN)

## CONVERSATIONS WITH BEN JONSON

See DRUMMOND, WILLIAM.

COPERNICAN SYSTEM



81/109

CORIOLANUS

See SHAKESPEARE, WILLIAM.

CORNFORD, JOHN

176/205

CORNSTALK; CORNFLOWER

4/30, 236/266, 281/311, 282/312, 282/313, 283/313, 284/314,  
317/347, 318/348

CORPSE WILL BE TRANSPORTED BY EXPRESS; CORPSE

43/70, 46/73, 49/76, 51/78, 59/87, 87/114, 238/268, 282/312,  
283/313, 284/314, 287/317, 287/318, 301/332

CORRESPONDENCES; CORRESPOND; OBSCURE RELATION, APART FROM  
ANY VERBAL ONE; for CORRESPONDENT see JOURNALIST

16/42, 34/61, 194/224, 307/338, 355/385, 362/392

CORTEZ, HERNANDO; CORTEZ PALACE; PALACE

10/37, 27/53, 45/72, 54/81, 56/83, 105/132, 187/217, 211/241,  
212/242, 226/256, 273/303, 273/304, 287/318, 297/327, 298/328, 308/338

COSMIC EGG

66/93

COUSIN ABRAHAM

See TASKERSON FAMILY.

COW (etc.)

See CATTLE (etc.).

COXCOX

86/113, 371/402

CRAB, THE

322/352

CRADLE MOUNTAIN

279/309

CRIES (GROANS) OF LOVE; CRIES OF THE DYING

49/76, 147/176, 198/228, 349/380, 351/381, 374/405

# CRIME AND PUNISHMENT

See DOSTOEVSKY, FEODOR MIKHAILOVICH.

CROSS; CRUCIFIX; CRUCIFY; CROSSBAR; CRUZ

9/35, 15/42, 35/61, 99/126, 102/129, 103/130, 152/181, 165/194,

172/202, 181/211, 234/264, 238/268, 241/271, 245/275, 248/278, 250/280,

259/289, 301/332, 302/333, 305/336, 306/336, 308/338, 318/348, 328/358,

350/380, 357/387

CRUMIT, FRANK

155/184

CRUSOE, ROBINSON

See DEFOE, DANIEL.

CTM

96/123

"CUCARACHA, LA"

57/84

CUI BONO?

102/129, 117/144

CURIE, MADAME MARIE

262/293

CYCLADES

130/158

CYCLE OF NECESSITY

Words not used in novel. See WHEEL (etc.); see NECESSITY (etc.).

CYTHÈRE

293/323



## DAMNATION; DAMN; DAMNDEST; GODDAMN; LEGIONNAIRES OF DAMNATION

43/70, 69/97, 74/101, 80/107, 80/108, 85/112, 88/115, 92/119,  
99/126, 111/138, 113/140, 115/143, 139/167, 146/174, 149/177, 238/268,  
242/272, 267/298, 310/341, 363/394, 364/394, 369/400

## DANTE ALIGHIERI

Alluded to? 36/62, quoted 150/179, quoted 225/255

DARK AS THE GRAVE WHEREIN MY FRIEND IS LAID

Title not used in novel.

DARKNESS; DARK; DARKER; DARKEST; DARKEN; DARKLY; DARK-FACED  
OSCURA; MORENA

6/32, 10/36, 10/37, 11/37, 15/41, 22/48, 24/50, 24/51, 26/53,  
28/55, 29/56, 30/57, 35/62, 42/68, 42/69, 45/72, 45/73, 47/74, 50/77,  
51/78, 51/79, 52/79, 54/81, 55/83, 56/83, 58/85, 63/90, 64/91, 65/92,  
66/93, 70/97, 72/100, 78/106, 87/114, 88/115, 89/116, 105/132, 111/139,  
112/140, 117/144, 119/146, 126/154, 127/155, 145/173, 145/174, 146/174,  
147/176, 153/183, 155/184, 164/193, 169/198, 186/216, 187/217, 188/218,  
200/230, 202/232, 209/239, 211/241, 212/242, 219/249, 222/252, 223/253,  
225/255, 226/256, 227/258, 231/261, 233/263, 248/278, 258/288, 260/290,  
262/292, 264/294, 265/295, 265/296, 266/296, 267/298, 273/304, 276/306,  
277/307, 279/309, 286/316, 288/319, 293/323, 303/334, 306/337, 314/345,  
316/346, 317/347, 318/348, 319/350, 320/350, 321/350, 322/352, 323/353,  
325/355, 327/357, 328/358, 333/363, 334/363, 335/365, 336/366, 338/368,  
339/369, 340/370, 342/372, 343/373, 346/376, 346/377, 347/377, 348/378,

349/379, 349/380, 350/380, 352/382, 361/391, 362/393, 364/394, 370/400

DAY OF THE DEAD; ONE DAY . . . THE DEAD COME TO LIFE; ONCE A  
YEAR THE DEAD LIVE FOR ONE DAY; COME BACK . . . FOR A DAY;  
A YEAR AGO TODAY

4/30, 5/31, 39/66, 52/79, 107/134, 220/250, 338/368

#### DEAD END

265/295

#### DEAD SOULS

See GOGOL, NIKOLAI

DEATH; DIE; DEAD; DY-; MUERTE; MORIR; DEADLOCK

2/28, 4/30, 5/31, 9/36, 10/36, 11/37, 14/40, 19/45, 19/46,  
20/46, 22/49, 25/51, 26/53, 29/56, 31/57, 32/58, 35/62, 36/63, 39/65,  
39/66, 40/67, 41/67, 42/69, 48/76, 49/76, 52/79, 58/85, 60/87, 63/90,  
65/92, 68/95, 70/97, 72/99, 75/102, 75/103, 78/105, 86/113, 89/116,  
90/117, 91/119, 95/122, 101/128, 106/133, 107/134, 108/135, 111/138,  
117/144, 126/154, 140/169, 141/169, 144/172, 145/173, 149/177, 151/180,  
152/181, 153/182, 155/184, 163/192, 165/195, 166/195, 167/197, 170/199,  
171/201, 173/202, 175/205, 178/207, 184/213, 187/217, 188/217, 189/219,  
198/228, 200/230, 206/236, 207/237, 208/238, 213/243, 215/245, 217/247,  
218/248, 220/250, 221/251, 222/252, 225/255, 226/256, 227/257, 230/260,  
233/263, 242/271, 243/273, 246/276, 247/277, 248/278, 249/279, 250/280,  
251/281, 253/283, 254/284, 256/286, 258/288, 261/291, 262/292, 263/293,

264/294, 265/295, 265/296, 266/296, 267/297, 267/298, 268/298, 273/303,  
 282/312, 283/313, 284/314, 291/321, 292/322, 301/331, 304/334, 306/336,  
 306/337, 308/338, 309/339, 322/352, 323/353, 325/355, 326/356, 328/358,  
 330/360, 332/361, 332/362, 334/364, 335/364, 336/366, 338/368, 339/369,  
 344/375, 349/379, 349/380, 350/380, 351/381, 352/382, 354/384, 361/392,  
 373/404, 375/405, 375/406

# DECAPITATION; DECAPITATE

61/88, 178/207, 303/334

# DECEPTION; DECEIVE; DECEPTIVE; DECEITFUL; SELF-DECEPTION;

SELF-DECEIVED; BELIEVED THE LIE; LIED TO HIMSELF; DECEIVE

# MYSELF; MISCONCEPTION

8/34, 38/64, 107/134, 111/138, 152/181, 176/205, 188/218,

205/235, 219/249, 229/259, 260/290, 286/316, 289/319, 290/320, 347/377

# DECLINE OF THE WEST, THE

See SPENGLER, OSWALD.

# DECOY

122/149

# DEFOE, DANIEL

Alluded to 259/289

# DEKKER, THOMAS

Quoted 34/61



DE LEÓN, FREY LUIS

See LEÓN, FREY LUIS DE.

DEMON; ARCHFIEND; BAD ANGEL (VOICE, FAMILIAR); BANSHEE;  
BEDEVILLED; DAEMON; DAEMONIC; DEMONIALITY; DEVIL; DEVIL-  
MAY-CARE; DEVILLED; DEVILTRY; DIABLO; DIABOLICAL; EREKIA  
. . . RAMISEN; EVIL SPIRIT; FIEND; FIENDISH; GOD OF FLIES;  
GNOME; HARPY; LEGIONNAIRES OF DAMNATION; LUCIFER; MEDUSA;  
MONSTER; PANDEMONIUM; POLTERGEIST; SATAN; (EVIL) SPIRIT;  
SUCCUBUS; TYPHOEUS

4/30, 14/40, 16/42, 27/54, 35/62, 44/71, 56/83, 66/93, 66/94,  
68/95, 69/96, 70/97, 71/98, 81/108, 91/118, 92/119, 126/154, 127/155,  
136/164, 139/167, 163/197, 185-186/215, 187/217, 198/228, 199/229, 200/230,  
205/235, 209/239, 218/247, 218/248, 221/251, 233/263, 249/279, 266/296,  
282/312, 283/313, 337/367, 338/368, 339/369, 342/372, 348/378, 349/379,  
351/382, 361/391, 365/395, 368/398, 375/406

#### DEMONIALITY

185/215

DENEB

331/361

DE QUINCEY, THOMAS

101/128, quoted 136/164

DESCENT; DESCEND; KATABASIS; DOWNFALL; DESCENSUS; FALL (noun

and verb); HELLISH FALL; SLANTING DOWNHILL; DOWNHILL; DOWNWARD  
 FLIGHT; CAME (WENT) DOWN; BROUGHT . . . DOWN; CRASHED DOWN;  
 WEIGHED DOWN; WINDING . . . DOWN; REACHED BOTTOM; PLUMMET;  
 PLUNGE; SINK LOW(ER); FOUNDER; WEIGHT . . . PRESSING . . . HEAD  
 DOWN; PRESSING HIM TO HIS SEAT

4/30, 22/48, 34/61, 35/62, 38/64, 50/77, 105/132, 119/146,  
 136/164, 181/211, 182/211, 183/213, 199/229, 200/230, 206/236, 208/238,  
 209/239, 215/244, 219/249, 221/251, 222/252, 231/261, 248/278, 252/281,  
 266/297, 273/304, 278/308, 281/311, 282/312, 289/319, 293/323, 314/344,  
 339/369, 342/373, 361/392, 362/392, 375/405

DESERT (noun); SAHARA; CACTUS PLAIN; TASMANIAN DESERT

10/36, 35/62, 48/76, 49/76, 139/167, 178/207, 193/223, 268/298,  
 279/309

DESPEDIDA, LA; THE PARTING

54/81, 54/82, 339/369

DESTIN DE YVONNE GRIFFATON, LE; YVONNE GRIFFATON

266/296, 266/297, 267/297, 268/298, 336/365

DESTINY; DESTIN

14/40, 167/197, 210/240, 260/290, 266/296, 267/297, 290/320

DESTRUCTION; DESTRUCTIVE; DESTROY; DESTROYAN; CITY OF

DESTRUCTION; DESTROYERS

40/66, 55/82, 113/140, 121/149, 128/156, 129/157, 152/181,  
153/182, 155/184, 185/215, 187/217, 232/262, 263/294, 287/317, 289/319,  
345/376, 346/376, 367/397, 376/omitted

DETERMINISM

309/340

DEVIL (etc.)

See DEMON (etc.).

DÍAZ DEL CASTILLO, BERNAL

Alluded to 100/127, alluded to? 187/217, alluded to 287-288/318

DÍAZ, PORFIRIO

29/56, 108/135, 124/151, 183/212

DICKENS, CHARLES

152/181, 224/254

DIE GLOCKE GLOCKE TÖNT NICHT MEHR

See GOETHE, JOHANN WOLFGANG VON.

DIES FAUSTUS

See FAUST.

DIEU ET MON DROIT

220/250

DIOSDADO, RAMÓN; GODGIVEN; THE ELEPHANT



192/222, 200/230, 338/368, 342/372, 342/373, 343/373, 355/386,  
356/386, 356/387, 357/387, 357/388, 368/398, 371/401, 372/402

DIRECTIONS (points of compass)

See EAST; see NORTH; see WEST.

DISCORD

See ORDER-CHAOS.

DISCOVERY AND CONQUEST OF MEXICO 1517-1521, THE

See DÍAZ DEL CASTILLO, BERNAL.

DISGUISE

69/96, 96/123, 97/124, 129/157, 153/182, 182/211, 290/320,  
362/392, 370/400, 374/404

DISPOSSESSED

30/56, 183/213, 265/295

DISSEMBLE

345/375, 361/392

DISSIMULATING

361/392

DIVINE COMEDY, THE

See DANTE ALIGHIERI.

DIVORCE (noun and verb)

36/63, 49/76, 61/88, 77/104, 96/123, 114/141, 117/144, 173/202,

187/217, 263/293, 265/296, 291/321

DOCTRINA ANTIQUA

See BURNET, THOMAS.

DOG (noun and verb); PARIAH; GUARDIAN DOG; "BICHO"; BITCH; PERRO;

SCOTCH TERRIER

2/28, 7/33, 26/53, 28/54, 35/62, 64/91, 66/93, 75/102, 77/104,

99/126, 101/128, 105/132, 106/133, 107/134, 108/135, 109/136, 109/137,

110/137, 113/140, 115/142, 116/143, 122/150, 123/151, 125/153, 127/155,

180/209, 192/222, 228/258, 229/259, 233/263, 248/278, 256/286, 257/287,

258/288, 273/303, 276/306, 277/308, 321/351, 325/355, 362/392, 362/393,

363/393, 363/394, 364/395, 368/399, 371/401, 375/406

DOGME ET RITUAL (RITUEL) DE LA HAUTE MAGIE

See LÉVI, ÉLIPHAS.

DOLENTE . . . DOLORE!; VIA DOLOROSA

42/69, 88/115, 240/270, 373/404

DONGA

130/158

"DONG WITH A LUMINOUS NOSE, THE"

See LEAR, EDWARD.

See DESCENT (etc.).

DONNE, JOHN

Alluded to 145/173, 177/207, 203/233

DONNELLY, IGNATIUS J.

Quoted 16/42, alluded to 86/113

DON QUIXOTE

See CERVANTES SAAVEDRA, MIGUEL DE.

DOOM (noun and verb)

146/174, 214/245, 244/274, 267/298, 284/314, 287/317

DORÉ, (PAUL) GUSTAVE

6/32

DOS EQUIS (XX)

See CERVECERÍA XX.

DOSTOEVSKY, FEODOR MIKHAILOVICH

Alluded to 294/324

DOUANIER, LE

310/341

DOUBLES

206/236

DOWNFALL (etc.)

See DESCENT (etc.).



DRAGON, THE

335/365

DREAM (noun and verb); DAY-DREAM; DREAMILY; NIGHTMARE; MONK'S DREAM

9/35, 12/38, 14/40, 33/59, 36/63, 44/70, 55/82, 63/90, 67/94,  
69/95, 78/105, 118/145, 118/146, 139/168, 147/176, 152/181, 158/187, 160/189,  
168/198, 169/198, 171/200, 176/205, 176/206, 178/207, 182/211, 189/219,  
196/226, 202/232, 216/246, 218/248, 226/256, 227/257, 248/278, 260/290,  
260/291, 262/293, 285/315, 289/319, 318/348, 320/350, 326/356, 336/366

DREYFUS CASE

267/297

DR. FAUSTUS

See PART I under FAUST.

DROUGHT; DRY; DRAUGHT

73/100, 80/107, 207/237, 367/397

DRUMMOND, WILLIAM

Alluded to 217/247

DUCK (LA FONTAINE'S)

87/114

DUNS SCOTUS, JOHN

175/204



## EAGLE

44/71, 93/120, 202/232, 319/349, 321/351

## EARTH; WORLD; MUNDO; UNEARTHLY; EARTHY; EARTHLY

2/28, 5/31, 9/35, 10/36, 13/39, 13/40, 15/42, 24/51, 30/56, 34/60,  
 34/61, 36/62, 37/64, 40/67, 45/72, 53/80, 55/82, 70/97, 76/103, 85/112, 86/113,  
 94/121, 98/126, 104/131, 106/133, 107/134, 112/140, 121/148, 121/149, 132/160,  
 136/164, 136/166, 137/165, 140/168, 141/170, 146/174, 147/176, 153/182, 153/183,  
 154/183, 159/188, 170/200, 171/200, 172/202, 174/203, 176/205, 176/206, 185/215,  
 194/224, 197/227, 202/232, 203/233, 213/243, 216/246, 218/248, 223/253,  
 224/254, 238/268, 239/269, 260/290, 265/295, 266/296, 266/297, 270/301,  
 271/302, 274/305, 287/317, 289/319, 296/326, 305/335, 309/339, 309/340,  
 312/343, 317/347, 318/348, 321/350, 322/352, 323/353, 325/355, 327/357,  
 330/360, 334/364, 335/365, 339/369, 351/381, 354/384, 355/385, 361/392,  
 363/393, 367/397, 375/405

## EARTHLY PARADISE

10/36

EAST; FACE EAST; EASTERLY; EASTWARD; NORTHEAST; SOUTHEAST;  
 NORTHEASTERLY; EAST ANGLIA

3/29, 13/40, 32/58, 37/63, 37/64, 46/73, 87/114, 99/126, 103/130,  
 159/188, 165/195, 176/205, 225/255, 265/295, 322/352, 323/353, 331/361,  
 335/386

## EAST ANGLIA

176/205



EBRO VALLEY, BATTLE OF THE; EBRO

95/122, 97/124, 102/129, 103/130, 121/149, 138/167, 151/180,  
179/208, 179/209, 187/217, 213/243, 232/262, 237/267, 239/269

EDEN; GARDEN OF EDEN

14/40, 133/161

EGG; COSMIC EGG; HUMPTY DUMPTY

39/66, 56/83, 66/93, 81/108, 161/190, 180/209, 211/241, 290/320,  
291/321, 294/324

EGYPTIAN MYTHOLOGY

Words not used in novel.

EINSTEIN, ALBERT

182/212, 213/214, 22/54, 29/55, 34/60, 34/61, 35/61, 42/66, 79/106,

EISENSTEIN, SERGEI M.

72/99

EJIDAL, BANCO

See BANCO EJIDAL.

"ELEGY WRITTEN IN A COUNTRY CHURCHYARD"

See GRAY, THOMAS.

ELEMENT

See FORCES (ELEMENTS) OF THE UNIVERSE.

ELEMENTARIES OF THE CABALA

See VILLARS, ABBÉ DE MONTFAUCON DE.

## ELEPHANT, THE

See DIOSDADO, RAMÓN.

## ELEUSINIAN MYSTERIES (and related MYSTERIES)

Words not used in novel.

## ELIOT, T.S.

Alluded to? 36/62, alluded to? 40/67, alluded to 86/114, alluded to? 106/133, alluded to? 125/153, alluded to? 290/320, alluded to? 336/366, alluded to? 346/376

## ELIZABETHAN PLAYS; BOOK (of ELIZABETHAN PLAYS)

27/53, 27/54, 28/54, 29/55, 34/60, 34/61, 35/61, 42/69, 79/106, 198/228, 207/237

## ELIZABETH, EMPRESS, OF AUSTRIA

14/40

## EMBLEM; EMBLEMATIC

27/54, 65/92, 123/150, 199/229

## EMMA(E)US, SUPPER AT

290/320

## EMPTY; EMPTINESS; EMPTIER

4/30, 17/44, 41/68, 44/71, 45/72, 63/90, 85/113, 86/113, 136/164,  
 142/170, 146/174, 195/225, 201/231, 204/234, 222/251, 222/252, 228/258,  
 246/276, 262/293, 263/294, 270/300, 302/332, 313/344, 340/371, 341/371,  
 346/376, 348/379, 355/386, 367/397, 369/399

ENDLESS; ENDLESSLY

25/51, 26/53, 39/65, 40/67, 63/90, 76/104, 267/297, 318/348,  
 335/365, 346/377, 347/377

ENDYMION

323/353

ENGULF

2/28, 21/47, 24/50, 29/56, 154/183

EPICTETUS

Quoted 287/317-318

EQUILIBRIUM-BALANCE-REIGN OF OPPOSITES; HORROR OF OPPOSITES;

COUNTERPOISED

39/66, 130/158, 199/228, 241/271

See also BALANCE.

See ARNOLD, MATTHEW.

ERECT MANLY CARRIAGE; HELD HIMSELF ERECT; ERECT (adjective);  
 WALKED . . . UPRIGHT; WALK STRAIGHT; STANDING ERECT; WALKING

. . . ERECT

11/37, 17/43, 18/45, 19/45, 53/80, 81/108, 143/171, 188/218,



238/268, 242/272, 282/312, 186/196, 179/204, 251/281, 296/218, 181/251.

EREKIA . . . RAMISEN

185-186/215

ERIDANUS

336/366

ERIKSON

76/103, 208/238, 301/331

ESCAPE; INESCAPABLE; INESCAPABLY; YOU CANNOT ESCAPE ME

2/28, 84/111, 84/112, 86/114, 87/114, 92/120, 98/125, 126/154,  
138/166, 153/182, 160/190, 162/191, 176/206, 200/230, 226/256, 239/269,  
248/278, 267-268/298, 277/308, 283/313, 292/322, 300/330, 301/331,  
330/360, 336/365, 349/379, 350/381, 351/381, 355/385, 355/386, 357/387,  
369/399

ES INEVITABLE LA MUERTE DEL PAPA

213/243, 230/260

"ESSAY ON MARCUS AURELIUS"

See ARNOLD, MATTHEW.

ETERNAL (EVERLASTING) RETURN (RECURRENCE); ETERNITY; ETERNALLY;

RECUR; RECURRENT

8/34, 12/39, 35/62, 40/67, 44/71, 53/80, 63/90, 87/114, 130/158,  
14/40, 33/49, 90/117, 106/135, 153/184, 179/203, 180/203, 190/210

136/164, 154/183, 164/193, 165/195, 179/208, 201/231, 209/239, 224/254,  
 260/290, 286/316, 287/317, 292/322, 293/323, 294/324, 318/348, 322/352,  
 340/370, 345/375, 346/377, 349/380

ETERNITY; ETERNAL (etc.)

- See ETERNAL RETURN.

ET TU BRUTO! UN BRUTO; BRUTO 191/219, 219/240, 300/318

287/317, 303/333, 367/398

EUZKADI 175/214

324/354, 331/360

EVE

Name not used in novel.

EVENING STAR

182/212

EVERYMAN

Name not used in novel.

EVIL; EVIL-SMELLING

14/40, 51/78, 65/92, 83/111, 145/174, 160/190, 186/215, 199/229,  
 200/230, 221/251, 233/263, 347/378, 349/379, 375/405

EXILE

14/40, 33/60, 90/117, 108/135, 155/184, 179/208, 180/209, 190/219

EXILE-GUILT-SUFFERING ~~AVENUE~~

See individual words.

