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## PATRICK WHITE'S RELIGION OF THE WHOLE INDIVIDUAL

As early as 1937 Patrick White expressed his determination to acquire completion through self-knowledge, and scorn social prejudice when through Colonel Trevelick in his short story, «The Twitching Colonel,» he said:

I shall strip myself, the onion-folds of prejudice, till standing naked though conscious I see myself complete or else consumed like the Hindu conjuror who is translated into space (TTC 606).

His first two novels, *Happy Valley* (1939) and *The Living and The Dead* (1941), resounded with the isolation of contemporary man caught up in the despair of an alien world on the eve of a war. Search for a new faith appeared impossible within a materialistic society, where «the dead» by far outnumber «the living» or the visionaries. White was recognized as a «world novelist» in the first stage of his career.

When *The Aunt's Story* appeared in 1946, almost every critic observed a new turn in White's creative imagination. However, «the great monster Self» (TAS 128), fought by Theodora Goodman, was mostly interpreted as the desperate, isolated, suffering individual who is driven towards self-annihilation. The end of the story, by which the heroine is taken to a mental home, further confused the themes in *TAS*, though a parallel between scenes in *TAS* and the *Odyssey* was early discerned by Thelma Herring; but she was deceived by interpreting the «odyssey» in its modern meaning of man's tribulations in life. No critic had suspected that «the great monster Self,» that stood in the heroine's way in her journey for self-knowledge, was the Ego, the male principle in psychology which divides life from Life (MHS161-62). White, indeed, undertakes an odyssey in *TAS*, which he reproduces later in eight more novels, not to express man's suffering, but to suggest the exploration of the female mind, or of the unconscious by Campbell's interpretation of the *Odyssey* (MG 3:164). This process brings about wholeness and regeneration by enforcing contemporary man's frail reality through the acceptance of the opposites in the individual. The exploration of the female mind is effected by White in nine novels, from *TAS* to *TTA* inclusive, but «the irreconcilable halves» had been united by White in himself before writing *TAS*.

I believe that *TAS* inaugurates the second stage of White's career after the regeneration of his creative imagination through his contact with Greece and the Greek, Mr. Manoly Lascaris, «the Greek archetype» (FITG 101), who became his partner for life. Besides, White suggests in his last novel of the

odyssey, *The Twyborn Affair*, that his «vocation» created its «