## EXPIATION (etc.)

267/298 291/311, 354/355, 355/356, 356/357, 357/358

## EXPLOITATION; EXPLOITER; EXPLOIT

167/197, 171/200, 235/265, 299/329, 299/330, 300/330

## EYRAENEUS PHILALETHA COSMOPOLITA

185/214 CENT (etc.); see DOWNFALL (etc.); see WATERFALL (etc.).

## THE HOUSE OF USHER, THE

See POE, EDGAR ALLAN.

## FALSHOOD

11/91, 114/141, 152/153, 154/155, 172/201, 190/220, 201/231,

265/296

## MODEL FARM and YVONNE'S DREAM FARM

12/35, 15/41, 104/131, 105/132, 106/133, 118/145, 119/146,

120/147, 152/211, 225/255

## LATO, LIGHTHOUSE; PEACOCK

17/44, 35/63, 40/67, 129/158, 147/175, 156/229, 200/229,

240/269, 291/311, 302/332, 326/345, 329/353, 345/346, 346/347, 347/348,

348/349, 349/350, 350/351, 351/352, 352/353, 353/354, 354/355, 355/356,

356/357, 357/358, 358/359, 359/360, 360/361.



FACILIS EST DESCENSUS AVERNO

219/249

FAITH; FAITHFUL

187/216, 201/231, 255/285, 266/296, 268/298, 322/352

FAKE

40/67, 131/159, 155/185

FALL (noun and verb)

See DESCENT (etc.); see DOWNFALL (etc.); see WATERFALL (etc.).

FALL OF THE HOUSE OF USHER, THE

See POE, EDGAR ALLAN.

FALSE; FALSEHOOD

64/91, 114/141, 159/189, 164/194, 172/201, 190/220, 201/231,

260/291, 265/296

FARM (MODEL FARM and YVONNE'S DREAM FARM)

12/38, 15/41, 104/131, 105/132, 108/135, 118/145, 118/146,

119/146, 120/147, 182/211, 326/356

FAROLITO; LIGHTHOUSE; PHAROS

17/44, 36/63, 40/67, 130/158, 147/175, 199/229, 200/229,

200/230, 201/231, 202/232, 285/315, 299/329, 315/345, 318/348, 324/354,

325/355, 332/361, 337/367, 339/369, 341/371, 344/374, 345/375, 349/379,

350/380, 351/381, 355/385, 359/390, 360/391

## FASCISM; FASCIST

97/124, 101/128, 193/223, 234/264, 296/326, 298/328, 299/329

## FATE; FATAL; FATEFUL; FATALITY

10/36, 14/40, 39/66, 62/90, 85/113, 129/157, 137/165, 139/167,  
183/213, 258/288, 309/340, 311/341

## FATHER; FATHERLY; PAPA (FATHER); DAD; GODFATHER

16/42, 16/43, 17/43, 19/45, 19/46, 21/48, 78/105, 108/135, 117/144,  
158/187, 158/188, 171/201, 172/202, 189/219, 257/287, 258/288, 259/289,  
260/290, 262/292, 266/297, 267/297, 300/330, 347/377, 360/391, 372/403

## FAULKNER, WILLIAM

Quoted? 35/62

## FAUST; FAUSTUS STORY; HOTEL FAUSTO; DIES FAUSTUS

28/54, 86/114, 220/250, 290/320, 374/405

See also PART I (under FAUST) for FAUST and DR. FAUSTUS.

## FAUSTO, HOTEL

See FAUST.

## FECUNDITY; FECUND

65/92, 371/402, 397/337, 312/342, 319/349, 323/353, 374/394,

## FERNANDO

43/70, 46/73, 49/76, 51/78

17/43, 19/45, 19/46, 23/53, 29/54, 24/54, 29/56, 71/69, 34/111,





85/112, 85/113, 86/113, 91/118, 94/121, 103/130, 107/134, 130/158,  
 133/161, 137/165, 138/166, 146/175, 223/253, 226/256, 227/257, 283/313,  
 300/331, 351/382, 369/400, 370/400

FISH (noun and verb); PISCES; SEA-BROOD; FISHERMEN; WESTERN FISH

2/28, 37/64, 181/210, 182/212, 232/262, 267/297, 291/321,  
 303/333, 303/334, 304/334, 322/352

FLAME (etc.)

See FIRE (etc.).

FLOOD; RISING WATERS

See ATLANTIS-FLOOD.

FLYING DUTCHMAN, THE

See WAGNER, RICHARD.

FLYING MACHINE

196/226, 197/227, 221/251

FLYWHEEL

See WHEEL (etc.).

FOLIES BERGÈRES

267/297

FOMALHAUT

322/352

FONTAINE, JEAN DE LA

See LA FONTAINE, JEAN DE.

FOOL (verb)

136/165, 176/205

FORCES (ELEMENTS) OF THE UNIVERSE; FORCE (noun); DARK FORCES

13/39, 31/58, 145/174, 268/298, 26 ELEMENTS listed 304/334, 322/352

FOREIGN LEGION

See FRENCH FOREIGN LEGION.

FOREST (etc.)

See TREE (etc.).

FOREVER

23/49, 50/77, 150/179, 168/197, 223/253, 236/266, 293/323,  
302/332, 336/365, 367/397

FORSYTE SAGA

See GALSWORTHY, JOHN.

FORT, CHARLES

Alluded to? 199/229

FORTUNE (WHEEL OF FORTUNE)

Word not used in novel.

## FOUNTAIN

5/31, 44/71, 79/107, 112/139, 143/172, 176/205, 215/245,  
217/247, 235/265, 236/266, 371/402

## FOWL

See BIRD; FOWL.

## FRANCO, GENERALISSIMO FRANCISCO

101/128, 103/130, 234/264, 304/334, 311/342

## FRANKLIN ISLAND

294/324

## FRASCATORIUS

323/353

## FREE (adjective and verb); FREELY; FREEDOM

38/65, 54/82, 107/134, 108/135, 122/149, 146/175, 153/182,  
158/188, 164/193, 257/288, 277/307, 278/308, 279/310, 308/338, 308/339,  
310/341, 311/341, 312/342, 313/344, 320/350, 328/358, 354/384, 361/391,  
367/397, 370/401, 371/401, 371/402, 373/403

## FREE WILL-DETERMINISM

See individual words.

## FRENCH FOREIGN LEGION; FOREIGN LEGION; LÉGION ÉTRANGÈRE;

## LEGIONNAIRE; LEGIONNAIRES OF DAMNATION

97/124, 139/167, 364/394, 364/395, 365/396, 368/398, 370/400



FREUD, SIGMUND

See PART I.

FREY LUIS DE LEÓN

See LEÓN, FREY LUIS DE.

FRIEZE

23/55

FRUCTIFICATION; FRUCTUOSO; FRUITION

259/289, 320/350

See also SANABRIA, FRUCTUOSO.

FUNERAL; FUNERAL WAGON; FUNEREAL

56/84, 133/161, 338/368, 374/404

FUTURE; FUTURE-CORRUPTIVE

11/37, 108/136, 110/138, 146/175, 151/180, 157/186, 157/187,

169/199, 174/204, 180/210, 187/216, 254/284, 267/297, 269/299, 351/382

## GALAXY

322/352

## GALSWORTHY, JOHN

Alluded to 163/193

## GANDHI, MAHATMA

153/182, 328/358

## GANGES

257/287

GARDEN; GARDEN OF EDEN; GARDENER; JEFE DE JARDINEROS; CHIEF  
OF GARDENS; JARDÍN

3/29, 5/31, 13/40, 17/43, 27/54, 31/57, 35/62, 39/66, 52/79,

52/80, 64/91, 66/93, 68/95, 70/97, 74/101, 74/102, 75/102, 75/103,

76/103, 95/122, 96/123, 97/124, 98/125, 105/132, 105/133, 106/133,

112/139, 113/140, 126/154, 127/156, 128/156, 129/157, 130/158,

131/159, 133/161, 134/162, 135/163, 136/165, 137/166, 138/166, 139/168,

143/171, 144/173, 147/175, 149/177, 150/179, 151/180, 168/198, 173/203,

178/208, 183/212, 214/244, 215/245, 219/249, 223/253, 232/262, 261/291,

269/299, 276/307, 279/309, 292/322, 297/327, 307/337, 336/366, 339/369,

348/378, 358/389, 359/389, 359/390, 360/390, 362/392, 366/396, 368/399,

370/400, 371/402, 372/402, 373/403, 376/omitted

## GARDEN OF EDEN

133/161

GATE; GATEWAY; GATELESS

22/49, 50/77, 63/90, 64/91, 89/116, 98/125, 112/139, 114/142,  
115/142, 136/164, 176/205, 236/266, 255/285, 277/308, 278/308

GEMINI

322/352

GERMANY; GERMAN; ALEMÁN; ALEMANA

23/50, 24/51, 25/51, 26/52, 33/59, 33/60, 34/61, 94/121, 95/122,  
112/140, 184/214, 203/233, 290/320, 291/321, 341/371, 357/388, 358/388,  
363/394

GIANT; GIANTESS

28/55, 35/62, 36/62, 53/80, 254/284, 255/285, 270/301, 287/317,  
299/330, 323/353, 331/361

GLOCKE GLOCKE TÖNT NICHT MEHR, DIE

73/100

GLUCK, CHRISTOPH WILLIBALD VON.

374/404

GOAT; CABRÓN; SEA-GOAT; CAPRICORN; CAPRICORNUS

3/29, 56/83, 69/96, 99/127, 100/127, 106/133, 137/165, 171/201,  
189/219, 200/230, 217/247, 218/248, 232/262, 313/344, 321/351, 322/352,  
369/400, 370/400, 372/402, 373/403



GOD; DEUS; DIEU; GODSON; GOD-FATHER; DIOSDADO; GODSENT; GODGIVEN;  
GODAWFUL; ALLADAMNBAMA; GODDAMN

2/28, 9/35, 10/36, 16/42, 34/61, 39/66, 41/67, 43/70, 46/74,  
47/74, 49/77, 62/89, 66/93, 75/102, 79/106, 83/110, 84/111, 85/112,  
88/115, 90/117, 93/120, 97/124, 98/125, 99/126, 104/131, 111/138, 112/140,  
117/144, 127/155, 132/160, 133/161, 135/163, 136/164, 149/177, 155/184,  
167/196, 171/201, 172/202, 175/204, 176/206, 177/207, 179/209, 184/213,  
197/227, 198/228, 199/229, 202/232, 208/238, 209/239, 211/241, 216/246,  
217/247, 218/248, 220/250, 222/252, 228/258, 229/259, 237/267, 246/276,  
260/290, 263/293, 275/305, 282/312, 285/315, 295/325, 298/328, 299/329,  
300/330, 301/331, 306/336, 307/337, 310/340, 311/341, 320/350, 335/365,  
342/372, 342/373, 343/373, 345/375, 346/376, 347/377, 347/378, 349/379,  
355/386, 356/386, 356/387, 357/387, 363/394, 364/395, 365/395, 367/397,  
368/398, 368/399, 369/399, 370/401, 371/401, 372/403

GODESBERG (GODESBURG)

102/129

GOD OF THE FLIES

218/248

GOETHE, JOHANN WOLFGANG VON

Quoted 73/100, alluded to 74/101, alluded to 84/111, alluded to 213/243

213/243

See PART I (under Faust) for FAUST.

GOETIA OF THE LEMEGETON (LEMEGATON) OF SOLOMON THE KING

175/204

GOGOL, NIKOLAI

175/204

GOLD DIGGERS OF 1930

110/137

GOLF; GOLF BALL; GOLF COURSE; FAIRWAY; ZODIAC ZONE; SILVER KING

3/29, 17/43, 17/44, 20/47, 21/47, 92/119, 196/226, 202/232,

203/233, 287/317

GOLF WITHOUT TEARS

See WODEHOUSE, P. G.

GOLGOTHA; GOLGOTHA HOLE

202/232, 265/295

GOOD (abstract noun); GOOD IDEA; BEST OF ALL POSSIBLE IDEAS;

GOOD MAN; GOOD PERSON; GOOD SAMARITAN; CUI BONO?; BE (DO)

GOOD; TOO GOOD; GOOD FOR YOU; BUENAS; BUENO

14/41, 31/58, 36/63, 39/66, 62/89, 70/97, 78/106, 97/124,

102/129, 117/144, 120/148, 121/148, 123/151, 124/152, 199/227, 201/231,

236/266, 249/279, 256/286, 273/304, 288/318, 306/336, 314/345, 315/345,

327/357, 328/357, 328/358, 365/396, 366/397, 367/398, 368/398, 375/405

GOOD SAMARITAN

62/89, 375/405

GORGE; DISGORGE

45/73, 83/110, 95/122

GOUFFRE

202/232

GOUJEERS

73/100

GRACE ABOUNDING FOR THE CHIEF OF SINNERS

See BUNYAN, JOHN.

GRANADA

40/66, 67/94, 72/99, 292/321, 297/327, 302/332, 332/362,  
343/373, 359/389

GRAND TOUR

268/298

GRAVE; GRAVEYARD; GRAVEDIGGERS

28/55, 36/62, 104/131, 143/172, 150/179, 283/313, 284/314,  
324/354, 341/371

GRAY, THOMAS

Alluded to 104/131



GREAT BEAR (URSA MAJOR); URSA HORRIBILIS

70/97, 270/300, 335/365

GREAT MOTHER

Words not used in novel.

GREEN, JULIEN

Name not used in novel.

GREGORIO, SRA.; ORIO

30/57, 31/57, 219/249, 225/255, 225/256, 226/256, 227/257,  
227/258, 228/258, 229/259, 229/260, 230/260, 293/323, 342/372, 362/392

GRIEG, NORDAHL

Alluded to? 229/259, alluded to 328/358

GRIFFATON, YVONNE

See DESTIN DE YVONNE GRIFFATON, LE.

GRIFFITH, CORINNE

203/233

GROANS OF LOVE

See CRIES OF LOVE.

GRÜNE, KARL

24/51

## "GUADALAJARA"

272/302, 276/307

## GUANAJUATO

143/171, 146/175, 147/175, 206/236, 207/236, 211/241, 301/331,  
352/382

## GUARDIAN ANGEL

See ANGEL; see DEMON (etc.).

## GUELPH

189/219

## GUILT; GUILTY; GUILTILY; BAD CONSCIENCE

33/60, 35/62, 76/104, 108/135, 110/137, 137/165, 145/173,  
151/180, 190/219, 248/278, 265/296, 273/304

## GUISE

14/40

## GUITAR; GUITARRA

56/84, 72/99, 115/142, 154/183, 154/184, 155/184, 155/185,  
156/185, 158/187, 159/188, 162/191, 164/193, 168/197, 168/198, 170/200,  
172/202, 177/206, 177/207, 178/207, 178/208, 179/208, 180/210, 181/210,  
181/211, 182/212, 187/216, 192/222, 252/282, 272/302, 288/318, 292/322,  
305/336, 306/336, 306/337, 324/354, 326/356, 327/357, 328/357, 334/363,  
353/383, 374/404

GULF

34/60, 130/158, 202/232

GUZMÁN, DR.

117/144, 136/164, 208/238, 209/239, 245/275, 301/331



HADES 25/123, 108/136, 134/162, 153/194, 199/229, 211/249, 221/251,

199/229, 257/319, 310/340, 310/341, 313/342, 323/345, 331/348,

347/393, 362/398, 371/397, 372/393

# HAMLET

See SHAKESPEARE, WILLIAM.

HANDS OF THE CONQUISTADOR

See MANOS DE ORLAC, LAS.

HANGED GOD

Words not used in novel.

HANGED MAN; HUNG . . . UPSIDE DOWN; PROJECTED UPSIDE DOWN

26/53, 94/121, 221/251

HARPIES

198/228

HARPO MARX

101/128

HARRISON, TOM

Alluded to 328/358

HART, HOOT S.

60/87

HELL; HELLION; HELLISH; ENFERS; HELL BUNKER

2/28, 16/42, 20/47, 21/47, 36/62, 36/63, 38/65, 48/75, 74/101,

92/120, 98/125, 108/136, 134/162, 165/194, 199/229, 219/249, 221/251,  
247/277, 262/292, 287/317, 310/340, 310/341, 314/345, 325/355, 331/360,  
350/380, 363/393, 365/396, 367/397, 372/403

HELL BUNKER; SINISTER BUNKERS

16/42, 20/47, 21/47, 63/90

HÉLOÏSE

See HÉLOÏSE AND ABÉLARD.

HÉLOÏSE AND ABÉLARD

346/376

HEMINGWAY, ERNEST

Alluded to? 344/374

HEN (LA FONTAINE'S)

87/114

HEPHAESTUS

Name not used in novel.

HERCULES; HERACLES; HERCULES' BUTTERFLY

159/188, 194/224, 288/317, 323/353, 331/361

HERMETICAL TRIUMPH, THE

185/214

HERMETIC MUSEUM

See MUSAEUM HERMETICUM.

## HIGH LIFE; EETCHLEEF

15/41

## HIMALAYAS

19/46, 78/105, 125/153, 374/405

## HIMAVA(N)T

125/153

## HINDUISM

Word not used in novel.

## HITLER, ADOLF

156/185, 171/200, 186/215, 304/334

## HODSON, BILL

95/122, 261/291, 262/292

## "HOLY SONNET XIV"

See DONNE, JOHN.

## HOMELESS

88/115, 354/384

## HONESTY; HONESTLY; DISHONEST; DISHONESTLY; DISHONESTY

59/86, 61/88, 129/157, 151/180, 152/182, 170/200, 205/235, 264/295



289/319, 310/341

"HOOK"

See CLARK, WALTER VAN TILBURG.

HOPE (noun and verb); HOPEFUL; HOPEFULLY; HOPELESS; HOPELESSLY;

HOPELESSNESS

8/34, 9/35, 50/77, 50/78, 78/105, 79/106, 86/113, 87/114,  
103/130, 108/135, 114/141, 116/143, 117/144, 155/184, 170/199, 172/202,  
188/217, 189/219, 192/222, 199/229, 220/250, 223/259, 235/265, 243/273,  
254/284, 258/288, 259/289, 264/294, 265/296, 266/296, 268/298, 293/323,  
322/352, 330/360, 341/371, 350/380, 353/384, 360/391, 365/396

HORN; CAPE HORN; HORNED; HORNOS; HORNS; CORNUCOPIA

44/71, 47/74, 69/96, 106/133, 217/247, 259/289, 276/307,  
278/308, 287/317, 323/353, 329/359

HORRIPILATING

126/154

HORROR OF OPPOSITES

130/158

HORSE; CABALLO; COLT; FOAL; MARE; HORSEBACK; HORSEMAN;

EQUESTRIAN; HORSESHOE; HORSEFLY

2/28, 5/31, 10/36, 12/38, 17/43, 22/48, 22/49, 44/71, 47/74,  
71/98, 77/104, 89/116, 94/121, 104/131, 105/132, 106/133, 107/134, 108/135,  
109/136, 109/137, 110/137, 110/138, 111/138, 111/139, 113/140, 114/141,

115/142, 116/143, 117/144, 117/145, 118/145, 119/146, 120/147, 120/148,  
 122/149, 122/150, 123/150, 123/151, 175/205, 181/210, 192/222, 212/242,  
 213/243, 214/244, 241/271, 243/273, 245/275, 246/276, 249/279, 257/287,  
 258/288, 260/290, 261/291, 262/292, 266/296, 270/300, 270/301, 273/303,  
 279/309, 286/316, 290/320, 291/321, 292/322, 293/323, 296/326, 297/327,  
 307/337, 325/355, 329/359, 334/364, 335/364, 335/365, 336/365, 342/372,  
 354/384, 354/385, 355/385, 356/386, 356/387, 359/390, 365/395, 372/402,  
 372/403, 373/403, 373/404

# HORUS

Word not used in novel.

# HOUSE OF USHER

See POE, EDGAR ALLAN.

# HOUSMAN, A. E.

150/179

# HOW LIKE A MAN

320/350

# HUBBARD, ELBERT

96/123

# HUDSON, WILLIAM HENRY

113/141

HUERTA, VICTORIANO

44/71, 108/135, 336/365

HUGH (HUGH FIRMIN)

HUMANITY (etc.); HUMAN SPIRIT; SOUL, CONSCIOUSNESS (etc.)

See MAN (etc.).

HUMOR

See PART I.

HUMPTY DUMPTY, TRIUMPH OF

39/66

HURACÁN; HURRICANE

16/42, 178/208, 257/287

HYDRIOTAPHIA, OR URN BURIAL

See BROWNE, SIR THOMAS.

HYPOCRISY; HYPOCRITE; HYPOCRITICAL; HYPOCRITICALLY

124/152, 182/211, 239/269, 266/296, 312/342



IBIS, SACRED

34/61

IBSEN, HENRIK

Alluded to 163/193

ICK SAL YOU WAT SUGGEN . . . TOWSAND, TOWSAND DING

34/61

IDEAS, PEOPLE (FELLOW [S]) WITH(OUT); IDEA

21/48, 39/66, 61/88, 71/98, 74/101-102, 78/105, 92/119, 97/124,

117/144, 118/145, 120/148, 123/151, 129/157, 135/163, 145/173, 152/181,

165/195, 194/224, 204/234, 211/241, 222/252, 228/258, 236/266, 239/269,

288/318, 306/336, 309/340, 314/344, 327/357, 328/357, 358/388, 366/396,

374/404

IDENTITY

See SELF (SELF IDENTITY).

IGNIVOME

148/176

IGNORATIO ELENCHI

309/340, 310/341

ILLIMITABLE

139/167

ILLUSION; DISILLUSIONMENT; ILLUSORY; ELUSIVE; IMAGE

9/35, 13/39, 34/61, 40/66, 56/83, 75/102, 107/134, 127/154,  
157/187, 166/195, 172/201, 182/211, 260/290, 308/338, 313/343, 349/379,  
361/392

IMPOSSIBLE; IMPOSSIBLY; POSSIBLE; POSSIBLY (words are spelled several  
ways); POSSIBILITY

6/32, 25/51, 27/54, 30/57, 63/90, 73/100, 77/104, 101/128, 119/146,  
149/172, 162/191, 186/216, 201/231, 205/235, 214/244, 226/256, 236/266,  
237/267, 243/273, 245/275, 246/276, 249/279, 256/286, 270/300, 274/304,  
276/306, 278/309, 281/312, 306/337, 366/396

IMPOSTURE

187/216

IMPOTENCE-POTENCY; IMPOTENT; IMPOTENCIA

65/92, 345/375, 352/382

INDIFFERENCE; INDIFFERENT

59/86, 244/274

IN DUNKELSTE AFRIKA

See STANLEY, SIR HENRY MORTON.

INESCAPABLE

See ESCAPE (etc.).

## INEVITABLE

55/82, 107/134, 213/243, 230/260, 268/298, 305/335,  
308/338, 339/369, 342/372

INFERNO; EL INFIERNO; INFERNAL MACHINE (several forms); MACHINE  
(several forms); LOOPING-THE-LOOP MACHINE; LOOPING-THE-LOOP;

## AVERNO

109/136, 144/172, 147/175, 187/217, 209/238-239, 219/249, 221/251,  
222/252, 223/253, 224/254, 264/294, 317/347, 349/379, 350/380, 350/381,  
351/381, 362/392

## INFIDELITY

263/293

## INFINITY; INFINITE

322/352, 342/372

## INNOCENCE; INNOCENT; INNOCENTLY

6/32, 21/47, 25/51, 67/94, 69/96, 76/103, 81/108, 107/134,  
116/144, 126/154, 137/165, 146/174, 156/185, 214/244, 246/276, 264/295,  
272/302, 290/320, 348/378, 354/384, 357/387

## INTERFERENCE

See INTERFERENCE-INTERVENTION.

## INTERFERENCE-INTERVENTION; INTERFERE

56/84, 217/247, 249/279, 270/301, 302/332, 308/339, 309/339,



310/340, 311/341, 312/343, 360/391, 372/403

INTERNATIONAL BRIGADE; BRIGADE INTERNATIONALE; INTERNATIONALS;  
BRIGADE

102/129, 103/130, 104/131, 153/182, 357/387

INTERNATIONALE

327/357

INTERVENTION

See INTERFERENCE-INTERVENTION.

IPHEGENIA

See RACINE, JEAN BAPTISTE.

IQUIQUE

259/289

IRRESPONSIBLE (etc.)

See RESPONSIBILITY - IRRESPONSIBILITY.

ISIS

Word not used in novel.

ISOLATION; ISOLATED

110/137, 148/177, 177/206, 180/210, 259/289, 288/319

ISRAEL, LOST TRIBES OF

308/338

IS THIS THE FACE?

See WAS THIS THE FACE?

"IT'S A LONG LONG WAY TO TIPPERARY (TIPPERAIRE)"

368/399

IXION

219/249

IXTACCHUATL

See POPOCATEPETL AND IXTACCHUATL.

JACKET, THE

157/187

## JACKSON, CHARLES

Name not used in novel.

## JAKES

131/159, 352/383

## JAMES, HENRY

Alluded to? 288/318

## JAMES, WILLIAM

Name not used in novel.

## JESUIT

305/335

## JESUS (CHRIST) (etc.)

See CHRIST (etc.).

## JEW; JEWISH; JUDEN; ANTI-SEMITISM; ANTISEMITIC; EX-ANTI-SEMITES

94/121, 151/180, 156/185, 162/191, 171/200, 177/206, 177/207,

182/212, 185/215, 186/215, 358/388, 369/400, 370/400, 371/401, 372/403,

373/403

## JHELMA

307/338



JOB'S WARHORSE

187/217

JOHNSON, SAMUEL; JOHNSONIAN

131/159

JONAH

Name not used in novel.

JONQUIL

35/62

JONSON, BEN

217/247

JOSHUA

246/276

JOURNALIST; JOURNALISM; COMMENTATOR; REPORTER; NEWSPAPERMAN;  
CORRESPONDENT; THE PRESS

99/126, 100/127, 102/129, 116/144, 151/180, 153/183, 154/183,  
155/185, 158/187, 159/188, 168/198, 180/210, 187/216, 249/279, 370/400

JOYCE, JAMES

See PART I.

JOYEUSES BOURGEOISES DE WINDSOR, LES

207/237

JUÁREZ, BENITO; (CIUDAD) JUÁREZ

108/135, 123/151, 240/270

JUDAS ISCARIOT

111/138, 122/150

JUG AND BOTTLE

225/255

JUGGERNAUT

3/29, 155/185

JULIAN AND MADDALO

See SHELLEY, PERCY BYSSHE.

JULIUS CAESAR

See SHAKESPEARE, WILLIAM.

JUNG, CARL GUSTAVE

Name not used in novel.

JUPITER

335/365

See SHAKESPEARE, WILLIAM.

KAB(B)AL(L)A(H)

See CABALA.

KARMA

Word not used in novel.

KASHMIR; KASHMIRI; SRINAGAR; SRINIGAR

19/46, 78/105, 83/110, 116/143, 159/188, 288/318, 307/337, 308/338,  
348/378, 374/405

KATABASIS

136/164

KATAMASOV (KATAVASOV)

311/342

KEATS, JOHN

Alluded to 187/217, alluded to 273/303-304

KETHER

Word not used in novel.

KHYBER PASS

307/338

KING LEAR

See SHAKESPEARE, WILLIAM.



KNIGHT OF SORRY ASPECT

39/66

KNOWLEDGE OF THE MYSTERIES; SECRET KNOWLEDGE; KNOWLEDGE;  
SELF-KNOWLEDGE

14/42, 36/62, 39/66, 82/109, 150/179, 180/210, 185/215, 289/319,  
304/335, 309/339, 312/343, 323/353, 324/354

KRAUSS, WERNER

24/51

KUBLA KHAN

See COLERIDGE, SAMUEL TAYLOR.

KUNDALINI

Word not used in novel.

KUNDRY

Word not used in novel.

LADDER; LADDERLESS; STEPLADDER

194/224, 202/232, 219/249, 249/279, 269/300, 285/315, 333/363,  
334/363, 335/364

LA FONTAINE, JEAN DE

87/114

LALLA ROOKH

See MOORE, THOMAS.

LANDROCK, MARIA

26/52, 27/53

LANG, ED(DIE)

154/183, 155/184

LA RAME . . . IMMOBILE

See RAME . . . IMMOBILE, LA.

LARUELLE, JACQUES

LA VIDA IMPERSONAL

See VIDA IMPERSONAL, LA.

LAW OF SERIES

Words not used in novel.

LAWRENCE, D. H.

Alluded to 13/39, alluded to? 66/93, alluded to? 339/369

LEAR, EDWARD

Alluded to 39/66

¿LE GUSTA ESTE JARDÍN? ¿QUE ES SUYO? ¡EVITE QUE SUS HIJOS  
LO DESTRUYAN! (several versions)

128/156, 219/249, 232/262

LEIBNITZ MOUNTAINS

323/353

LENIN, NIKOLAI

239/269

LEO

322/352

LEONCAVALLO, RUGGIERO

267/297

LEÓN, FREY LUIS DE

Quoted 6/32, 195/225, quoted 209/239, quoted 375/405

LÉVI ÉLIPHAS

Alluded to 175/204

LEVIRATE MARRIAGE

307/338



LICENTIA VATUM

134/162

LIE; LIAR; GIVE THE LIE TO; LIED TO HIMSELF

64/91, 107/134, 137/165, 151/180, 205/235, 284/314, 306/336,  
328/357, 328/358, 351/381, 370/400, 371/401

"LIE, THE"

328/358

LIFE OF AN AFRICAN LUNGFISH, THE

267/297

LIGHT; LIGHTNESS; LIGHTER; LIGHTING; TORCHLIGHT; CANDLELIGHT;

ILL-LIT

6/32, 7/33, 22/48, 22/49, 23/49, 24/50, 24/51, 26/53, 28/55,  
34/61, 37/64, 41/68, 42/69, 44/71, 40/77, 78/106, 92/120, 96/123, 110/137,  
125/154, 126/154, 200/229, 205/235, 218/248, 282/312, 306/337, 319/349,  
320/350, 323/353, 325/355, 331/361, 333/363, 334/363, 344/374, 349/380,  
353/382, 355/385, 364/395, 365/395, 373/403

LIGHTHOUSE; FAROLITO; PHAROS

See FAROLITO.

"LIGHTHOUSE INVITES THE STORM, THE"

200/229

## LIGHTNING

24/50, 28/55, 37/64, 39/66, 81/108, 215/245, 235/265, 243/273,  
320/350, 323/353, 325/355, 333/363, 334/364, 335/364, 335/365, 348/378,  
353/383, 355/385

## LIMP

188/218, 314/345

## LIQUOR (etc.)

See ALCOHOL-AGNI.

## LIVERPOOL, England

17/44, 21/48, 131/159

## LIVINGSTONE, DAVID

131/159

## LONDON, JACK

Alluded to 95/122, alluded to 157/186, alluded to 157/186-187,  
alluded to? 157/187, alluded to 161/190

## LONELINESS; LONELY; LONELIER; LONELIEST; LONE; ALONE; LONESOME

7/33, 11/37, 12/38, 14/40, 17/43, 21/48, 30/56, 35/61, 63/90,  
63/91, 85/112, 86/113, 91/118, 116/144, 119/147, 143/171, 144/172,  
167/196, 180/210, 187/216, 191/220, 199/229, 200/230, 202/232,  
204/234, 214/244, 221/251, 224/254, 228/258, 235/265, 236/266,  
241/271, 244/274, 256/286, 264/294, 265/296, 266/296, 267/298, 270/300,

273/303, 282/312, 288/318, 288/319, 289/319, 292/322, 321/351, 322/352,  
323/353, 340/370, 350/380, 351/381, 360/391, 365/395, 374/404

LONGFELLOW, HENRY WADSWORTH

172/202

LOOPING-THE-LOOP MACHINE

See INFERNO (etc.).

LORD JIM; JIM

See CONRAD, JOSEPH.

LORRE, PETER

24/51, 25/51, 46/73, 60/87, 109/137, 110/137, 217/247, 240/270

LOSS; LOSE

3/29, 6/32, 8/34, 9/36, 18/44, 22/48, 23/50, 32/59, 33/60, 42/68,  
49/76, 52/79, 58/85, 61/88, 62/90, 68/95, 72/99, 87/114, 98/116, 91/118,  
108/135, 115/143, 119/146, 123/150, 139/167, 142/170, 145/173, 153/182,  
154/183, 156/185, 171/200, 172/202, 173/202, 197/227, 199/229, 201/231,  
202/232, 205/235, 214/244, 219/249, 220/250, 227/257, 228/258, 237/267,  
242/272, 250/280, 263/294, 268/298, 270/301, 277/308, 281/311, 283/313,  
285/315, 286/316, 287/317, 289/319, 293/323, 297/327, 301/331, 308/338,  
317/347, 318/348, 320/350, 322/352, 323/353, 334/363, 344/374, 345/375,  
346/376, 352/382, 354/384, 365/395, 366/397, 374/405

LOST WEEKEND, THE

Title not used in novel.



LOSTWITHIEL

240/270

LOT'S WIFE

32/58

LOTTERY

329/359, 333/362

LOVE (noun and verb); AMAR; AMOR; LOVING; LOVINGLY; LOVER;

BELOVED; LOVELESS; AMOUR

6/32, 7/33, 10/36, 12/39, 14/40, 14/41, 38/64, 38/65, 40/66,  
40/67, 47/74, 49/76, 50/77, 50/78, 59/87, 63/90, 65/92, 73/100, 78/105,  
87/114, 91/118, 107/134, 128/156, 129/157, 129/158, 140/168, 143/172,  
149/178, 157/187, 164/193, 179/208, 179/209, 181/210, 184/213, 187/217,  
196/226, 197/227, 198/228, 200/230, 201/231, 202/232, 209/239, 213/243,  
214/244, 224/254, 227/257, 229/259, 232/262, 233/263, 234/264, 240/270,  
255/285, 259/289, 261/292, 262/292, 263/293, 264/294, 266/297, 267/297,  
268/298, 269/299, 271/302, 278/308, 283/313, 286/316, 289/319, 296/326,  
297/327, 313/343, 314/345, 318/348, 320/350, 321/351, 322/352, 324/354,  
327/357, 333/363, 338/368, 339/369, 345/375, 349/380, 351/381, 359/389,  
361/392, 366/396, 367/397, 374/405, 375/405

"LOVE SONG OF J. ALFRED PRUFROCK, THE"

See ELIOT, T. S.

LOYALIST; LOYALIST ARMY

101/128, 103/130, 152/182, 153/182, 311/341

LOYALTY; LOYAL; LOYALLY

20/46, 87/114, 92/119, 138/166, 161/191, 186/216, 371/401

LUCIFER

44/71

LUCRETIVS (TITUS LUCRETIVS CARUS)

71/98

LYNX

335/365

MACBETH

See SHAKESPEARE, WILLIAM.

## MACHIAVELLI, NICCOLÒ

106/133

## MACHINE; (LOOPING-THE-LOOP MACHINE and FLYING MACHINE)

See INFERNO (etc.); see FLYING MACHINE.

## MACINTYRE, UNCLE

258/288, 261/291, 262/292, 263/293, 314/345

## MACS-PAPS

121/148 125/150

## MADERO, FRANCISCO INDALECIO HUMANITY; HUMAN (BEING); HEART.

297/327, 299/329 CASE, SITUATION, CONSCIOUSNESS.

## MADRUGADA

111/138 IN A CONSULT? ISLE OF MAN

## MAGIC; BLACK MAGICIAN; MAGIE; MAGICALLY

26/52, 32/59, 118/145, 136/164, 147/176, 155/185, 175/204, 202/232,

275/305, 286/316 310/340, 312/343, 313/345, 320/350, 335/366, 336/368.

MÁGICO PRODIGIOSO, EL

Title not used in novel. C; HANDS OF THE CONQUISTADOR.

THEY'S HANDS



MAHABHARATA

175/204

MAID OF THE MIST

286/316

MAIS TOUT DORT, ET L'ARMÉE, ET LES VENTS, ET NEPTUNE

284/314

MAITLAND, LEE

281/311, 281/312, 283/313, 314/344, 314/345

MALEBOLGE

100/127, 123/150

MAN (i.e. MANKIND); MANKIND; HUMANITY; HUMAN (BEING, HEART,  
SPIRIT, SEX, SOUL, GRIEF, CAUSE, SITUATION, CONSCIOUSNESS,  
SYMBOL); HUMAINS; INHUMAN; HOW LIKE A MAN; WHAT IS MAN?;  
WHAT . . . WAS A CONSUL?; ISLE OF MAN

2/28, 14/40, 29/56, 30/56, 54/81, 84/111, 86/114, 93/120,  
101/128, 107/134, 107/135, 108/135, 108/136, 134/162, 136/164, 140/169,  
153/182, 160/190, 205/235, 209/239, 217/247, 220/250, 275/306, 287/317,  
288/318, 303/334, 310/340, 312/343, 313/343, 320/350, 335/364, 355/385,  
361/392, 363/393, 371/402

MANOS DE ORLAC, LAS; ORLAC; HANDS OF THE CONQUISTADOR;

MURDERER'S HANDS

24/51, 25/51, 26/52, 46/73, 60/87, 217/247, 231/261, 234/264,

240/270

# MARCUS AURELIUS

See AURELIUS (MARCUS AURELIUS ANTONINUS).

# MARÍA (prostitute and servant)

53/81, 63/90, 65/92, 89/116, 347/378, 348/379, 349/379, 352/382,  
352/383, 360/391, 372/403

# MARIANA

74/101

# MARLOWE, CHRISTOPHER

Alluded to? 146/175, alluded to 217/247, alluded to? 344/374.

See PART I (under FAUST) for DR. FAUSTUS.

# MARS

335/365

# MARSH OF A DREAM

323/353

# MARSH OF CORRUPTION

124/152

# MARSTON, JOHN; MERMAID MARSTON

175/204

MARTYR; MARTYRDOM

56/83, 328/358

MARVELL, ANDREW

Alluded to? 74/101

MARX, KARL, and HARPO MARX; MARXMAN

8/34, 101/128

MASK

59/86, 212/242, 233/263, 269/299, 374/404

MAXIMILIAN AND CARLOTTA; MAXIMILIAN'S PALACE; PALACE

12/38, 13/39, 14/40, 15/41, 16/42, 59/87, 123/150, 123/151,

191/221

MAYA; MAYAN; MAYAN CALENDAR; POP . . . ZIP

10/36, 49/76, 81/109, 82/109, 201/231

MC GOFF

121/148, 122/149

MEANING; MEANINGLESS; MEAN

5/31, 16/42, 40/67, 46/73, 49/76, 55/83, 59/86, 61/88, 75/102,  
78/105, 89/116, 100/127, 123/150, 141/170, 177/ 206, 195/225, 210/240,  
218/248, 223/253, 228/258, 234/265, 235/265, 249/279, 261/292, 263/293,  
263/294, 266/296, 267/297, 267/298, 268/298, 270/301, 275/305, 276/306,  
279/309, 289/319, 300/330, 302/333, 306/337, 310/340, 310/341, 321/351,



329/359, 338/362, 346/376, 374/404

MEASURE FOR MEASURE

See SHAKESPEARE, WILLIAM.

MEDEA

214/244

MEDITATIONS

See AURELIUS (MARCUS AURELIUS ANTONINUS).

MEDUSA

199/229

MELVILLE, HERMAN

165/195, quoted 176/205

MENE-TEKEL-PERES; WRITING ON THE WALL; FOUND WANTING

145/174, 219/249, 249/279

MERCURY

335/365

MERMAID MARSTON

See MARSTON, JOHN.

MEROPIDAE

148/176

MEROPIS

148/176

MERRY WIVES OF WINDSOR, THE

See SHAKESPEARE, WILLIAM.

"MESSAGE TO GARCIA, A"

See HUBBARD, ELBERT.

METEORA

218/248

METHUSELAH

307/338

METRANOME

178/207

MEXICO; MEXICAN; MEXICO CITY; THE CITY; MÉJICO; MEHICAN; MEXICANA;

LATIN AMERICAN; MEXPRESS; MEX DEPT; EXMEXICO; MEXWORKERS

6/32, 10/36, 11/37, 14/40, 15/41, 23/49, 24/51, 25/51, 25/52,

29/55, 29/56, 30/56, 30/57, 31/58, 35/62, 36/62, 36/63, 38/64, 38/65,

39/65, 43/70, 44/71, 46/73, 51/79, 52/79, 56/83, 61/88, 62/89, 62/90,

63/90, 67/94, 82/110, 86/113, 87/115, 94/121, 95/122, 95/123, 96/123,

97/124, 105/132, 107/134, 108/135, 108/136, 111/138, 114/141, 116/143,

117/144, 117/145, 118/145, 134/162, 137/165, 140/168, 142/170, 150/179,

151/180, 184/214, 187/217, 193/223, 206/236, 212/242, 217/247, 221/251,

222/252, 225/255, 248/278, 249/279, 254/284, 257/287, 269/299, 272/302,  
 275/306, 285/315, 287/317, 295/325, 299/329, 301/331, 301/332, 306/337,  
 319/349, 320/350, 321/351, 324/354, 325/355, 327/357, 332/362, 349/380,  
 355/385, 356/386, 356/387, 362/393, 363/393, 363/394, 365/396, 366/397,  
 367/397, 367/398, 368/398, 369/400, 371/401, 373/403, 374/405

MICHEL, DAN, OF NORTHGATE

218/248

MICHELANGELO (MICHELANGELO BUONARROTI)

118/145, 199/229

MIGHT A SOUL BATHE THERE AND BE CLEAN OR SLAKE (QUENCH)

ITS DROUGHT (DRAUGHT)?

73/100, 80/107, 207/237

MILKY WAY

284/314

MILLWHEEL; MILL-WHEEL-LIKE; MOLINO; WINDMILL; MILL; TOY

WINDMILL

17/44, 55/83, 109/137, 112/139, 248/277, 270/300, 296/326,  
 336/366

MILTON, JOHN

Alluded to? 93/120, alluded to? 130/150, alluded to? 205/235



MIRA

322/352

MIRAGE

4/30, 139/168, 268/298, 282/312

MIRROR (noun and verb)

54/81, 68/95, 90/117, 183/213, 216/246, 238/268, 256/286,

294/324, 337/367, 338/368, 344/375, 364/394, 365/395

MIRROR-REDUPLICATION

See individual words.

MIZTEC

299/329

MOBY DICK

See MELVILLE, HERMAN.

MOCTEZUMA

See MONTEZUMA II.

MODESTO GUILLOTO, JUAN

232/262

MOLOCH

15/42

MONBODDO, JAMES BURNETT, LORD 12/204, 196/235, 202/295, 222/235,  
310/341, 330/353, 344/361, 347/377, 384/393

MONK'S DREAM E. CANTON, FRANKLIN, NEW BRIDGE, PICTURE;  
176/205, 177/206

MONTEZUMA II; MOCTEZUMA

27/53, 187/217, 240/270, 288/318, 291/321, 300/330, 307/338,  
319/349

MOON; LUNAR; MOONLIGHT; MOONLESS; VALLEY OF THE MOON; NEW  
MOON . . . OLD ONE 234, 305/327, 322/362, 347/377

21/47, 37/63, 58/85, 93/120, 95/122, 101/129, 124/151, 141/170,  
157/187, 176/205, 196/226, 237/267, 249/279, 263/293, 269/299, 270/300,  
277/307, 279/309, 284/314, 317/347, 323/353, 327/357, 331/366, 346/376,  
351/381

MOORE, THOMAS 370/350, 322/353, 347/377, 373/404

Alluded to 83/110

MORDIDA, LA 7/73, 22/43, 42/64, 105/125, 136/153, 209/220, 247/267,

See REMORSE (etc.).

MOSES 17/18, 22/43, 42/64, 105/125, 136/153, 209/220, 247/267,

307/338, 374/404, 384/394, 384/395, 395/395, 374/404

MOTHER; MÈRE; MADRE; STEPMOTHER P DE MORT POUR NERVO

5/31, 16/43, 17/43, 19/45, 36/62, 54/81, 78/105, 83/109,

105/132, 108/135, 147/175, 171/201, 172/202, 198/228, 200/230, 229/259,  
263/293, 329/359, 339/369, 342/372, 347/377, 364/395

MOTION PICTURE; CARTOON; TRAVELOGUE; NEWSREEL; PICTURE;  
STILL; FILM; MOVIE; ACTING; CINEMA; CINE; see also names of  
individual MOTION PICTURES, ACTORS, etc.

6/32, 7/33, 9/35, 12/38, 15/42, 23/50, 24/50, 24/51, 25/51,  
25/52, 26/52, 26/53, 27/54, 28/54, 46/73, 72/99, 73/100, 109/137, 110/137,  
142/170, 144/173, 145/173, 202/232, 203/233, 230/260, 231/261, 232/262,  
239/269, 260/290, 261/291, 262/292, 265/295, 266/296, 267/297, 289/319,  
291/321, 292/322, 304/334, 307/337, 338/368, 347/377

MOUNTAIN; MOUNTAINOUS

2/28, 3/29, 13/39, 17/43, 22/49, 24/50, 36/63, 37/64, 44/71,  
45/72, 58/85, 64/91, 70/97, 101/128, 103/130, 107/135, 108/135, 125/153,  
143/172, 148/176, 271/300, 276/306, 277/307, 279/309, 290/320, 294/324,  
295/325, 301/331, 320/350, 323/353, 347/377, 373/404

MOURNING; MOURNER; MOURNFULLY

4/30, 7/33, 22/48, 42/68, 108/135, 130/158, 220/250, 237/267,  
249/279, 324/354

MOZART, WOLFGANG AMADEUS

157/186, 363/393, 364/394, 364/395, 365/395, 374/404

MUCH ADO ABOUT NOTHING; (BEAUCOUP DE BRUIT POUR REIN!)

See SHAKESPEARE, WILLIAM.



## MUNICH

99/126, 238/268

MURAL; GREAT MURAL; MURALIST; RIVERAS; FRIEZE; FRESCO; PICTURES  
ON THE PANELS; SAT TURNED TO STONE

28/55, 42/68, 108/135, 198/228, 204/234, 211/241, 212/242,  
213/243, 226/256, 229/259, 248/278

MURDERER; MURDER; MURDEROUS; MURDEROUSLY; MURDERER'S HANDS

25/51, 28/55, 57/85, 79/106, 81/108, 95/121, 107/134-135, 108/135,  
110/137, 128/156, 136/164, 148/177, 160/190, 164/193, 171/201, 200/230,  
231/261, 244/274, 336/356, 348/378, 353/383, 356/386, 357/387, 368/398

MUSAEUM HERMETICUM (HERMETIC MUSEUM)

185/214

MYSTERIES (THE MYSTERIES); KNOWLEDGE OF THE MYSTERIES

170/199, 289/319

MYSTERIOUS; MYSTERIOUSLY; MYSTERY

13/39, 32/59, 50/77, 82/110, 99/126, 102/129, 107/135, 124/152,  
131/159, 134/162, 146/174, 158/187, 158/188, 159/188, 160/189, 161/191,  
170/199, 176/205, 188/217, 189/218, 202/232, 220/250, 229/259, 239/269,  
249/279, 262/292, 264/295, 267/298, 285/315, 289/319, 317/347, 322/352,  
354/384, 354/385, 369/399

MYSTICISM; MYSTICAL

185/215, 218/248

NAME OF A NAME OF GOD; NAME OF GOD

111/138, 216/246

NANDI

257/287

NANGA PARBAT

83/110

NAPOLEON I

82/109, 301/331

NECESSITY; NECESSITATE; NECESSARY; NECESARIO; NECESSARILY;

UNNECESSARY

18/45, 43/70, 46/73, 47/75, 49/76, 50/77, 51/78, 65/92, 69/96,  
77/104, 78/105, 111/138, 127/155, 129/157, 132/160, 139/167, 143/171,  
154/183, 168/197, 180/210, 188/218, 209/239, 213/243, 214/244, 222/252,  
226/256, 243/273, 275/306, 281/311, 293/323, 299/329, 309/339, 340/370,  
343/374, 369/399

NECTAR OF IMMORTALITY

307/337

NEHRU, JAWAHARLAL

153/182, 328/358

NEMESIS

189/218



NEPTUNE

284/314, 335/365

NEWLY WEEDS

263/294

NIAGARA FALLS

121/148, 286/316

NIGHTMARE (etc.)

See DREAM (etc.).

NIGHT OF THE CULMINATION OF THE PLEIADES

See PLEIADES.

NIGHT-SEA JOURNEY

Words not used in novel.

NILO, EL

215/245

NINETEENTH HOLE

202/232

NIRVANA

Word not used in novel.

NOAH

86/113

## NOCHE TRISTE

287-288/318

NORTH; NORTHWARDS; NORTHERN; NORTHEAST; NORTHEASTERLY;

NORTHWEST 2, 35/102, 44/103, 45/104, 46/105, 47/106, 48/107, 49/108, 50/109,

3/29, 5/31, 17/43, 32/58, 36/63, 37/63, 103/130, 125/153, 14,

128/156, 158/187, 282/312, 295/325, 310/340, 322/352, 323/353, 331/360,

331/361, 332/361

NO SE PUEDE VIVIR SIN AMAR

See LEÓN, FREY LUIS DE.

"NOSE WITH THE LUMINOUS DONG, THE"

See LEAR, EDWARD.

NUMBERS 2 100

See SEVEN, 666, THREE ON A MATCH; see also PART I.

OEDIPUS TYRANNUS; OEDIPUS; OEDIPUS-POSSPUS; OEDIPUS

NUT; NUTATION; NUTANT

44/71, 188/218, 189/194, 193/195, 198/199, 199/197,

199/196, 171/200, 173/207

NUTATION

199/197, 279/310, 281/311, 284/314, 310/316, 319/349, 321/357,

COME TO ME AGAIN AS ONCE IN MAY: COME . . . TO ME; COME

OAKVILLE

284/314

OAXACA; OAXAQUEÑAN

6/32, 35/62, 38/65, 39/65, 48/75, 48/76, 49/76, 81/108, 89/116,  
 107/134, 108/135, 114/141, 115/142, 183/212, 192/222, 200/230, 284/314,  
 297/327, 305/335, 337/367, 349/379

OCCULT (etc.)

Word not used in novel.

OCEAN (etc.)

See SEA (etc.).

O'DWYER, WILLIAM

328/358

OEDIPUS; OEDIPUS TYRANNUS; OEDIPUSS; OEDIPUSSPUSSPUSS; OEDIPUS'

DAUGHTER

89/116, 134/162, 165/194, 165/195, 166/195, 167/196, 168/197,  
 168/198, 170/199, 171/200, 177/207

OFÉLIA, SALÓN

36/63, 279/310, 281/311, 284/314, 316/346, 319/349, 327/357,  
 337/367

OH COME TO ME AGAIN AS ONCE IN MAY; COME . . . TO ME; COME



BACK . . . AGAIN; COME TO SAVE ME; COME BACK

38/65, 39/66, 41/67, 110/137, 149/178, 210/240

O'HIGGINS, BERNARDO

259/289

OLD MAN; OLD MAN OF THE SEA

80/107, 134/162, 267/297

"ON FIRST LOOKING INTO CHAPMAN'S HOMER"

See KEATS, JOHN.

"ON THE KNOCKING AT THE GATE IN MACBETH"

See DE QUINCEY, THOMAS.

OPPOSITES

See HORROR OF OPPOSITES.

ORATIO OBLIQUA

313/343

ORBIT

23/49, 182/212, 288/318

ORDER (etc.)

See ORDER-CHAOS.

ORDER-CHAOS; ORDERLY; DISORDER; DISORDERLY; INORDINATELY;

CHAOTIC; CHAOTICALLY; DISCORD; THE PRECISION OF PLANETS

18/44, 45/72, 84/111, 90/118, 98/126, 127-128/156, 128/156,  
129/157, 195/225, 231/261, 286/316, 301/331, 308/338, 314/345, 325/355,  
330/359, 359/390

## ORIENTAL RELIGIONS AND PHILOSOPHIES

See PART I.

## ORIGINAL SIN

133/162

## ORION

322/352, 323/353, 326/356, 336/366

## ORLAC

See MANOS DE ORLAC, LAS.

## OROZCO, JOSÉ CLEMENTE

198/228

## OSIRIS

Word not used in novel.

## OSIRIS-ISIS-SET (TYPHON)

See PART I.

## OTHELLO

See SHAKESPEARE, WILLIAM.

OUI, MON ENFANT . . . . . PHEON; ATZHAL; PHEON; DOVE

209/237 192/241, 202/242, 224/251, 235/244, 244/274, 262/273,

OUTCAST; CAST OUT

171/200, 364/394

OVERLOADED STYLE; OVERLOADING STYLE; EMBELLISHED STYLE;  
CHURRIGUERESQUE STYLE

298/328, 299/329, 302/332

OX; OXYMORON LE DI

200/230, 274/304, 303/334, 306/336, 307/337

POPE; see FATHER.

PARADISE; EARTHLY PARADISE

192, 19/10, 25/125, 29/126, 312/343, 332/352, 382/383

PAUL

PAULINE, JOHN.

PAUL

192, 19/10, 25/125, 29/126, 312/343, 332/352, 382/383,

192/175, 192/213, 192/229, 285/313, 299/329, 315/345, 315/346,

192, 192/100, 232/362, 364/385



PALOMA; "LA PALOMA"; PIGEON; AERIAL PIGEON; DOVE

92/119, 192/221, 232/262, 234/264, 235/265, 244/274, 269/299,  
326/356, 369/399

PANCHO VILLA

See VILLA, PANCHO.

PANGO PANGO

121/148

PAOLI, PASQUALE DI

310/341

PAPA

See POPE; see FATHER.

PARADISE; PARADISO; EARTHLY PARADISE

6/32, 10/36, 98/125, 99/126, 313/344, 338/368, 353/383

PARADISE LOST

See MILTON, JOHN.

PARIAH (DOG)

See DOG.

PARIÁN

8/34, 13/39, 36/63, 63/90, 75/102, 97/124, 115/142, 130/158,  
139/167, 147/175, 183/213, 199/229, 285/315, 299/329, 315/345, 318/348,  
333/363, 338/369, 339/369, 354/385

PARIS CAFÉ 77/126, 98/129, 104/131, 119/133, 111/135, 127/136,

215/245, 220/250 140/153, 143/173, 212/242, 224/245, 232/272,

PARKER, NOSEY

99/126

PARSIFAL

See WAGNER, (WILHELM) RICHARD.

PARTING, THE

See DESPEDIDA, LA.

PASCAL, BLAISE

Alluded to 345/375, alluded to 350/381

PASSPORT; PASSAPORT; CARTE D'IDENTITÉ 10/75, 15/83, 54/91, 74/102,

61/88, 77/104, 222/252, 223/253, 370/400 97/134, 108/136, 124/131,

PAST

9/35, 64/91, 79/106, 95/122, 108/136, 146/174, 151/180, 152/182,

155/184, 162/191, 176/206, 183/213, 187/216, 201/231, 254/284, 266/297,

267/297, 280/310, 351/381

PASTEUR, LOUIS

105/132

PATH; FOOTPATH; TRUE PATH

2/28, 7/33, 9/35, 22/48, 23/49, 32/58, 36/63, 39/66, 54/81,

66/93, 84/112, 97/125, 98/125, 104/131, 110/138, 111/138, 127/155,  
 130/158, 131/159, 139/167, 140/168, 145/173, 212/242, 236/266, 240/270,  
 252/282, 269/299, 284/314, 285/315, 287/317, 315/345, 316/346, 318/348,  
 320/350, 321/351, 323/353, 325/355, 331/361, 332/361, 332/362, 333/362,  
 333/363, 334/363, 339/369, 341/372, 342/372, 346/376, 354/384, 365/395

## PATHAN

188/218

## PAURAVE MONARCH

307/338

PEACE; PAZ; PEACEFUL; PEACEFULLY; WAR AND PEACE; PEACE OF  
 MIND

4/30, 12/39, 23/50, 36/63, 44/71, 49/76, 56/83, 64/91, 74/102,  
 77/104, 82/109, 89/116, 90/117, 99/126, 106/134, 107/134, 108/136, 124/151,  
 145/173, 168/197, 200/230, 213/243, 229/259, 232/262, 241/271, 242/272,  
 269/299, 311/341, 312/342, 313/344, 346/376, 354/384, 363/393

## PEEGLY WEEGLY

54/81

PEER GYNT

163/193

## PEGASUS

331/361



## PELADO

234/264, 234/265, 237/267, 238/268, 241/271, 242/272, 243/273,  
250/280, 251/281, 252/282, 372/403, 373/403, 374/404, 167/197, 192/199,

## PELICAN

45/72, 76/103, PHILOSOPHICAL STONES, LAPIDES PHILOSOPHICI

## PEOPLE WITH IDEAS

See IDEAS, PEOPLE WITH(OUT).

## PERMANENCE; PERMANENTLY

116/144, 286/316

## PETATE, EL

319/349, 320/350, 321/351

PETER RABBIT

175/204

## PHALLIC

65/92

## PHAROS

201/231

## PHILLIPSON

177/207, 178/208

PHILOCTETES

157/186, 158/187, 159/188, 160/190, 161/190, 162/191, 162/192,  
164/193, 164/194, 165/194, 165/195, 166/195, 167/196, 167/197, 168/198,  
170/200, 171/200, 177/207

PHILOSOPHER'S STONE; PHILOSOPHICAL STONE; LAPIDIS PHILOSOPHICI

185/214

PHYSIO-ASTRO-MYSTIC

185/215

PICT

121/148

PIERROT

18/44, 20/46

PIG

See SWINE.

PIGEON

See PALOMA.

PILATE, PONTIUS

307/338

PILGRIM; PILGRIMAGE

12/38, 125/153, 167/196, 235/265, 290/320

PILGRIM'S PROGRESS

See BUNYAN, JOHN.

## PILLAR

14/40, 27/53, 74/101, 123/150, 213/243, 282/312, 331/361

## PIRANDELLO, LUIGI

Name not used in novel.

## PISCES

322/352

## PLAGIARISM

172/201, 172/202, 173/202

## PLANET

9/35, 10/36, 72/45, 196/226, 335/365

## PLANTAGENET, BILL

176/205

## PLANTAIN

65/92, 76/103, 89/116, 128/156, 151/180, 355/385

## PLEIADES; NIGHT OF THE CULMINATION OF THE PLEIADES

29/56, 322/352, 323/353, 326/356, 336/366

## PLOUGHSHARE; PLOUGH (noun and verb)

2/28, 9/36, 163/192, 317/347



PLUTO

335/365

POE, EDGAR ALLAN

Alluded to 22/48

POLARIS

335/365

PONCIANO ARRIAGA

See ARRIAGA, PONCIANO.

PONTOPPIDAN, HENRIK

175/204

POPE (Spanish PAPA)

138/167, 213/243, 230/260, 299/329, 363/393

POPEYE

See POPOCATEPETL AND IXTACCHUATL.

POPOCATEPETL

See POPOCATEPETL AND IXTACCHUATL.

POPOCATEPETL AND IXTACCHUATL; POPO; POPOCAT; A LA POPO; EL

POPO; OLD POPO; POPEYE; RUM-POPO; RUMPOPE; IXTA

5/31, 58/85, 63/90, 64/91, 67/94, 70/97, 75/102, 76/103, 77/107,

83/109, 83/110, 93/120, 124/151, 136/164, 147/176, 152/181, 220/250,

221/251, 233/263, 237/267, 238/268, 240/270, 252/282, 256/286, 279/309,  
 288/318, 295/325, 297/327, 307/337, 317/347, 318/348, 320/350, 323/353,  
 324/354, 325/355, 326/356, 329/358, 329/359, 331/361, 339/369, 348/378,  
 373/404, 374/405

PORTER, KATHERINE ANNE

Alluded to? 374/404

POSE

102/129, 182/211

POSSIBLE (etc.)

See IMPOSSIBLE (etc.).

PRESCOTT, WILLIAM HICKLING

100/127, 238/268

PRETEND; PRETENSION; PRETENCE

13/39, 38/65, 39/66, 60/87, 73/100, 130/159, 154/183, 184/213,  
 238/268, 267/298, 274/304, 313/343, 341/371, 359/389

PREVENT

79/106, 88/115, 153/182, 156/185, 158/187, 182/212, 196/226,  
 346/377, 347/377, 348/378

PRIAPUS; PRIAPUSSPUSS

134/162

PRIMITIVE CIVILIZATIONS: LETTER TO OXFORD

See HARRISON, TOM.

## PRIMITIVISM; PRIMITIVE

199/229

## PROCLUS

323/353

## PROMETHEUS

131/159, 202/232, 219/249, 317/347

PSEUDODOXIA EPIDEMICA, OR VULGAR ERRORS

See BROWNE, SIR THOMAS.

## PUERTE DEL SOL, EL

70/97, 90/117

## PULKERIA (PULCHERÍA); PULQUERÍA

109/136, 109/137, 293/323, 295/325

## PUNS-WORD PLAY

Words not used in novel.

## PUPPET

279/310



## QLIPHOTH

39/66, 218/248

QUAUHNAHUAC: QUAUHNAHUAC NUEVO; CERVECERÍA QUAUHNAHUAC

3/29, 6/32, 7/33, 7/34, 8/34, 10/37, 13/39, 15/42, 16/42, 23/50,  
 31/58, 36/63, 38/65, 43/70, 44/71, 45/72, 52/80, 56/83, 57/84, 63/90, 66/93,  
 89/116, 97/124, 99/126, 100/127, 112/139, 116/144, 181/211, 191/221, 193/  
 223, 194/224, 210/240, 235/265, 236/266, 239/289, 264/295, 270/300, 270/301,  
 273/304, 285/315, 288/318, 297/327, 307/337, 325/355, 338/368, 340/370

## QUETZALCOATL (QUETZELCOATL)

299/329

## QUICKSILVER

32/58

## QUINCEY, MR.

129/157, 131/159, 132/160, 132/161, 133/161, 133/162, 134/162,  
 135/163, 136/164, 136/165, 138/166, 139/167, 140/168, 141/169, 143/171,  
 144/172, 230/260

## QUIXOTE, DON (etc.)

See CERVANTES SAAVEDRA, MIGUEL DE.

## QUOD SEMPER, QUOD UBIQUE, QUOD AB OMNIBUS

233/263

QUO VADIS?

See SIENKIEWICZ, HENRYK.

RACINE, JEAN BAPTISTE

Quoted 284/314

RAILWAY (etc.)

See TRAIN (etc.).

RALEIGH, SIR WALTER

157/186, quoted 328/358

RAM, THE

See ARIES.

RAME INUTILE FATIGUA VAINEMENT UNE MER IMMOBILE, LA

343/373

RAMÍREZ, JUAN

181/211

RAS ALGETHI

50/77

RAVEL, MAURICE JOSEPH

268/298

RAVINE

15/42, 83/110, 100/127, 102/129, 113/140, 130/158, 233/263,

237/267, 260/290, 262/292, 310/340, 324/354, 336/365, 338/368, 375/406

REALITY; REAL; REALLY; REALPOLITIK; REALIST; REALEST; UNREAL;  
UNREALITY; REALIZE; REALIZATION; REALISM; ULTIMATE REALITY; SELF-  
REALITY; HARSH REALITY; NAKED REALITIES; LOATHSOME . . . REALITY

4/31, 5/31, 7/33, 8/34, 17/43, 19/46, 20/47, 35/61, 35/62, 38/65,  
39/66, 40/67, 43/70, 44/71, 49/75, 55/82, 57/85, 59/86, 60/87, 71/98, 75/102,  
79/106, 82/108, 82/109, 86/113, 90/117, 91/118, 103/130, 111/138, 115/143,  
118/145, 122/149, 127/155, 130/158, 134/162, 134/163, 136/164, 145/173,  
151/180, 158/187, 160/189, 162/191, 163/192, 165/194, 167/197, 175/202,  
180/209, 180/210, 182/211, 186/216, 196/226, 197/227, 199/229, 202/232,  
205/235, 206/236, 207/236, 207/237, 210/240, 214/244, 218/248, 228/258,  
229/259, 235/265, 236/266, 239/269, 240/270, 251/281, 258/288, 260/290,  
260/291, 261/291, 266/296, 275/306, 277/308, 279/309, 283/313, 286/316,  
300/330, 309/339, 311/341, 312/342, 313/344, 316/336, 332/362, 334/364,  
342/372, 354/384, 354/385, 360/390, 361/391, 361/392, 362/393, 366/396,  
371/401, 372/403, 373/404, 374/404

REBIRTH; REBORN

126/153, 277/308, 301/331

RECURRENCE; RECURRENT; RECUR

See ETERNAL RETURN.

REDEMPTION; REDEEMABLE; REDEEM

63/91, 69/96, 122/150

RED HAND

164/193



## REDUPLICATION

329/359 140/200, 209/282, 241/271, 300/344, 374/402

## REFUGE

75/102 145/155, 170/174, 193/197, 123/127, 112/113, 159/170, 153/157,

170/174, 272/278, 311/341, 311/342

## REGRESSION (etc.)

See REGRESSION-REVERSAL.

REGRESSION-REVERSAL; REGRESSIVE; REVERSE; GO IN REVERSE;

RECESSIVE; BACKWARD(S); TURN BACK; GO BACK

22/48, 42/69, 50/77, 103/131, 176/206, 181/211, 186/215,  
196/226, 199/229, 209/239, 214/245, 220/250, 222/252, 241/271, 277/308,  
284/314, 293/323, 371/401, 372/402

## REINHARDT, DJANGO

155/184

## RELEASE

218/248, 354/384, 360/391, 367/397, 373/404

## REMARQUE, ERICH MARIA

Alluded to 175/204

REMORSE; REMORD; MORDEO; MORDERE; LA MORDIDA; AGENBITE

13/39, 79/106, 117/144, 218/248

## RENARD, MAURICE

See PART I.

## RESCUE

136/164, 140/169, 239/269, 341/371, 360/391, 375/405

## RESPONSIBILITY-IRRESPONSIBILITY; RESPONSIBLE; IRRESPONSIBLE

8/34, 32/59, 72/99, 103/130, 129/157, 129/158, 150/179, 153/182,  
219/249, 240/270, 244/274, 278/308, 311/341, 311/342

## RESURRECTION

249/279, 268/299

## RETREAT (etc.)

31/58, 62/89, 113/141, 159/189, 222/252, 296/326, 299/329

## RETRIEVE

202/232

## RETURN; COME BACK . . . AGAIN; REPEAT . . . IN THE FUTURE

26/52, 76/104, 78/105, 79/106, 110/137, 182/211, 218/248,  
267/297, 281/311

## REVERSAL

See REGRESSION-REVERSAL.

## REVIVAL; REVIVE

26/52, 220/250, 266/296, 267/297

RIDERS OF THE PURPLE SAGE; RIDERS TO THE PURPLE SAGE

60/87

RIG-VEDA

See VEDAS, THE.

## RITE; RITUAL; SACRE

20/46, 46/73, 118/145, 203/233, 307/337

## RIVERA, DIEGO; RIVERAS

198/228, 204/234, 211/242

## ROBINSON

98/125, 261/291

ROBINSON CRUSOE

See DEFOE, DANIEL.

## ROCK

See CLEFT ROCK (etc.).

## ROMANTICISM; ROMANTICIZE; ROMANTIC

8/34, 62/89, 103/130, 161/190, 163/192, 172/202, 267/297,

267/298, 313/343

ROMEO AND JULIET

See SHAKESPEARE, WILLIAM.

## ROSTOV

229/259

ROUSSEAU, HENRI ("LE DOUANIER")

132/160?, 187/216, 310/341

ROUSSEAU, JEAN JACQUES

132/160?, 310/341

RUIN (noun and verb)

4/30, 11/38, 12/38, 115/142, 123/150, 123/151, 127/156, 173/202,  
203/233, 239/269, 240/270, 258/288, 288/318, 299/329, 300/330, 301/331,  
331/361, 336/366, 339/369, 341/371, 345/375

RUM-POPO; RUMPOPE

226/256, 318/348

RUSE

184/214



SACRAMENT; SACRED; SACRIFICE; SACRIFICIAL; SACRAMENTAL;

SACREMENT

34/61, 40/67, 288/318, 300/330, 307/337, 366/396

SACRE DU PRINTEMPS, LE

See STRAVINSKY, IGOR.

SAGITTARIUS

321/351

ST. JAGO; ST. JAGO'S MONKEY

82/109

ST. LOUIS BLUES

11/37

SALVATION; SAFE; SALVAGE; SALVACIÓN; SAVE; SUÉLTEME; ERLÖSEN

2/28, 22/48, 25/51, 32/59, 41/67, 55/82, 61/88, 63/90, 83/110,  
85/112, 106/133, 113/140, 123/151, 131/159, 153/182, 175/204, 197/227,  
198/228, 204/234, 221/251, 251/281, 279/310, 284/314, 309/339, 313/344,  
338/368, 355/385, 365/395, 365/396, 367/397, 368/399

SALAVATION-DAMNATION

See individual words.

SAMARITAN, S. S.; GOOD SAMARITAN

32/58, 32/59, 33/59, 62/89, 137/165, 184/214, 194/224, 218/248,

375/405

## SAMARITAN-BROTHERHOOD

See individual words.

## SANABRIA, FRUCTUOSO

208/238, 359/390, 360/390, 360/391, 362/392, 363/393, 368/398,  
369/399, 369/400, 370/401, 371/401, 372/403

## SANCTUARY; SAN(C)TUARIO

25/51, 31/57, 127/155, 266/297, 293/323, 299/329, 302/332,  
305/336, 338/368

## SANDIVOGIUS, MICHAEL.

See SENDIVOGIUS, MICHAEL.

## SATURN

200/230, 335/365

## SCALES, THE

322/352

## SCARAB BEETLE

210/240

SCARFACE; AL CAPÓN

267/297, 371/401

## SCORPION; SCORPIO; ALACRÁN; CRAB

14/40, 90/117, 134/162, 148/177, 174/203, 187/217, 196/226,

218/247, 270/300, 271/302, 273/303, 276/306, 321/351, 322/352, 338/368, 352/382

SCOTT, GENERAL WINFIELD

113/140

SCROOGE; ESCRUCH

223/253, 224/254

SEA; SEASICK; SEASICKNESS; SEA-BORNE; SEABOARD; SEAMAN; SEABAG;  
SEASIDE; OCEAN; SEA-FOOD; SEA-WEARY; SEAWARD; SEA-WIND; SEA-  
YEARNING; SEA-SWEPT; SEA-MINE; SEA-SLEEVES; WESTERN OCEAN; also  
names of individual OCEANS and SEAS

2/28, 3/29, 15/42, 16/42, 17/43, 21/48, 32/58, 44/71, 45/72, 54/81,  
67/94, 78/105, 102/129, 103/130, 104/131, 119/146, 122/149, 122/150, 124/151,  
124/152, 125/153, 131/159, 153/182, 156/185, 157/186, 157/187, 158/187,  
159/188, 159/189, 160/189, 161/190, 161/191, 162/191, 163/192, 165/194,  
165/195, 166/195, 166/196, 167/197, 170/200, 171/201, 176/205, 176/206,  
177/206, 178/207, 178/208, 180/210, 181/211, 182/211, 204/234, 206/236,  
213/243, 217/247, 225/255, 231/261, 243/273, 262/292, 267/297, 268/298,  
269/299, 269/300, 271/301, 271/302, 279/309, 282/312, 289/319, 291/321,  
292/322, 293/323, 300/330, 322/352, 323/353, 326/356, 333/363, 335/365,  
336/365, 345/375, 349/379, 360/391

SEA OF DARKNESS

124/151

SEA OF FECUNDITY

323/353

## SEA OF NECTAR

323/353

## SEA OF TRANQUILLITY

124/151

SEA WOLF

See LONDON, JACK.

## SECRET; SECRET KNOWLEDGE; SECRETLY; SECRETIVE; SECRET MINES

12/38, 13/39, 33/60, 36/62, 39/66, 87/114, 96/123, 134/162,  
 136/165, 153/182, 157/186, 167/197, 184/213, 184/214, 185/214, 190/219,  
 261/291, 263/294, 264/294, 272/302, 298/320, 305/335, 320/350, 350/381,  
 351/381

SECRETS REVEALED OR AN OPEN ENTRANCE TO THE SUB-PALACE  
OF THE KING

See EYRAENEUS PHILALETHA COSMOPOLITA.

## SEGOVIA, ANDRÉS

155/184

## SELF

Most of the words and phrases related to SELF can be arranged  
 in three related, often overlapping, subgroups; those dealing with SELF  
 IDENTITY, KNOWLEDGE, and preservation, and the mystery of SELF,  
 those dealing with SELF DESTRUCTION or ESCAPE from SELF, and those



dealing with SELF-DECEPTION.

In the first group are the following:

SELF-IDENTITY; CLUE TO HIS IDENTITY; AMOUR PROPRE; ACQUIRED IDENTITY; IDENTIFICATION WITH; CARTE D'IDENTITY; SELF-CONTAINED; FIND HIMSELF; SELF KNOWLEDGE; SELF . . . CREATED . . . APART; SAW HIMSELF AS A CHILD; WHERE HAD "I" GONE?; SELF-EVOLVING; SELF-ASSURANCE; SELF-CONSCIOUS; UNSELF-CONSCIOUSNESS; SEPARATE . . . FROM HIMSELF; SELF-PITYING; GHOSTLY OTHER SELF; SELF RESPECTING; GIVE ONESELF COURAGE; IMAGE OF HIMSELF; INNER SELF; LIVING DOUBLE; REDUPLICATED AND HALF-FORGOTTEN SELVES; STRAIGHTEN OUT . . . BY ONESELF; DRAW ATTENTION TO ONESELF

In the second group are the following:

SELF-DESTRUCTION; SELFLESSLY; SELFLESSNESS; CONSUMING ITSELF; ESCAPING FROM OURSELVES; BROUGHT . . . UPON MYSELF; HANG ONESELF; KILL ONESELF; STING HIMSELF TO DEATH; DESTROY MYSELF BY MY OWN IMAGINATION; DESTROY ITSELF; RUINED MYSELF; OUTCAST FROM MYSELF; DISSOCIATED FROM HIMSELF; LOST ITS IDENTITY; SELF-IMPOSED; SELF-DISGUST; SUICIDE; TAKING THE ONLY WAY OUT

In the third group are the following:

SELF-DECEPTION; SELF-DECEIVED; DECEIVE YOURSELF; WANTED TO BE DECEIVED; FOOL . . . ONESELF; LIED TO HIMSELF; DISSIMULATING INNER AND OUTER SELF; DISGUISE MYSELF; FIGMENT OF HIMSELF; GHOSTLY OTHER SELF

Other words and phrases related to SELF are:

BY ONESELF; SELFISH; SELFISHNESS; SELF-RIGHTEOUS; OLD AS ONE-SELF; ONESELF; ITSELF; (etc.)

8/34, 9/35, 14/40, 16/43, 33/60, 40/66, 40/67, 46/73, 53/80,  
77/104, 79/106, 84/111, 101/128, 111/138, 118/145, 121/148, 146/174,  
152/182, 166/196, 171/201, 176/205, 177/206, 180/210, 181/210, 183/213,  
188/217, 199/229, 203/233, 204/234, 205/234, 205/235, 207/237, 218/248,  
219/249, 223/253, 263/294, 265/295, 266/296, 266/297, 267/297, 285/315,  
289/319, 290/320, 293/323, 294/324, 328/358, 329/359, 341/371, 344/374,  
345/375, 346/376, 349/379, 350/381, 361/391, 361/392, 362/392, 364/394

SENDIVOGIUS, MICHAEL

185/214

SENSELESS; SENSIBLE; SENSIBLY; NO SENSE; NO REASON

23/49, 83/110, 117/145, 167/196, 214/244, 246/276, 248/278,  
284/314, 289/319, 303/334, 312/342, 314/345, 345/375

SEPULCHRE

109/136, 293/323, 295/325, 296/326

SERPENT; SNAKE; BOA-CONSTRICTOR

106/133, 111/138, 116/143, 127/155, 133/161, 134/162, 135/163,  
140/168, 141/169, 175/204, 282/312, 362/392

SERPENT AND SIVA WORSHIP IN CENTRAL AMERICA

175/204

SET (TYPHON)

Words not used in novel.

SEVEN; 777 $\frac{1}{2}$ ; SEVENTH; 77; SEVEN O'CLOCK

27/53, 40/67, 44/71, 50/78, 79/106, 109/136, 133/161, 153/182, 166/196,  
181/210, 202/232, 213/243, 227/257, 229/259, 246/276, 273/303, 283/313,  
292/322, 293/323, 303/333, 331/361, 332/362, 335/365, 353/383, 354/384,  
357/387, 364/394, 368/399, 372/402, 373/403

SEVER; SEVERANCE

49/76, 50/77, 53/81, 55/82, 155/184, 248/278, 364/394

SHAKESPEARE, WILLIAM

Alluded to? 5/31, alluded to? 10/36, 34/61, alluded to? 36/62,  
alluded to? 39/66, alluded to? 74/101, alluded to? 106/133, alluded to 136/164,  
quoted 143/172, 175/204, quoted 198/223, alluded to? 207/237, 209/239, alluded  
to 248/278, alluded to 265/295, alluded to 287/317, alluded to 303/333, quoted  
313/344, quoted 344/375

SHELLEY, PERCY BYSSHE

Quoted 147/176, quoted 202/232, 204/233, 204/234, 207/237,  
216/246, 310/341, alluded to 338/369, alluded to 339/369

SHIP; BATTLESHIP; FERRY BOAT; SHIPBOARD; SHIPLOAD; SHIPLESS;

VESSEL; MERCHANTMAN; STEAMER; BOAT; YACHT; CRAFT

9/35, 18/44, 21/48, 22/48, 32/58, 32/59, 37/64, 38/64, 45/72,



47/74, 48/75, 49/76, 52/29, 56/83, 59/86, 66/93, 78/105, 83/110, 102/129,  
 104/131, 113/140, 118/145, 122/150, 128/156, 148/177, 151/181, 152/182,  
 158/187, 159/188, 160/190, 161/190, 162/192, 165/194, 165/195, 166/195,  
 168/198, 173/202, 178/208, 184/213, 214/244, 233/263, 271/301, 271/302,  
 279/309, 286/317, 287/317, 293/323, 300/330, 320/350, 327/357, 336/364,  
 349/379, 353/383, 357/387, 371/402

SHOEMAKERS' HOLIDAY, THE

See DEKKER, THOMAS.

SHROPSHIRE LAD, A

See HOUSMAN, A. E.

SIEGEBERT OF EAST ANGLIA

176/205

SIENKIEWICZ, HENRYK

Alluded to . 232/262

SILENCE; SILENTLY

15/41, 22/49, 28/55, 37/64, 44/71, 45/72, 57/84, 61/88, 63/90,  
 64/91, 75/102, 89/116, 101/128, 113/141, 114/141, 142/170, 148/176,  
 176/205, 196/226, 205/235, 212/242, 228/258, 248/278, 263/293, 270/301,  
 271/301, 273/303, 273/304, 274/305, 289/319, 303/333, 336/366, 337/367,  
 341/371, 345/375, 349/379, 350/381, 358/389, 366/396, 369/400, 372/403



SILVER KING

203/233

SIN; ORIGINAL SIN

2/28, 133/162, 267/298

SINARQUISTA

183/213

"SIR PATRICK SPENS"

Alluded to 141/170

SIVA

175/204, 257/287

666; 999; 606

188/218, 208/238, 209/239, 222/252, 352/382

SKELETON

338/368, 359/390, 363/392, 368/398

SKULL

27/53, 338/368

SMIGALKIN, IZZY

170/199

SNAKE (etc.)

See SERPENT (etc.).

## SOKOTRA

119/147, 124/152, 163/192

## SOLITUDE; SOLITARY

74/101, 92/119, 146/174, 176/205, 266/296, 293/323, 360/391

## SOMA

307/337

SONNENAUFANG

200/230

## "SONNET 31"

See SHAKESPEARE, WILLIAM.

## SOPHOCLES

Quoted 2/28

See also OEDIPUS; see also PHILOCTETES.SORROWS OF YOUNG WERTHER, THE

See GOETHE, JOHANN WOLFGANG VON.

SORTES SHAKESPEAREANAE

34/61, 209/239

## SOUL; SOULLESS; AFFIRMATION OF ONE'S SOUL

2/28, 5/31, 12/38, 15/41, 26/53, 30/56, 36/63, 50/77, 63/90,  
71/93, 72/99, 73/100, 74/101, 80/107, 80/108, 84/111, 89/116, 108/136,

124/152, 125/153, 131/159, 144/172, 145/173, 145/174, 149/177, 152/181,  
 155/184, 161/191, 163/192, 168/197, 176/205, 189/218, 201/231, 207/237,  
 237/267, 286/316, 287/318, 294/324, 302/332, 310/340, 311/342, 313/343,  
 322/352, 326/356, 328/358, 331/360, 346/376, 353/383, 365/395

#### SOUTHERN HORN

323/353

#### SPACE

17/44, 182/212

SPAIN; SPANISH WAR; SPANISH SOIL; SPANIARD; SPANISH; CASTILIAN;  
 ESPAÑOL; ESPAÑA; IBÉRICA; ESPAÑOLA; NEW SPAIN; HISPANA; SPANISH

#### AMERICA

26/52, 27/53, 29/55, 45/72, 63/90, 72/99, 94/122, 101/128,  
 102/129, 104/131, 106/133, 107/134, 108/135, 121/148, 129/147, 137/165,  
 153/182, 175/204, 180/209, 183/212, 212/242, 230/260, 234/264, 235/265,  
 258/288, 268/298, 296/326, 298/328, 299/329, 309/340, 311/341, 311/342,  
 328/358, 329/359, 343/373, 348/378, 356/386, 357/387, 357/388, 360/390,  
 370/400, 370/401, 371/401

#### SPANISH CIVIL WAR; SPANISH WAR

See SPAIN (etc.).

#### SPANISH GLOSSARY

See APPENDIX I.

SPENGLER, OSWALD

Alluded to 100/128

SPHINX

163/192, 268/298

SPINOZA, BARUCH

175/204

SPIRAL (noun and verb)

194/224, 195/225, 202/232, 209/239

SPIRIT (i.e. HUMAN SPIRIT); SPIRITUAL; SPIRITUALLY; see also DEMON  
(etc.)

34/60, 46/73, 64/91, 76/103, 86/113, 86/114, 162/191, 180/210,

190/219, 277/307, 326/356, 361/391, 361/392, 366/397, 372/403

SRINAGAR (also SRINIGAR in the novel)

See KASHMIR.

STAG

104/132, 214/244, 351/381

STAIRWAY; STAIRCASE; STAIR

76/104, 194/224, 195/225, 202/232, 204/234, 206/236, 208/238,

209/239, 349/379



STALIN, JOSEPH V.

153/182, 239/269

STANLEY, SIR HENRY MORTON

203/233

STAR; STARLIGHT

26/52, 50/77, 122/149, 151/180, 214/244, 217/247, 239/269,  
261/291, 262/292, 264/294, 268/298, 270/299, 277/307, 279/309, 284/314,  
298/328, 317/347, 320/350, 321/351, 322/352, 327/357, 331/361, 336/366

START POINT; STARTING ALL OVER; START AGAIN; BEGIN . . . AGAIN;

BEGIN AGAIN

118/145, 210/231, 277/308, 293/323

STOOL PIGEON

352/382, 362/393, 364/394, 366/397

STORM and other words describing STORMY WEATHER on land and SEA;  
disturbances in the weather; disruptions of nature, especially WIND, RAIN,  
THUNDER, LIGHTNING, EARTHQUAKES, HURRICANES EDDIES, GUSTS, etc.

2/28, 7/33, 9/35, 10/36, 11/37, 12/38, 16/42, 21/48, 23/49,  
24/50, 24/51, 25/51, 26/53, 28/54, 37/63, 37/64, 39/66, 41/68, 42/69,  
44/71, 45/72, 48/26, 65/83, 67/94, 87/115, 88/115, 124/151, 125/153,  
145/174, 152/181, 199/229, 208/238, 215/245, 220/250, 231/261, 239/269,  
255/285, 257/287, 270/300, 276/306, 280/310, 283/313, 285/316, 288/318,  
293/323, 302/332, 302/333, 304/334, 306/336, 309/340, 314/345, 316/346,

317/347, 318/348, 320/350, 322/352, 323/353, 324/354, 325/355, 331/361,  
 332/362, 333/363, 334/364, 335/364, 335/365, 339/369, 340/370, 347/377,  
 348/378, 351/382, 353/383, 354/384, 355/386, 359/390, 371/401, 371/402,  
 372/402, 373/404

STRANGER; ETRANGERE

9/35, 18/44, 34/60, 108/136, 270/300, 353/384, 365/395

STRAUSS, RICHARD

39/66

STRAVINSKY, IGOR

Alluded to 203/233

STREET OF THE LAND OF FIRE; CALLE TIERRA DEL FUEGO

22/49, 55/82, 146/174, 191/221, 198/228, 209/239, 210/240

STRUGGLE; STRUGGLE UPWARD; STRIVEN UPWARDS; STRIVES UPWARD;  
 STREBEND SICH BEMÜHT; CLIMB; YESOD BOUND; WENT UP INTO; RACE  
 UPHILL; ASCEND

2/28, 44/71, 65/92, 78/105, 89/116, 108/136, 151/180, 181/211,  
 182/211, 202/232, 247/277, 288/318, 290/320, 317/347, 361/391, 361/392,  
 374/405, 375/405, 375/506

STUDENT OF PRAGUE, THE

24/51

SUB-MUNDANES

See VILLARS, ABBÉ NICHOLAS DE MONTFAUCON DE.

## SUCCUBUS

187/217

## SUFFERING; LONG-SUFFERING; INSUFFERABLE

4/31, 29/55, 33/60, 36/63, 57/84, 65/92, 72/99, 79/106, 85/112,  
108/135, 133/161, 166/195, 177/206, 197/227, 207/237, 213/243, 219/249,  
222/252, 226/256, 264/294, 289/319, 306/336, 349/380, 350/380

## SUICIDE

See SELF (SELF-DESTRUCTION).

## "SUMMER IMAGES"

See CLARE, JOHN.

## SUN; SOL; SUNRISE; SUNLIGHT; SUNLIT; SUNSET; SUNBLEACHED; SUNNY;

## SUNFLOWER; SUN-FILLED; SONNENAUFANG

5/31, 7/33, 9/35, 10/36, 11/37, 12/38, 14/40, 18/44, 20/47,  
44/70, 45/72, 46/73, 47/74, 50/77, 51/78, 53/80, 54/81, 57/84, 63/90,  
70/97, 71/98, 72/99, 76/103, 90/117, 95/122, 96/123, 104/132, 105/132,  
107/134, 107/135, 109/136, 112/139, 116/144, 128/156, 138/166, 139/167,  
151/180, 152/181, 157/186, 164/193, 173/203, 178/208, 179/209, 192/222,  
195/225, 200/230, 205/235, 206/236, 215/245, 225/255, 231/261, 239/269,  
241/271, 246/276, 249/279, 254/284, 261/291, 269/299, 269/300, 270/300,  
273/303, 277/307, 279/309, 287/317, 303/333, 316/346, 317/347, 322/352,

335/365, 336/366, 346/376, 349/379, 354/384, 365/395

SUNDER

49/76, 50/77

SUPERSTICIÓN DICE . . . , LA

See THREE . . . ON ONE MATCH.

SURVIVAL; SURVIVE

65/92, 133/161, 217/247, 350/380

SUSPENSION; SUSPEND

25/52, 26/53, 102/129, 136/164, 222/252, 232/262, 281/311,

314/344, 318/348

SVIDRIGAILOV

294/324

SWAN

70/97, 84/111, 203/233, 363/394

SWEDENBORG, EMANUEL

37/64

SWINBURNE, ALGERNON CHARLES

61/88

SWINE; PIG; PIGPEN

97/124, 182/211, 240/270, 313/343, 316/346, 326/356, 340/370



## TAROT

Word not used in novel.

## TARQUIN

See SHAKESPEARE, WILLIAM.

## TARTARUS

131/159, 339/369

TASKERSON FAMILY; OLD TASKERSON; MRS. TASKERSON; ABE; ABRAHAM;  
COUSIN; JIM

16/43, 17/43, 18/44, 18/45, 19/45, 19/46, 20/46, 20/47, 21/47,  
81/108, 85/112, 130/158, 135/163, 149/177, 175/204, 210/240

TASMANIA, BISHOP OF; TASMANIAN DESERT

86/113, 279/309

## TAURUS

322/352

TAVERN (etc.)

See CANTINA (etc.).

## TAXILA

307/338

TELLURIS THEORIA SACRA

See BURNET, THOMAS.

TEMPEST, THE

See SHAKESPEARE, WILLIAM.

TENNYSON, ALFRED, LORD

Alluded to 74/101

TERMINAL CANTINA

See BOSQUE, EL.

THEOPOMPIS OF CHIOS

148/176

THIRST; THIRSTY; THIRSTIER; DROUGHT; DRAUGHT

10/36, 48/76, 55/82, 65/92, 73/100, 80/107, 125/153, 139/168,  
207/237, 279/309, 280/310, 350/380, 371/402

THOU ART THE GRAVE WHERE BURIED LOVE DOTH LIVE

See SHAKESPEARE, WILLIAM.

THREE ABLE SEAMEN

See A. B.

THREE . . . ON ONE MATCH (SUPERSTICIÓN DICE . . . QUE CUANDO  
TRES AMIGOS PRENDEN SU CIGARRO CON LA MISMA CERILLA . . . , LA)

26/53, 306/337

THROW AWAY YOUR MIND; THREW AWAY MY MIND

6/32

THROW THE BLOODY LITTLE MAN IN THE RIVER; GENIUS THROWN INTO  
THE RIVER

TIME-ETERNITY; TIMETABLE; TIMELESS; UNTIMELY; TIMED; TIME

32/59, 40/67, 46/74, 47/74, 55/82, 86/113, 136/165, 177/206, 182/212,  
246/276, 258/288, 283/313, 294/324, 295/325, 302/332, 302/333, 309/339,  
339/369, 350/381, 352/382, 352/383, 363/394, 364/394, 369/399

See also ETERNAL RETURN.

### TITUS ANDRONICUS

See SHAKESPEARE, WILLIAM.

TLAXCALA; TLAX; TLAXCALTECAN; TLAXCALAN

36/63, 82/109, 100/127, 285/315, 286/317, 287/317, 287/318,  
289/319, 291/321, 294/324, 297/327, 300/330, 301/331, 301/332, 302/332,  
302/333, 303/333, 305/335, 305/336, 306/336, 306/337, 307/338, 309/339-340,  
314/344, 314/345, 317/337, 318/348, 295/325, 296/326, 297/327, 298/328,  
299/329

TODOS CONTENTOS Y YO TAMBIÉN

253/283, 280/310, 316/346

TOLSTOY, COUNT LYOV NIKOLAEVICH

Alluded to 82/109, 175/204, alluded to 229/259, alluded to 301/331,  
quoted 308-309/338-339, 310/341, alluded to 311/341, alluded to 311/342,  
alluded to 312/342

TOLTEC

299/329

## TOMALIN

5/31, 7/33, 11/37, 23/49, 36/63, 41/67, 52/79, 52/80, 53/80,  
 59/87, 60/87, 115/142, 115/143, 124/151, 141/169, 147/175, 148/176,  
 174/203, 186/215, 186/216, 188/217, 202/232, 204/234, 211/241, 230/260,  
 236/266, 245/275, 249/279, 251/281, 252/282, 254/284, 279/309, 285/315,  
 287/317, 333/363

## TOMB; TOMBSTONE

36/63, 64/91, 188/217, 292/322, 294/324

## TOO LATE; TOO LONG; TOO SOON; TOO EARLY

10/36, 38/65, 91/118, 153/182, 187/217, 198/228, 201/231, 215/245,  
 218/248, 233/262, 264/294, 312/342, 312/343, 344/374, 346/376, 349/379,  
 360/391

## TORTU

55/82, 56/84, 302/332

## TOUCHARD-LAFOSSE, GEORGES

207/237

## TOUR EIFFEL

268/298

## TOWER (noun and verb); TOUR EIFFEL; TOWER OF BABEL; WATCH-

## TOWER; OBELISK

5/31, 11/37, 13/39, 13/40, 29/56, 57/84, 63/90, 99/126, 105/132,



106/133, 107/135, 119/146, 123/151, 194/224, 195/225, 224/254, 268/298,  
284/314, 302/332, 315/345, 316/346, 339/369, 355/386

TRAGEDY; TRAGIC; TRAGICALLY

5/31, 14/40, 65/92, 85/113, 87/114, 89/117, 124/151, 129/157,  
136/164, 215/245, 219/249, 248/278, 254/284, 257/287, 261/292, 263/293,  
264/294, 267/297, 268/298, 282/312, 284/314, 288/319, 292/322, 318/348,  
345/375, 346/376

TRAIN; RAILROAD; RAILWAY; EXPRESS; TRAM; TRENES; FREIGHT;  
LOCOMOTIVE; LINE; STATION; TRACK; RAIL

3/29, 7/33, 7/34, 35/62, 37/63, 37/64, 43/70, 46/73, 70/97,  
74/101, 112/139, 114/142, 115/142, 116/144, 117/144, 118/145, 119/146,  
124/152, 142/170, 143/172, 151/181, 202/232, 235/265, 236/266, 254/284,  
278/308, 281/311, 281/312, 282/312, 283/313, 284/314, 287/317, 291/321,  
292/321, 292/322, 295/325, 301/331, 306/336, 307/338, 312/341, 314/344,  
316/346, 334/364, 349/380

TRAITOR; TRAITOROUS

108/135, 151/180, 256/286, 285/315, 287/318

TRANQUILLITY; TRANQUIL

44/71, 297/327, 363/393

TREATISE OF SULPHUR, A

See SENDIVOGIUS, MICHAEL.

TREE (etc.)

See WOOD (etc.).

TRIANGULUM

270/300

TRINITY

80/107

TRISTAN DA CUNHA

119/147

TRISTAN L'HERMITE

207/237

TRITON

45/72

TRIUMPH OF HUMPTY DUMPTY, THE

See CARROLL, LEWIS.

TROGON, COPPERY TAILED

74/101, 75/102, 92/119

TROTSKY, LEON

28/54, 358/388

TRUMBAUER, FRANKIE

159/188

TRUTH; TRULY; TRUE; TRUE PATH; TRUE CHURCH; VERIFY; VERA;  
VERO; VERDAD

9/35, 11/37, 12/38, 33/60, 72/99, 85/112, 92/120, 102/129,  
103/130, 116/143, 117/144, 122/149, 129/157, 153/182, 157/187, 161/190,  
162/191, 165/194, 170/199, 171/200, 179/208, 183/213, 202/232, 205/235,  
214/244, 216/246, 217/247, 240/270, 245/275, 249/279, 252/282, 266/297,  
268/298, 274/304, 289/319, 293/323, 301/332, 302/333, 305/336, 312/342,  
313/344, 328/358, 346/376, 355/385, 357/387, 370/400

TWAIN, MARK

See PART I.

### TWELFTH NIGHT

See SHAKESPEARE, WILLIAM.

TYPHOEUS

339/369

TYPHON (SET); TYPHOON

162/192, 166/195, 188/218

TYRANNY

25/51

UFA

24/51

ULTIMATE REALITY-TRUTH

39/66

See also REALITY (etc.); see also TRUTH (etc.).

ULYSSES

See PART I under JOYCE, JAMES.

UNCEASINGLY (etc.)

See CEASE (etc.).

UNDERTAKER

232/262

UNIÓN MILITAR

23/50, 183/212, 183/213, 298/328, 339/369, 352/382, 354/385,

359/389

UNIVERSAL CREED; TRUE CHURCH; ULTIMATE REALITY; ACCEPTABLE  
TO ALL CREEDS; TRUE PATH

39/66, 240/270, 249/279, 346/376

UNNECESSARY (etc.)

See NECESSITY (etc.).

UNREALITY (etc.)

See REALITY (etc.).



UPANISHADS - THE MOON

175/204

URANUS

335/365

URSA HORRIBILIS; Ursa Major; Ursa Minor

70/97, 335/365

VALLEY OF THE MOON

See LONDON, JACK.

VAULT (etc.)

284/314

VEDAS, THE; RIG VEDA; VEDIC

175/204, 257/287, 307/337

VEGA

331/361

VEIDT, CONRAD

24/51

VENUS (goddess and planet)

37/63, 44/71, 217/247, 261/292, 277/307, 335/365

VENUTI, JOE; VENUTI'S BLUE FOUR

121/148, 154/183, 178/207

VERNON

353/383

VICE VERSA

See ANSTEY, F.

VIDA IMPERSONAL, LA

12/38

VIGIL, DR.; ARTURO

4/30, 5/31, 6/32, 23/49, 25/51, 25/52, 27/83, 29/55, 41/68,  
71/98, 79/106, 81/108, 136/165, 137/165, 139/167, 141/170, 142/171,  
143/171, 144/172, 145/173, 148/176, 206/236, 207/236, 207/237, 208/238,  
211/241, 230/260, 232/262, 235/265, 245/275, 288/318, 289/319, 352/382,  
375/405

VILLA, PANTO

214/244

VILLARS, ABBÉ NICHOLAS DE MONTFAUCON DE

Alluded to 185/215

VINDRA

257/287

VIRGIL; VIRGIL AVENUE

Quoted 219/249, 264/294

VIRGIN FOR THOSE WHO HAVE NOBODY (THEM) WITH; COMPASSIONATE

VIRGIN

6/33, 288/318, 288/319, 289/319, 298/328

VIRGO

322/352

VOICES

See ANGEL; DEMON

VOID

39/66, 325/355

VOLCANO; VOLCANO ISLAND; VOLCANIC; UNDER THE VOLCANO

3/29, 5/31, 9/35, 11/37, 14/40, 32/58, 44/71, 45/73, 50/77,  
 53/80, 58/85, 75/102, 78/105, 100/128, 124/151, 124/152, 128/155, 138/166,  
 144/172, 190/219, 195, 225, 207/237, 212/242, 223/253, 237/267, 238/268,  
 255/285, 256/286, 258/288, 290/320, 315/345, 316/346, 317/347, 322/352,  
 339/369

VULTURES; VAUTOUR; CATHARTES ATRATUS; XOPILOTE

7/33, 15/42, 36/62, 44/71, 93/120, 111/138, 147/176, 152/181,  
 219/249, 253/283, 317/347, 349/379



WAGNER, (WILHELM) RICHARD

Name not used in novel.

"WANDELNDE GLOCKE, DIE"

See GOETHE, JOHANN WOLFGANG VON.

WANDERER; WANDER; FOOTLOOSE; NOMADIC

9/35, 11/37, 11/38, 12/38, 17/43, 30/57, 49/76, 86/113, 88/115,  
106/134, 115/143, 139/168, 146/175, 166/195, 171/200, 181/211, 193/223,  
278/308, 284/314, 300/330, 308/338, 308/339, 324/354

WANDERING JEW 129/153, 252/252, 284/314, 285/315, 296/316, 297/317,

See individual words.

WAR; WARFARE; WAR AND PEACE; WARPAT; GUERRERO

9/35, 26/52, 31/58, 32/58, 32/59, 78/105, 82/109, 99/126, 100/127,  
104/131, 106/134, 108/136, 131/164, 154/183, 158/187, 168/197, 175/205,  
177/206, 187/216, 200/232, 224/254, 229/259, 234/264, 248/278, 249/279,  
258/288, 259/289, 262/292, 265/295, 306/337, 209/340, 311/341, 312/342,  
332/362, 345/375, 366/397

WAR AND PEACE

See TOLSTOY, COUNT LYOV NIKOLAEVICH.

"WASHINGTON POST MARCH"

24/50

WASTE LAND, THE

See ELIOT, T. S.

## WAS THIS THE FACE?

286/317

## WATCHTOWER

See TOWER (etc.)

## WATERFALL; FALLS; NIAGARA FALLS; HORSESHOE FALLS; CASCADA

## SAGRADA; CASCADA; CASCADE

121/148, 125/153, 252/282, 284/314, 285/315, 286/316, 287/317,  
317/347, 318/348, 319/349, 320/350, 374/405

## WATTS, GEORGE FREDERIC

155/184

## WATTS-DUNTON, THEODORE

61/88, 62/89

## WEBER

60/87, 97/124, 99/126, 115/142, 298/328, 364/394, 365/395, 370/400

## WELLS FARGO

38/65, 193/223

WEST; WESTERN; WESTWARD; NORTHWEST; SOUTHWEST; WESTERN OCEAN

3/29, 12/38, 13/40, 17/43, 99/126, 103/130, 104/131, 131/159,  
159/188, 165/194, 175/204, 182/212, 282/312, 295/325, 321/351, 322/352,  
323/353, 331/361, 339/369, 353/384

WESTERN FISH

See CIRCLET OF WESTERN FISH.

WESTERN LIMB

323/353

WESTERN OCEAN

104/131, 131/159, 165/194

WHALE, THE; CETUS

See CETUS.

WHAT IS MAN? WHAT . . . WAS A CONSUL?

29/56, 287/317

WHEEL (noun and verb); WHEEL OF THE LAW; FERRIS WHEEL; GREAT  
WHEEL; LUMINOUS WHEEL; MILLWHEEL; MILL-WHEEL-LIKE; FLYWHEEL;  
ROULETTE WHEEL; WHEEL OF ST. CATHERINE; PADDLEWHEEL; TIRE;  
CARTWHEEL; STEERING WHEEL; IXION

10/37, 12/38, 13/39, 15/41, 38/64, 42/69, 44/71, 45/73, 52/79,  
54/81, 79/106, 94/122, 103/130, 112/139, 113/140, 158/181, 174/203, 176/205,  
195/225, 200/230, 213/243, 218/248, 221/251, 224/254, 236/266, 258/288,  
267/297, 270/300, 280/310, 322/352, 329/359, 330/360, 335/365, 336/366,

339/369, 347/377, 373/404

WHISKEY (etc.)

See ALCOHOL-AGNI.

WHORE'S SHOES

140/168

WIBBERLEE WOBBERLEE SONG; WIBBERLEY WOBBERLEY

20/46, 219/249

WIENE, ROBERT

24/51

WILDE, OSCAR

Quoted 87/114

WILL (noun and verb); WILFUL; WILFULLY

76/103, 93/120, 167/196, 205/235, 210/240, 212/242, 228/258,  
268/298, 308/339, 309/339, 341/371, 361/392, 369/399

WILSON

126/154

WIND (various words and phrases suggesting WIND)

See STORM (etc.).

WINDMILL

See MILLWHEEL.



WING (noun and verb); ALAS (Spanish)

44/71, 47/74, 128/156, 136/164, 189/219, 199/229, 220/250,  
238/268, 290/320, 346/376, 362/392

WODEHOUSE, P. G.

Alluded to 175/204

WOLF; SEA WOLF

74/101, 92/119, 157/186, 161/190, 212/242, 229/259, 311/342,  
313/344

WOOD(S); TREE; FOREST; BOSCA; GROVE; SELVA; WOODLAND; BOSQUE;  
BOSKAGE; TREETOPS; WOODED; also names of varieties of TREES

3/29, 6/32, 9/35, 9/36, 10/37, 12/38, 13/40, 14/40, 15/41, 17/43,  
23/49, 30/57, 35/62, 37/63, 44/71, 48/76, 52/79, 53/80, 53/81, 54/81, 58/85,  
62/89, 63/90, 65/92, 66/93, 70/97, 74/101, 75/102, 78/105, 83/109, 87/114,  
98/125, 100/127, 104/132, 105/132, 106/134, 109/136, 109/137, 111/138,  
111/139, 112/139, 113/141, 115/142, 115/143, 119/146, 119/147, 121/148,  
122/149, 123/150, 124/151, 131/159, 134/163, 140/168, 140/169, 143/172,  
144/172, 147/176, 151/181, 178/208, 179/208, 190/219, 215/245, 218/248,  
219/249, 221/251, 224/254, 225/255, 229/259, 232/262, 233/263, 235/265,  
236/266, 237/267, 240/270, 242/272, 245/275, 248/278, 252/282, 255/285,  
269/299, 270/300, 271/301, 273/303, 276/306, 279/309, 282/312, 287/317,  
293/323, 297/327, 298/328, 302/332, 309/340, 314/345, 317/347, 318/349,  
319/349, 320/350, 321/351, 323/353, 325/355, 331/361, 332/361, 332/362,

333/363, 334/363, 334/364, 335/365, 336/365, 336/366, 337/367, 339/369,  
341/372, 347/377, 352/384, 355/385, 360/391, 373/404, 375/406

WOOLF, VIRGINIA

Alluded to 35/62

WORDSWORTH, WILLIAM; WORDSWORTHIAN

157/186

WORLD (etc.)

See EARTH (etc.).

WOUNDED GOD

Words not used in novel.

WRIGHT, CLIFF

72/99, 262/293, 263/293

WRITING ON THE WALL; INSCRIPTION ON THE WALL

57/84, 219/249

YEATS, WILLIAM BUTLER

Alluded to? 14/40, alluded to 286/316

YESOD

89/116

YUS ASAF

See ASAF, YUS.

YVONNE (YVONNE CONSTABLE FIRMIN)

191/212, 122/232

191/212, 127/217

ZA ZA

See LEONCAVALLO, RUGGIERO.

## ZEUS

Name not used in novel.

## ZIONISM

177/206

ZODIAC; ZODIAC ZONE; ZODIACAL CONSTELLATIONS except number 9

(SAGITTARIUS) listed in order

203/233, 322/352

## ZOO

186/216, 187/217



# APPENDIX I

## SPANISH GLOSSARY

CANTINAS saloons, taverns (3/29)

CASINO DE LA SELVA Casino of the Forest (3/29)

ANÍS anise (4/30)

PERFECTAMENTE BORRACHO perfectly (completely) drunk (5/31)

NO SE PUEDE VIVIR SIN AMAR one cannot live (it is impossible to live) without love (6/32)

ESTÚPIDO stupid person (6/32)

AMIGO friend (6/32)

HOMBRE man (6/32)

SALUD Y PESETAS Y TIEMPO PARA GUSTARLAS health and money and time to enjoy it (6/32)

CON PERMISO with your permission; may I?; excuse me (6/32)

VÁMONOS let's go (7/33)

- CINE cinema (7/33)
- BUENO good; "o.k." (7/33)
- HASTA LA VISTA until the next time I see you; so long; good-bye (7/33)
- ZÓCALO main plaza in Mexican city (7/33)
- BARRANCA ravine (7/33)
- VERA CRUZ true cross (9/35)
- COMPLETAMENTE FANTÁSTICO absolutely fantastic (12/38)
- SÍ, HOMBRE, LA VIDA IMPERSONAL yes, man, the impersonal life  
(12/38)
- CLARO sure (12/38)
- POSITIVAMENTE positively (12/38)
- BUENAS NOCHES good night (12/38)
- FRESNO ash (14/40)
- CALLE street (15/41)
- MACHETE cane-knife (22/48)
- AVENIDA DE LA REVOLUCIÓN Avenue of the Revolution (23/49)

DR. ARTURO DÍAZ VIGIL, MÉDICO CIRUJANO Y PARTERO, FACULTAD  
DE MÉXICO, DE LA ESCUELA MÉDICO MILITAR, ENFERMEDADES DE  
NIÑOS, INDISPOSICIONES NERVIOSAS

Dr. Arthur Díaz Vigil, doctor,  
surgeon, and obstetrician, Faculty of Mexico of the Medical Military  
School, illnesses of children, nervous disorders (23/49)

MINGITORIOS public toilets (23/50)

CONSULTAS DE . . . A open from . . . to (23/50)

NUEVO new (23/50)

UNIÓN MILITAR. UN AVIÓN DE COMBATE FRANCÉS DERRIBADO POR  
UN CAZA ALEMÁN. LOS TRABAJADORES DE AUSTRALIA ABOGAN POR  
LA PAZ. Military Union. An airplane of the French Air Force was  
knocked down by a German fighter. The workingmen of Australia  
speak (plead) for peace. (23/50)

¿QUIERE VD. . . . VESTIRSE CON ELEGANCIA Y A LA ÚLTIMA MODA  
DE EUROPA Y LOS ESTADOS UNIDOS? Do you want . . . to dress  
with elegance and in the latest fashions from Europe and the United  
States? (23/50)

TORTILLA Mexican pancake (23/50)

LAS MANOS DE ORLAC, CON The Hands of Orlac, with (24/51)

PELUQUERÍA hair-dressing shop (24/51)

MUY CORRECTO very correct (24/51)

CERVECERÍA beer saloon; brewery (25/52)

CHINGAR; CHINGADO (past participle) to have sexual intercourse

(obscene words) (25/52)

UNO one (26/52)

TEQUILA alcoholic liquor distilled from a Mexican century plant (26/52)

POR FAVOR please (26/52)

Y UNA--AH--GASEOSA and one--ah--soda water (26/52)

COMPAÑERO companion, friend (26/52)

AUTORIDADES authorities (26/52)

LA SIMPATÍQUISIMA Y ENCANTADORA MARÍA LANDROCK, NOTABLE  
ARTISTA ALEMANA QUE PRONTO HABREMOS DE VER EN SENSACIONAL

FILM the very attractive and delightful (bewitching, ravishing) María

Landrock, remarkable German artist whom we will see very soon in

a sensational movie (26/52)

UN MOMENTITO, SEÑOR one moment, Sir (26/52)

FRIJOLES kidney beans (26/53)

EL ÚLTIMO EMPERADOR AZTECA . . . MOCTEZUMA Y HERNÁN CORTÉS



REPRESENTATIVO DE LA RAZA HISPANA, QUEDAN FRENTE A FRENTE:  
 DOS RAZAS Y DOS CIVILIZACIONES QUE HABÍAN LLEGADO A UN ALTO  
 GRADO DE PERFECCIÓN SE MEXCLAN PARA INTEGRAR EL NÚCLEO DE  
 NUESTRA NACIONALIDAD ACTUAL the last Aztec Emperor . . .

Montezuma and Hernando Cortez, representative of the Spanish race,  
 stood (remained) face to face: two races and two civilizations that  
 were at a high level of perfection mix themselves to integrate (to make)  
 the nucleus of our actual (true) nationality (27/53)

BUENO, MUCHAS GRACIAS, SEÑOR o.k., thank you very much, Sir  
 (27/53)

DE NADA it's nothing; you're welcome (27/53)

AQUÍ here (27/53)

BICHO ridiculous fellow (bug) (pun on "bitch") (28/54)

PEON day-laborer (30/57)

EL BOSQUE the woods (30/57)

SAN(C)TUARIO a church, especially one that has a special sacred image  
 or relic of a saint (31/57)

SIMPÁTICO attractive; likeable (31/57)

HOMBRE NOBLE noble (good) man (31/58)

¿QUIÉN SABE? who knows? (31/58)

ARZOBISPO archbishop (32/58)

BELLA VISTA the beautiful view (35/61)

SALÓN OFÉLIA Ophelia Salon (Bar) (36/63)

FAROLITO little lantern or lighthouse (36/63)

MESCAL Mexican alcoholic beverage made from the fermented juice  
of an agave (36/63)

COMPañía TELEGRÁFICA MEXICANA Mexican Telegraph Company  
(39/65)

MESCALITOS small mescals (40/67)

¡SÍ, SEÑORA yes, Madame (43/70)

EL the (43/70)

¡QUÉ HOMBRE! what a man! (43/70)

ABSOLUTAMENTE NECESARIO absolutely necessary (43/70)

COMPañía MEXICANA DE AVIACIÓN Mexican Aviation Company (44/71)

SERVICIO DE AMBULANCIA Ambulance Service (45/72)

HOTEL BELLA VISTA GRAN BAILE NOVIEMBRE 1938 A BENEFICIO DE

LA CRUZ ROJA. LOS MEJORES ARTISTAS DEL [DE LA] RADIO EN  
 ACCIÓN. NO FALTE VD. Hotel Beautiful View Big Dance November  
 1938 for the benefit of the Red Cross. The best artists of the radio  
 in action. Do not miss. (45/72)

TEQUILA AÑEJO old tequila (46/73)

HORNOS furnaces; ovens (pun on "horns; Cape Horn") (47/74)

CINCUENTA DOS fifty-two (47/74)

DAMAS ACOMPAÑADAS DE UN CABALLERO, GRATIS! ladies escorted  
 by a man, free! (48-49/76)

BUENAS TARDES, SEÑOR good evening, Sir (52/79)

ARENA TOMALÍN. FRENTE AL JARDÍN XICOTANCATL. DOMINGO 8 DE  
 NOVIEMBRE DE 1938. 4 EMOCIONANTES PELEAS Tomalín Arena.  
 In front of the Xicotancatl Garden. Sunday November 8, 1938. 4  
 impressive fights. (52/79)

PRELIMINAR A 4 ROUNDS, EL TURCO (GONZALO CALDERÓN DE PAR. DE  
 52 KILOS) VS. EL OSO (DE PAR. DE 53 KILOS). Preliminary of 4 rounds,  
 The Turk (Gonzalo Calderón weighing 52 kilos) vs. The Bear (weighing  
 53 kilos). (52/79)

EVENTO ESPECIAL A 5 ROUNDS, EN LOS QUE EL VENCEDOR PASARÁ  
 AL CRUPO DE SEMI-FINALES. TOMÁS AGUERO (EL INVENCIBLE INDIO



DE QUAUHNAHUAC DE 57 KILOS, QUE ACABA DE LLEGAR DE LA CAPITAL DE LA REPÚBLICA). ARENA TOMALÍN. FRENTE AL JARDÍN XICOTANCATL. Special Event in 5 rounds, in which the winner will

enter the group of the semi-finals (semi-finalists). Tomás Aguero (the Invincible Indian from Quauhnahuac weighing 57 kilos, who just came from the capital of the Republic). Tomalín Arena. In front of the Xicotancatl Garden. (52/80)

LA CHINA POBLANA, . . . BAÑOS DE LA LIBERTAD, LOS MEJORES DE LA CAPITAL Y LOS ÚNICOS EN DONDE NUNCA FALTA EL AGUA, ESTUFAS ESPECIALES PARA DAMAS Y CABALLEROS: . . . SR. PANDERO: SI QUIERE HACER BUEN PAN EXIJA LAS HARINAS "PRINCESA DONAJI" China

Poblana (a store selling feminine versions of the charro, a man's riding costume) . . . Liberty Bath, the best in the capital city and the only one which never lacks water (with unlimited water), special heaters for ladies and gentlemen . . . Mr. Baker: if you want to make good bread ask for (demand) "Princess Donaji" flour (53/80)

LA DESPEDIDA "The Parting" (54/81)

MOLINO PARA NIXTAMAL, MORELENSE mill for Nixtamal, Morelense (55/83)

LECHERÍA dairy (pun on "lechery" ) (55/83)

CHORIZOS pork sausages (56/83)



MOMENTITO a moment; a second (56/83)

ABARROTES grocery stores (56/83)

DIABLO devil (56/83)

"LA CUCARACHA" "The Cockroach" (57/83)

JALAPA plant used as purgative (58/86)

EL BALÓN VS. EL REDONDILLO The Foot-ball vs. the Little Round

One (59/87)

MIRADOR belvedere of an observatory (63/90)

PERRO dog (66/93)

¿EL OTRO SEÑOR? the other gentleman? (67/94)

POR QUÉ NO, AGUA CALIENTE hot water, why not? how about hot  
water? (67/94)

JARRO pitcher (68/95)

CABRÓN he-goat; cuckold; brothel keeper (69/96)

EL PUERTO DEL SOL IN INDEPENDENCIA The Harbour (Port) of the

Sun in Independence (70/97)

NÚMERO 8 Number 8 (71/98)

PESOS small monetary units of Mexico (77/104) (107/135)

MINISTERIO DE RELACIONES EXTERIORES Department of Foreign

Relations (81/108)

SERAPE blanket used as a garment (81/108)

VÍA DOLOROSA painful way (88/115)

TRES MARÍAS three Maries or Marys (89/116)

LA PRENSA AND EL UNIVERSAL The Press and The Universal (90/117)

NACIO 1820 Y SIGUIENDO TAN CAMPANTE begun (born) in 1820 and

continuing ever so excellent (91/118)

OFICINA PRINCIPAL . . . DE main office . . . of (94/121)

CENTAVOS cents (95/122)

COMPLICADO complicated (96/123)

NO, MUCHAS GRACIAS no, thanks (102/129)

PASEO DE LA REFORMA Promenade (Mall) of the Reform (105/132)

GUAPA elegant, gay (106/133)

MUY HERMOSA very beautiful (106/133)

EJIDO (see Banco de Crédito y Ejidal, 212/242 below)

VIVA EL CRISTO REY long live Christ the King (107/135)

VALLE NACIONAL National Valley (108/135)

RURALES rustics (108/135)

JEFES POLÍTICOS political leaders (108/135)

TIERRA CALIENTE hot land; hell (108/136)

PULQUERÍA shop where pulque, fermented drink from the juice of the  
maguey is sold (109/136)

PULQUES FINOS fine pulque (109/136)

LA SEPULTURA The Sepulchre (109/136)

MADRUGADA dawn; early rising (111/138)

BASTARDOS bastards (111/138)

BUENOS DÍAS, MUCHACHA good day, little girl (112/140)

¿QUANTO? how much? (113/140)

CAMIÓN bus (114/142)

GUITARRA guitar (115/142)

ALAS wings (128/156)

¿LE GUSTA ESTE JARDÍN? Do you like this garden? (128/156)

¿QUE ES SUYO? ¡EVITE QUE SUS HIJOS LO DESTRUYAN! Is it yours? Don't let your children destroy it! (several versions of the passage and its translation appear in the novel) (128/156)

QUÉ T---(¿QUÉ TAL?) how goes it? what do you say? (137/166)

PROGRESIÓN . . . A RATOS progression . . . in a little while (pun on "rats") (138/167)

SÍ . . . BOTICA . . . FAVOR DE SERVIR UNA TOMA DE VINO QUINADO  
O EN SU DEFECTO UNA TOMA DE NUEZ VÓMICA, PERO yes . . .  
drug store . . . please give me a drink of quinado wine, or if you  
don't have any, a drink of nux vomica, but (142/170-171)

EXACTAMENTE exactly (143/172)

SÍ yes CARACOLESI VIENTEN SANTÍSIMA! AVE MARIA! FUEGO,

NATURALMENTE naturally (143/172)

MI my (143/172)

PRECISAMENTE precisely (143/172)

UN POCO DECOMPUESTO a little decomposed (144/173)

CLARO? clear? right? (144/173)



ES UN INFIERNO it is a hell (147/175)

HOMBRE, UN POCO DE CERVEZA, UN POCO DE VINO man (waiter),  
a little beer, a little wine (148/176)

ESPOSA wife (148/176)

ADIÓS good bye (148/176)

SINARQUISTAS members of an armed fascist movement in Mexico (183/  
213)

POLICÍA DE SEGURIDAD Security Police (183/213)

ALACRÁN scorpion (187/217)

NO SE PERMITE FIJAR ANUNCIOS it is not permitted to affix advertise-  
ments; no advertisements (posters) allowed (189/218)

CÁSCARAS! CARACOLE! VIRGEN SANTÍSIMA! AVE MARÍA! FUEGO,

FUEGO! AY, QUÉ ME MATAN! Gadzooks! Great guns! (hah!)

Holy Virgin! Hail Mary! Fire, fire! Alas, they're killing me! (189/219)

ACABÓSE it is finished; it is letting up (190/219)

CARTERO mailman (192/221)

DIOSDADO godgiven (192/222)

FREY friar (195/225)

LOS BORRACHONES big (hearty) drunks; heavy drinkers (199/228)

¿QUÉ QUIERES? Whom do you want? (208/238)

AYUNTAMIENTO city hall (211/241)

BANCO DE CRÉDITO Y EJIDAL credit bank for Indian communal lands  
(212/242)

SANGRIENTO COMBATE EN MORA DE EBRO. LOS AVIONES DE LOS  
REBELDES BOMBARDEAN BARCELONA Bloody fight in Mora de Elro.  
Rebels fighters shell Barcelona. (213/243)

ES INEVITABLE LA MUERTE DEL PAPA the death of the Pope is  
inevitable (213/243)

CAMARONES shrimps (217/247)

A LAS at (217/247)

SAMARITANA MÍA, ALMA PÍA, BEBE EN TU BOCA LINDA My  
Samaritan, pious soul, drinks in your pretty mouth (218/248)

LA MORDIDA the bite (218/248)

¡BRAVA ATRACCIÓN! MÁQUINA INFERNAL Great attraction! Infernal  
Machine (221/251)

LA CASA . . . LOS POBRES . . . ÉL VIVE . . . ÉL DA . . . ÉL NO  
TIENE AMIGOS . . . ÉL AMA . . . VIEJO . . . GRANDE . . . NADIE

. . . RICO (translation given in text of novel) (224/254)

GUERRERO warrior (224/254)

JEREZ, HABANERO, CATALÁN, PARRAS, ZARZAMORA, MÁLAGA,

DURAZNO, MEMBRILLO . . . RUMPOPE sherry, (drink) from

Havana, from Cataluña, honey wine, dewberry wine, malaga wine,

peach wine, quince wine . . . rumpope (226/256)

UN OBSEQUIO a treat; a gift (226/257)

LO MISMO the same (227/257)

DISPENSE USTED, POR DIOS excuse me, for God's sake (228/258)

CASA BRANDES (LA PRIMERA EN EL RAMO DE ELECTRICIDAD)

Brandes House, the first in the branch (field) of electricity (231/261)

INHUMANCIONES burials (232/262)

EL AMOR DE LOS AMORES the love of the loves (233/263)

VIVA FRANCO hurrah for (long live) Franco (234/264)

CONQUISTADORES conquerors (234/264)

PELADO hairless one (234/264)

SU SALUD ESTARÁ A SALVO NO ESCUPIENDO EN EL INTERIOR DE ESTE

VEHÍCULO your health will be sure if you do not spit inside this

vehicle (238/268)

COOPERACIÓN DE LA CRUZ ROJA      Cooperation of the Red Cross

(238/268)

INSTANTE! RESFIADOS, DOLORES, . . . RECHACE IMITACIONES.

instant! colds, pains, . . . reject imitations (240/270)

¡DESVIACIÓN! ¡HOMBRES TRABAJANDO!      detour! men working!

(240/270)

TAMBIÉN      also (243/273)

¡DIANTRE! ¿DONDE BUSCAMOS UN MÉDICO?      Deuce! Where do we  
find a doctor?

POBRECITO      little poor (one) (244/274)

MUCHO DINERO      much money (244-245/274)

DIPLOMÁTICO      diplomat (247/276)

TIERRA, LIBERTAD, JUSTICIA Y LEY      land, liberty, justice and law

(249/279)

CAMARADO      comrade (249/279)

TODOS CONTENTOS Y YO TAMBIÉN      all happy and also I (253/283)

LAS NOVEDADES      store selling novelties (256/286)



CHARROS riders (268/299)

HUARACHES sandals (268/299)

POQUITÍN a little bit; a drop (273/303)

VERO true (274/304)

VERDAD true (274/304)

POQUITO a little (281/311)

CASCADA falls; cascade (285/315)

SAGRADA sacred (286/316)

FUERTE strong (286/317)

UN BRUTO a brute (287/317)

NOCHES TRISTES sad nights (287-228/318)

FILETE DE . . . REBOZADO TARTAR CON tenderloin from . . .

cooked with tartar (290/320)

SABROSOS tasty (291/321)

GRAN big (291/321)

MADRE mother (291/321)

MOCTEZUMA? DOS EQUIS? CARTA BLANCA? (brands of beer)

(291/321) Supposition says . . . that when three friends

TINTO red wine (292/322)

BLANCO white wine (292/322)

EXCUSADO toilet (294/324)

VISITE VD. TLAXCALA! SUS MONUMENTOS, SITIOS HISTÓRICOS Y DE  
BELLEZAS NATURALES. LUGAR DE DESCANSO, EL MEJOR CLIMA.  
EL AIRE MÁS PURO. EL CIELO MÁS AZUL. . . . SEDE DE LA  
HISTORIA DE LA CONQUISTA Visit Tlaxcala! Its monuments,

historical places and natural beauties. Place of rest. The best  
weather. The purest air. The bluest sky. . . . See of the history  
of the Conquest (295/325)

CRIOLLO creole (299/330)

MESTIZO half blood (299/330)

MAR CANTÁBRICO Singing Sea (300/330)

NO PASARÁN they will not pass (301/331)

CUÁNTOS TRENES HAY EL DÍA PARA how many trains are there a  
day to (306/336)

LA SUPERSTICIÓN DICE . . . QUE CUANDO TRES AMIGOS PRENDEN SU  
CIGARRO CON LA MISMA CERILLA, EL ÚLTIMO MUERE ANTES QUE

LOS OTROS DOS. Superstition says . . . that when three friends  
light their cigarettes with the same match, the last will die before  
the other two. (306/336)

CANTINA EL PETATE The Impostor Tavern (319/349)

¡NO SE RASQUE LAS PICADURAS DE LOS INSECTOS! do not scratch  
insect bites! (319/349)

CÓMO NO why not (326/356)

"LA PALOMA" "The pigeon" (326/356)

OCHO PESOS CINCUENTA eight pesos, fifty cents (326/357)

CÓMO TÚ QUIERAS as you wish (327/357)

SERVICIO Á LA CARTA service á la carte (329/358)

SOPO DE AJO garlic soup (329/358)

ENCHILADAS DE SALSA VERDE enchiladas with green sauce (329/358)

CHILES RELLENOS filled chili (329/358)

RAJAS A LA "POPO" rajas (fish) "Popo" style (329/358)

MACHITOS EN SALSA VERDE rice seed in green sauce (329/358)

MENUDO ESTILO SOÑORA tripe soñora style (?) (329/359)

PIERNA DE TERNERA AL HORNO      baked (?) leg of calf (329/359)

CABRITO AL HORNO      baked (?) kid goat (329/359)

ASADO DE POLLO      baked chicken (329/359)

CHULETAS DE CERDO      pork chop (cutlet) (329/359)

FILETE CON PAPAS O AL GUSTO      tenderloin with potatoes or as you  
like (329/359)

FRIJOLES REFRITOS      fried beans (329/359)

CHOCOLATE A LA ESPAÑOLA      Spanish style chocolate (329/359)

CHOCOLATE A LA FRANCESA      French style chocolate (329/359)

CAFÉ SOLO O CON LECHE      coffee black or with mild (329/359)

LOTERÍA NACIONAL PARA LA BENEFICENCIA PÚBLICA      National  
Lottery for Public Benefit (329/359)

EL POPO SE OBSERVA LA MÁS ESTRICTA MORALIDAD, SIENDO ESTE  
DISPOSICIÓN DE SU PROPIETARIO UNA GARANTÍA PARA AL PASAJERO,  
QUE LLEGUE EN COMPAÑÍA      El Popo observes the strictest morality,  
this disposition of the owner being a warranty for the traveller, who  
comes with company (that is, with a girl)

RON      rum (330/359)



DOBLE double (330/360)

¡EN LOS TALLERES Y ARSENALES/ A GUERRA! TODOS, TOCAN YA;

In the workshops and arsenals (navy-yard) of war!/ all now move;

(332/362)

--TODOS TOCAN YA;/ MORIR ¿QUIÉN QUIERE POR LA GLORIA/ O POR

VENEDORES DE CANONES? all now move;/ to die, who wishes for

the glory/ or for the sellers of cannons (332/362)

ADELANTE, LA JUVENTUD,/ AL ASALTO, VAMOS YA,/ Y CONTRA LOS  
IMPERIALISMOS,/ PARA UN NUEVO MUNDO HACER. Forward, young

people,/ to the attack, we now go,/ and against imperialism, to make

a new world (333/362)

HIJOS DEL PUEBLO QUE OPRIMEN CADENAS/ ESA INJUSTICIA NO DEBE

EXISTIR/ SI TU EXISTENCIA ES UN MUNDO DE PENAS/ ANTES QUE

ESCLAVO, PREFIERE MORIR PREFIERE MORIR . . . Sons of the

people (the poor) oppressed by chains/ that injustice must not exist/

if your existence is a world of sorrow/ rather than slavery, choose to

die choose to die (334/364)

DELICIOSO LICOR delicious liquor (338/368)

AGUARDIENTE fire water (338/368)

EL HIJO DIABLO the son of the devil (338/368)

DE PRONTO, DALIA VUELVE EN SÍ Y GRITA LLAMANDO LA ATENCIÓN  
 DE UN GUARDIA QUE PASEA ¡SUÉLTEME! . . . Quickly Dalia awakes  
 and screams, calling for the attention of a guard that is walking,  
 untie me (save me)! (338/368)

COMISARIO DE POLICÍA Commissioner of Police (339/370)

REBOZO shawl (347/377)

CLÍNICA DR. VIGIL, ENFERMEDADES SECRETAS DE AMBOS SEXOS,  
 VIAS URINARIAS, TRASTORNOS SEXUALES, DEBILIDAD SEXUAL,  
 DERRAMES NOCTURNOS, EMISIONES PREMATURES, ESPERMATORREA,  
 IMPOTENCIA Clinic of Dr. Vigil, secret illnesses of both sexes,  
 urinary passages, sexual inversions, sexual inability, nocturnal  
 emissions, premature ejaculations, spermatorrhoea, impotence (352/382)

¡QUÉ HORA? What time is it? (352/382)

¡QUÉ HACÉIS AQUÍ? What are you doing here? (355/385)

NADA nothing (355/385)

VEO QUE LA TIERRA ANDA; ESTOY ESPERANDO QUE PASE MI CASA  
 POR AQUÍ PARA METERME EN ELLA I see that the earth moves  
 (goes round); I am waiting for my house to pass by here to put myself  
 in it (355/385).

COMPRENDE understand (355/386)

CABALLO horse (356/387)

ASOMBROSA astonishing (357/387)

INGLÉS English (357/388)

ESPAÑOL Spanish (357/388)

PROGRESIÓN AL CULO progression to the anus; obscene expression  
meaning one who licks someone's behind (357/388)

¿CÓMO SE LLAMA? What is your name? (358/388)

JEFE DE JARDINEROS Chief of Gardeners (Gardens) (358/389)

¿QUIERE USTED LA SALVACIÓN DE MÉJICO? Do you want the  
salvation of Mexico? (365/396)

¿QUIERE USTED QUE CRISTO SEA NUESTRO REY? Do you want  
Christ to be our King? (365-366/396)

DIEZ Y OCHO eighteen (366/397)

MALOS bad (367/398)

CACOS pickpockets; cowards (367/398)

VIEJOS old people (368/398)

ME GUSTA I like (368/398)

LA COMIDA the evening meal (369/399)

¿DÓNDE ESTÁN VUESTRAS PALOMAS? Where are your pigeons?

(369/399)

FEDERACIÓN ANARQUISTA IBÉRICA Anarchist Federation of Spain

(370/400)

ANTICHRISTA antichrist (370/400)

OIGA listen (370/401)

AG aro; UHO aro

GU aah ("u" as in u)

ahh BAH lah: KAH ah lah

KAH ah Uet

dah' as BAH da

chi' yoo BAH in aro

JEHF aro

GU aah ("u" as in u)  
'GA aro

go BAH' shah

GO gal; GO gold y'

gwa' dah lah BAH rah

gwa' aah BWAH is



## APPENDIX II

### PRONUNCIATION GUIDE

AGNI

AG nee; UHG nee

BOEHME

BU meh ("u" as in urn)

CABALA

kuh BAH luh; KAB uh luh

CABALIST

KAB uh list

DIOSDADO

dee' os DAH do

ELEUSINIAN

ehl' yoo SIN ih uhn

GEOFFREY

JEHF ree

GOETHE

GU teh ("u" as in urn);  
GA tee

GOETIA

go EEH shuh

GOGOL

GO gol; GO guhl y'

GUADALAJARA

gwah' dah lah HAH ruh

GUANAJUATO

gwah' nah HWAH to

IQUIQUE

ee KEE ka

IXTACCIHUATL

ees' tahk SEE wah t'l

JUÁREZ

HWAH ez

LARUELLE, JACQUES

lah rue EL, zhahk

OAXACA

wah HAH kah

PHILOCTETES

fil' ahk TEE teeZ

POPOCATEPETL

po' po kat' eh PEHT 'l;  
po po' cah TA peht 'l

PULQUERÍA

pul' ka REE uh

QLIPHOTH

KLIH foth

QUAUHNAHUAC

kwah' oo NAH wahk

QUETZALCOATL

keht sahl' ko AHT 'l

SIEGEBERT

SEEG behrt

SIENKIEWICZ

sheln KYEH veech

SIVA

SEE vuh; SHEE vuh

TLAXCALA

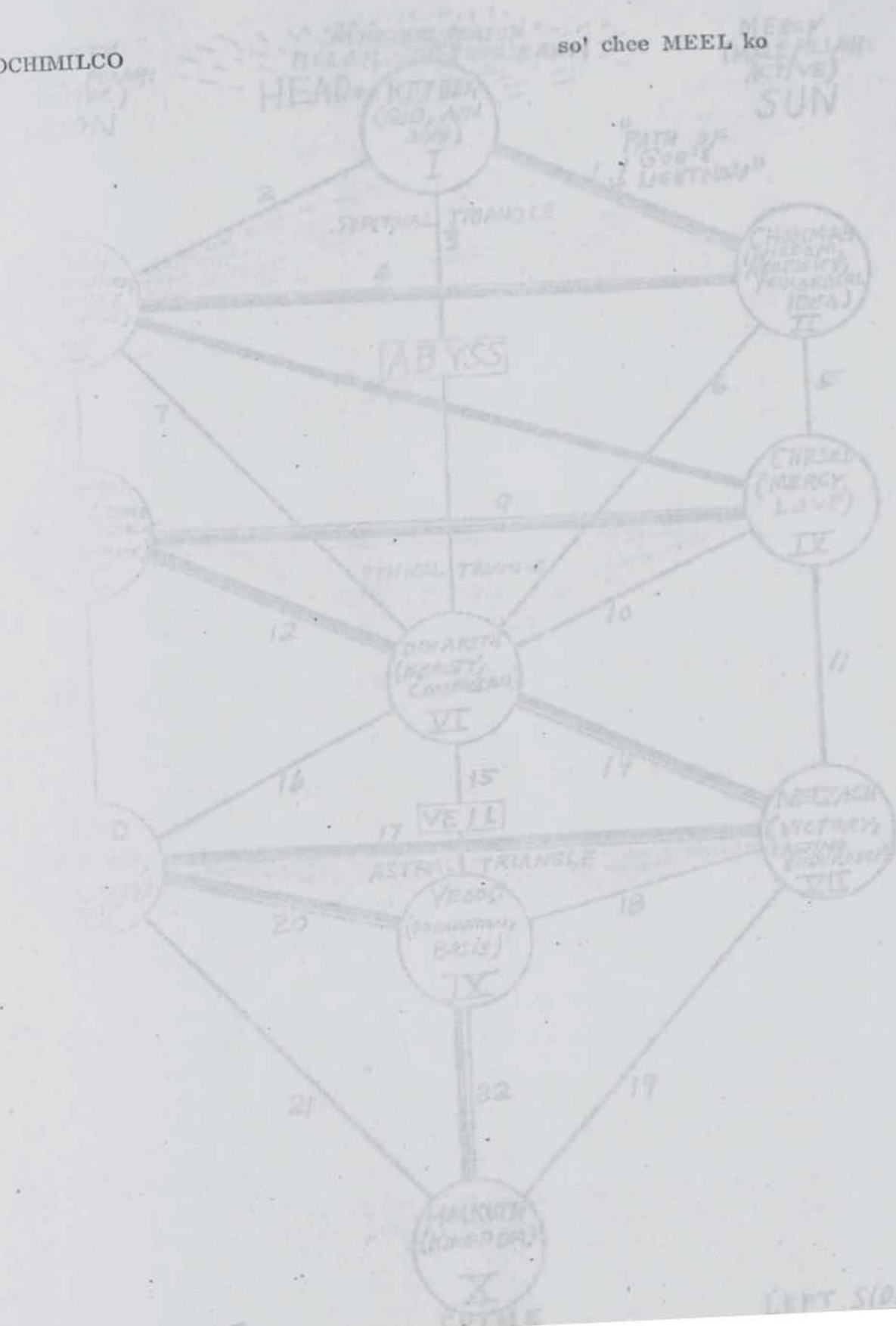
tlahs KAH lah

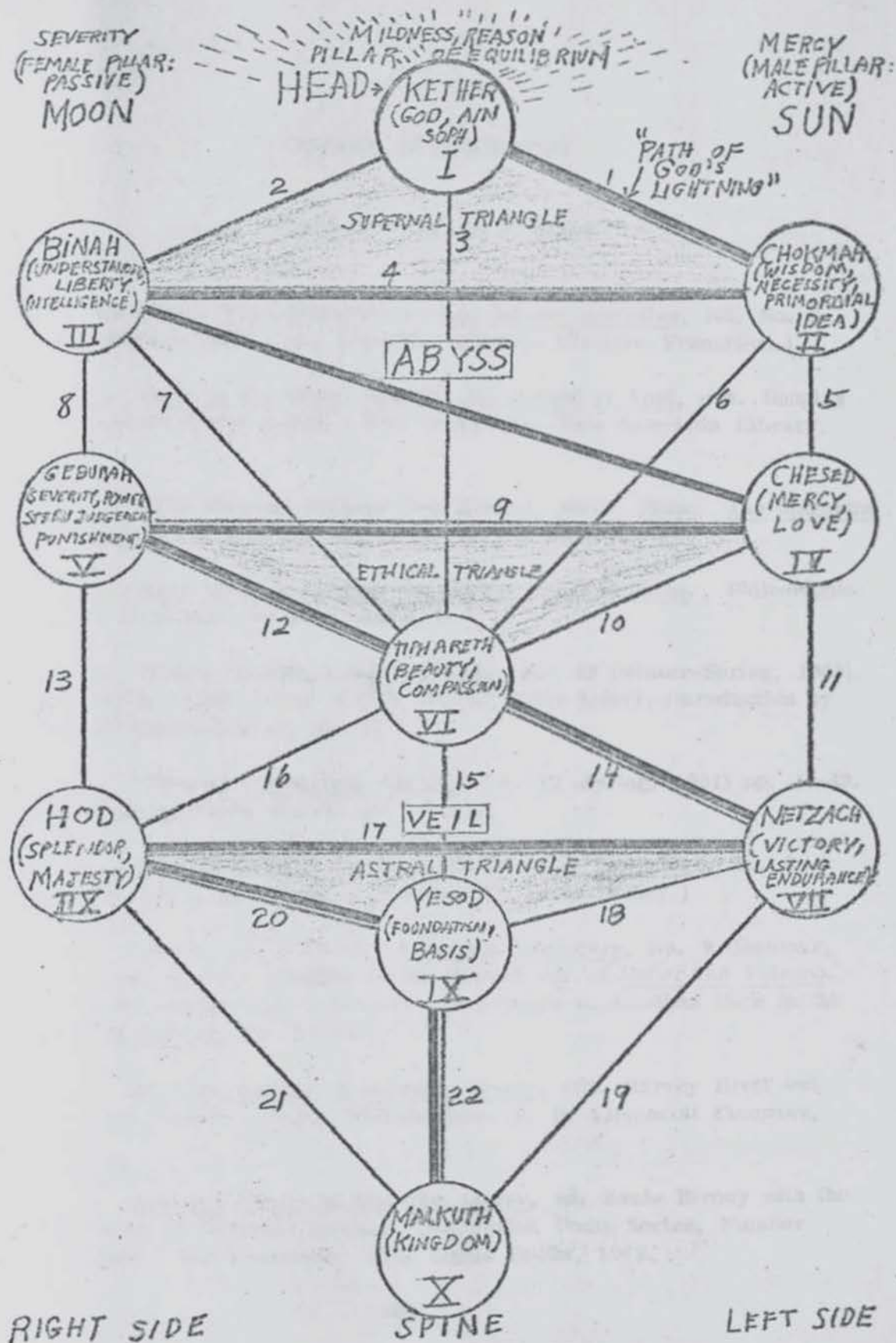
XICOTANCATL

hee' ko TANG kaht 'l

XOCHIMILCO

so' chee MEEL ko







## PRIMARY BIBLIOGRAPHY

## A. WORKS BY MALCOLM LOWRY

- Lowry, Malcolm. "Correspondance," Les lettres nouvelles, NS, No. 5 (July-August, 1960), pp. 184-206. (Trans. Clarisse Francillon.)
- \_\_\_\_\_. Dark as the Grave Wherein my Friend is Laid, eds. Douglas Day and Margerie Lowry. New York: The New American Library, 1968.
- \_\_\_\_\_. "The Element Follows You Around, Sir!" Show: The Magazine of the Arts, IV (March, 1964), 45-46, 47, 96-103.
- \_\_\_\_\_. Hear us O Lord from heaven thy dwelling place. Philadelphia: J. B. Lippincott Company, 1961.
- \_\_\_\_\_. "Lunar Caustic," Paris Review, No. 29 (Winter-Spring, 1963) pp. 12-72. (Eds. Earle Birney and Margerie Lowry; introduction by Conrad Knickerbocker, pp. 12-13.)
- \_\_\_\_\_. "Poems," Tamarack Review, No. 19 (Spring, 1961) pp. 42-49. (Prefaced by Earle Birney, pp. 35-41.)
- \_\_\_\_\_. "Poems by Malcolm Lowry," Canadian Literature, No. 8 (Spring, 1961), pp. 17-24. (Prefaced by Earle Birney.)
- \_\_\_\_\_. "Preface to a Novel," Canadian Literature, No. 9 (Summer, 1961), pp. 23-29. (Preface to the French ed. of Under the Volcano. It repeats much of the information in a letter to Jonathan Cape in the Selected Letters, pp. 57-88.)
- \_\_\_\_\_. Selected Letters of Malcolm Lowry, eds. Harvey Breit and Margerie Bonner Lowry. Philadelphia: J. B. Lippincott Company, 1965.
- \_\_\_\_\_. Selected Poems of Malcolm Lowry, ed. Earle Birney with the assistance of Margerie Lowry. The Pocket Poets Series, Number Seventeen. San Francisco: City Lights Books, 1962.

- \_\_\_\_\_. Ultramarine. New York: McGraw-Hill Book Company, 1964.  
(First published 1933.)
- \_\_\_\_\_. "Under the Volcano," Prairie Schooner, XXXVII (Winter, 1963-1964) 284-300. (This is the short story, written in about 1936, which formed the basis of the novel.)
- \_\_\_\_\_. Under the Volcano. With an introduction by Stephen Spender. Philadelphia: J. B. Lippincott Company, 1965.
- \_\_\_\_\_. Under the Volcano. With an introduction by Stephen Spender. New York: Signet Books, 1966.

#### B. OTHER REFERENCES CITED

- Aiken, Conrad. Letters to the Editor, The Times Literary Supplement, February 16, 1967, p. 127.
- Bonnefoi, Geneviève. "Souvenir de Quauhnahuac," Les lettres nouvelles, NS, No. 5 (July-August, 1960), pp. 94-108.
- Casari, Laura Rhodes. "Malcolm Lowry's Drunken Divine Comedy: Under the Volcano and Shorter Fiction." Unpublished Doctor's dissertation, University of Nebraska, 1967.
- Cavendish, Richard. The Black Arts. New York: Capricorn Books, 1968.
- Chittick, V. L. O. "Ushant's Malcolm Lowry," Queen's Quarterly, LXXI (Spring, 1964), 67-75.
- Day, Douglas. "Of Tragic Joy," Prairie Schooner, XXXVII (Winter, 1963-1964), 354-362.
- Díaz del Castillo, Bernal. The Discovery and Conquest of Mexico 1517-1521, trans. Genaro García; ed. A. P. Maudslay. New York: Farrar, Straus and Cudahy, 1956.
- Donnelly, Ignatius J. Atlantis: The Antediluvian World, ed. Egerton Sykes. Modern rev. ed.; New York: Gramercy Publishing Company, 1949.
- Heilman, Robert B. "The Possessed Artist and the Ailing Soul," Canadian Literature, No. 8 (Spring, 1961), pp. 7-16.
- Hirschman, Jack. "Kabbala/ Lowry, etc.," Prairie Schooner, XXXVII (Winter, 1963-1964), 347-353.

Joyce, James. Ulysses. New York: Random House, [1961].

Kilgallin, Anthony R. "Faust and Under the Volcano," Canadian Literature, No. 26 (Autumn, 1965), pp. 43-54.

Knickerbocker, Conrad. "Swinging the Paradise Street Blues: Malcolm Lowry in England," The Paris Review, No. 38 (Summer, 1966), pp. 12-38.

\_\_\_\_\_. "The Voyages of Malcolm Lowry," Prairie Schooner, XXXVII (Winter, 1963-1964), 301-314.

MacGregor-Mathers, S. L., trans. and ed. The Book of the Sacred Magic of Abra-Melin, The Mage. London: John M. Watkins, 1898.

"Malcolm Lowry," The Times Literary Supplement, January 26, 1967, pp. 57-59.

Markson, David. "Myth in Under the Volcano," Prairie Schooner, XXXVII (Winter, 1963-1964), 339-346.

Prescott, William. History of the Conquest of Mexico and History of the Conquest of Peru. New York: The Modern Library, [n.d.].

Still, Colin. Shakespeare's Mystery Play: A Study of "The Tempest". London: Cecil Palmer, 1921.

\_\_\_\_\_. The Timeless Theme: A Critical Theory Formulated and Applied. London: Ivor Nickolson and Watson, Limited, 1936.

Waite, A. E. The Holy Kabbalah. With an introduction by Kenneth Rexroth. New Hyde Park, New York: University Books, [n.d.].

Wilde, Oscar. The Letters of Oscar Wilde, ed. Rupert Hart-Davis. New York: Harcourt, Brace and World, Inc., 1962.



# SELECTED SECONDARY SOURCES

- Aiken, Conrad. "Malcolm Lowry: A Note," Canadian Literature, No. 8 (Spring, 1961), pp. 29-30.

A brief discussion of the "spiritual and aesthetic and psychological symbiosis" (29) between Aiken and Lowry.

- Birney, Earle, comp., with the assistance of Margerie Lowry. "Malcolm Lowry (1909-1957)," Canadian Literature, No. 8 (Spring, 1961), pp. 81-88, and Canadian Literature, No. 9 (Summer, 1961), pp. 80-84.

A bibliography which, together with two supplements (Canadian Literature, No. 11 [Winter, 1962], pp. 90-95 and No. 19 [Winter, 1964], pp. 83-89) lists works by Lowry, both published and unpublished, and about Lowry.

- Blavatsky, H. P. The Secret Doctrine. 2 vols. combined; Los Angeles: The Theosophy Company, 1947. (A facsimile of the 1888 ed.)

A synthesis of occult "science," religion, and philosophy by the founder of the influential theosophist movement which was searching for a "universal creed" and which attracted such writers as Yeats. Although he does not acknowledge being influenced by theosophy, Lowry was undoubtedly acquainted with her works; also he quotes from MacGregor-Mathers, a member of the Blavatsky circle.

- Boatwright, James. "The Sequel to Lowry's Under the Volcano," Shenandoah, (Winter, 1962), pp. 65-70.

A brief discussion of Mad Love, the American version of the movie which was Las Manos de Orlac in Under the Volcano.

- Bonwick, James, F.R.G.S. Egyptian Belief and Modern Thought. London: C. Kegan Paul and Co., 1878.

A discussion of the enduring universal elements of Egyptian mythology which justifies Lowry's and the Consul's search for a universal creed.

- Brome, Vincent. The International Brigades. New York: William Morrow and Co., 1966.

A source for identifying many of Lowry's allusions to the Spanish Civil War, especially to the International Brigades.



- Burland, C. A. The Gods of Mexico. New York: Capricorn Books, 1968.  
A study of ancient Mexican gods including Quetzalcoatl, and of Mayan astrological and astronomical knowledge.

Canadian Literature, No. 8 (Spring, 1961).

A Malcolm Lowry issue containing articles by George Woodcock, Robert B. Heilman, Max-Pol Fouchet, Conrad Aiken, and Downie Kirk, as well as Part I of the bibliography by Earle Birney.

- Caron, M., and S. Hutin. The Alchemists. Evergreen Profile Book 27. New York: Grove Press, Inc., 1961.

An especially useful treatment of the symbolic and psychological interpretations of alchemy. It includes a bibliography of source material on and studies of alchemy and alchemists.

- Carr, Donald E. The Eternal Return. Garden City, New York: Doubleday and Company, Inc., 1968.

A version of the concept of eternal return. It contains a bibliography of works on that concept and on other philosophies of time.

- Christella Marie, Sister, S.B.S. "Under the Volcano: A Consideration of the Novel by Malcolm Lowry," Xavier University Studies, IV (March, 1965), 13-27.

A discussion relating some of the major symbols and thematic patterns in the novel.

- Christian, Paul. The History and Practice of Magic, trans. James Kirkup and Julien Shaw; ed. Ross Nickols. New York: The Citadel Press, 1963. (First published 1870.)

Chapter III, Book II, is a discussion of the "Mysteries of the Pyramids" (81), which are almost identical with the Tarot enigmas.

- Cirlot, J. E. A Dictionary of Symbols, trans. Jack Sage. New York: Philosophical Library, 1962.

A very useful treatment of traditional symbolism.

- Conrad, Jack Randolph. The Horn and the Sword: The History of the Bull as Symbol of Power and Fertility. New York: E. P. Dutton and Company Inc., 1957.

A psychological-philosophical approach to bull symbolism.

- D'Alviella, The Count Goblet. The Migration of Symbols. With an introduction by Sir George Birdwood. New York: University Books, 1956. (First published 1894.)

A study of those symbols which are basic elements of the psyche of all man and therefore are universal.

Dunne, John William. An Experiment with Time. New York: The Macmillan Company, 1927.

Dunne, whose work Lowry refers to in his Letters as "rewarding" (26), is interested in meaningful coincidences. He distinguished between synchronicity (having the quality of being simultaneous in time and in meaning) and synchronousness (having the quality of being simultaneous in time only). He discusses the possibility that time extends both into the past and into the future and that this two-way extension can be perceived, not just in dreams but in waking hours.

Edmonds, Dale. "Under the Volcano: A Reading of the 'Immediate Level,'" Tulane Studies in English, XVI (1968) 63-105.

A discussion of the plot and characterization of Under the Volcano. Edmonds contends that both are coherently planned and that the novel should be read first as a "good story."

Egyptian Mythology. New York: Tudor Publishing Company, 1965.

A source of background material on the Osiris legend.

Epstein, Perle. The Private Labyrinth of Malcolm Lowry: "Under the Volcano" and the Cabala. New York: Holt, Rinehart, and Winston, 1969.

This work, which arrived after my study was completed, is a detailed analysis of the cabalistic elements in Under the Volcano. Although the cabalistic symbolism in Mrs. Epstein's book is much more complex than that discussed in my study, her conclusions are essentially the same as mine.

Fausset, Hugh I'Anson. The Flame and the Light: Meanings in Vedanta and Buddhism. London: Abelard-Schuman, 1958.

This writer, whom Lowry admired and whom he said would understand what "is buried far down in" Under the Volcano, "had a very formative influence on" Lowry's life (Letters, 74). Fausset discusses those aspects of the Oriental view of life which are especially meaningful in the West, including man's intuitive activities.

Fort, Charles. The Books of Charles Fort. With an introduction by Tiffany Thayer. New York: Henry Holt and Company, 1941.

Fort's works are very useful in understanding Lowry's interest in unexplained coincidences as occult phenomena of great significance. Lowry says that it was "a red-letter day in" his life when he first read Fort's Lo! (Letters, 26).

Fortune, Dion. The Mystical Qabalah. London: Ernest Benn Limited, 1957. (First published 1935.)

A discussion of the Tree of Life and of the psychology of the cabalist's mystical experience.



Frazer, Sir James George. The Golden Bough. A Study in Magic and Religion. 1 vol. abridged ed.; New York: The MacMillan Company, 1963. (First published 1911-1915.)

A pioneer study of anthropology and comparative mythology dealing with primitive patterns of initiation, rituals of the death and rebirth of gods, fertility rituals, and so on. Very influential for Lowry's generation, it was used by T. S. Eliot as a basis for The Waste Land, and by James Joyce and Ezra Pound. Lowry mentions The Golden Bough in his Letters (236).

Hall, Manly Palmer. Reincarnation: The Cycle of Necessity. First Edition. Los Angeles: The Philosophers Press, 1939.

Hall's works form an eclectic occult philosophy about the nature of man. This work, for example, provides a non-Oriental philosophy based on the Buddhistic Wheel of Life.

\_\_\_\_\_. The Secret Teachings of all Ages: An Encyclopedic Outline of Masonic, Hermetic, Qabbalistic and Rosicrucian Symbolical Philosophy. 7th ed.; Los Angeles: The Philosophical Research Society Press, 1945.

A source for identifying several obscure titles and symbols in Under the Volcano.

Harding, M. Esther. Psychic Energy: Its Source and Goal. With a forward by C. G. Jung. The Bollingen Series X. New York: Pantheon Books, 1948.

This work, which discusses man's hidden psychic forces from a Jungian point of view, helps one understand the Consul as more than a mere alcoholic. Like Lowry's novel, Harding's work draws on alchemy, the Eleusinian and other mysteries, and various other kinds of archetypal symbolism.

Hughes, H. Stuart. Oswald Spengler. A Critical Estimate. Rev. ed.; New York: Charles Scribner's Sons, 1952.

A useful introduction to Spengler.

Humphreys, Christmas. A Popular Dictionary of Buddhism. New York: The Citadel Press, 1963.

A "compromise between a true Dictionary . . . and an Encyclopedia" (5) useful as an introduction to certain Buddhistic terms.

\_\_\_\_\_. The Wisdom of Buddhism. New York: Random House, 1960.  
An anthology of Buddhistic writings or "doctrine."

James, E. O. The Ancient Gods: The History and Diffusion of Religion in the Ancient Near East and the Eastern Mediterranean. New York: Capricorn Books, 1964.

Discussions of the Osiris legends and the Eleusinian mysteries.

Jung, C. G. The Archetypes and The Collective Unconscious, trans. R. F. C. Hull. The Collected Works of C. G. Jung, Vol. IX, i. Bollingen Series XX. New York: Pantheon Books, 1959.

Explanations of bull and horse symbolism, the concept of the Great Mother, and several other symbols from a point of view compatible with Lowry's way of thinking.

Kilgallin, Anthony R. "Eliot, Joyce and Lowry," Canadian Author and Bookman, XL (Winter, 1965), 3-4, 6.

A discussion of Lowry's place in the tradition of Joyce and Eliot.

Les lettres nouvelles, NS, No. 5 (July-August, 1960).

A Malcolm Lowry issue containing articles by Maurice Nadeau, Clarisse Francillon, Anton Myrer, Stéphen Spriel, Jean-Roger Carroy, and Geneviève Bonnefoi, as well as letters by Lowry, some of which do not appear in Selected Letters. It also contains a map of Cuernavaca. (In French.)

Lévi, Éliphas. Transcendental Magic: Its Doctrine and Ritual, trans., annotated, and introduced by Arthur Edward Waite. London: Rider and Company, 1964. (First published 1896 as Dogme et Rituel de la Haute Magie.)

A difficult book which helps one understand occult and hermetic thinking and throws some light on symbols from the cabala and the Tarot. It is one of the works owned by the Consul.

Mackenzie, Donald A. The Migration of Symbols and their Relations to Beliefs and Customs. The History of Civilization Series, ed. C. K. Ogden. New York: Alfred A. Knopf, 1926.

A study of universal symbols such as the pillar, the tree, the spiral, and the whirlwind, many of which appear in Under the Volcano.

Neumann, Erich. The Great Mother: An Analysis of the Archetype, trans. Ralph Manheim. 2d ed.; Bollingen Series XLVII. New York: Pantheon Books, 1963.

A scholarly study containing three extremely useful schema on the Great Mother archetype, the Night Sea Journey, and related symbolism.

Ouspensky, P. D. A New Model of the Universe: Principles of the Psychological Method in its Application to Problems of Science, Religion, and Art. New York: Alfred A. Knopf, 1931.

This work, enthusiastically recommended by Lowry (Letters, 26), discusses such occult subjects as the fourth dimension, the Tarot, the Cabala, astrology, eternal return, the Wandering Jew, Babel and the flood, and secret knowledge.



Prairie Schooner, XXXVII (Winter, 1963-1964).

A Malcolm Lowry issue containing articles by Conrad Knickerbocker, Gerald Noxon, Earle Birney, J. M. Edelstein, David Markson, Jack Hirschman, and Douglas Day, as well as the short story "Under the Volcano."

Read, John. Through Alchemy to Chemistry. A Procession of Ideas and Personalities. New York: Harper Torchbooks, 1963.

A discussion of the Philosopher's Stone and other alchemical symbolism. It includes a short glossary of alchemical terms.

Scholem, Gershom G. Major Trends in Jewish Mysticism. 3d rev. ed., New York: Schocken Books, 1954.

A historical rather than a doctrinaire discussion of the Cabala and related philosophies.

Seyffert, Oskar. Dictionary of Classical Antiquities. Rev. and eds. Henry Nettleship and J. E. Sandys. New York: Meridian Books, 1956. (First published 1882.)

A dictionary containing detailed information on Greek and Roman mythology and philosophy.

Shah, Sayed Idries. Oriental Magic. New York: Philosophical Library, 1957.

A discussion of "international" or universal magical and occult symbols and rituals. Especially useful chapters are those on Jewish magic, King Solomon, Egyptian magic, and Indian magic.

Simpson, William. The Buddhist Praying Wheel: A Collection of Material Bearing Upon the Symbolism of the Wheel and Circular Movements in Custom and Religious Ritual. New York: The MacMillan Co., 1896.

A treatment of the wheel as a traditional symbol of which the Buddhistic Wheel of the Law is one of the important manifestations.

Spence, Lewis. An Encyclopedia of Occultism. New Hyde Park, New York: University Books, 1960. (First published in 1920.)

An arbitrary non-scholarly listing which is nevertheless useful for identifying obscure occult symbolism and obscure proper names related to occultism.

\_\_\_\_\_. The Magic and Mysteries of Mexico [?] or The Arcane Secrets and Occult Lore of the Ancient Mexicans and Maya. London: Rider and Company, [n.d.].

A study of the interrelationships between the Quetzalcoatl, Osiris, and Faust legends and the Eleusinian mysteries. It also discusses the Mayan calendar.

. The Myths of Mexico and Peru. New York: Thomas Y. Crowell Company, [1913].

A discussion of Mexican myths. It contains a glossary of mythological terms, a bibliography, and a brief pronunciation guide.

Taylor, F. Sherwood. The Alchemists. New York: Collier Books, 1962.

A discussion of the philosophy and symbols of the alchemists. It includes a bibliography of alchemical treatises.

Thomas, Hugh. The Spanish Civil War. New York: Harper and Row, Publishers, 1961.

A history of the Spanish Civil War.

Waite, Arthur Edward. The Pictorial Key to the Tarot. New Hyde Park: University Books, 1959. (First published 1910.)

A dogmatic and obscure treatment of the Tarot enigmas together with rather obscure discussions of these pictures.

Weston, Jessie L. From Ritual to Romance. Cambridge: Cambridge University Press, 1920.

A famous study of the Grail legends. It discusses the wounded Fisher King and Waste Land archetypes, the Eleusinian mysteries, and the Tarot, and was used by T. S. Eliot as a basis for The Waste Land. Lowry undoubtedly was acquainted with it.

Wolff, Werner. Changing Concepts of the Bible: A Psychological Analysis of its Words Symbols and Beliefs. New York: Hermitage House, Inc., 1951.

A discussion of the occult and mystical symbolism in the Bible. Wolff is much less obscure than most writers on the occult.

Wood, Ernest. Vedanta Dictionary. New York: Philosophical Library, 1964.

A simplified treatment of Oriental religions and philosophies useful as an introduction.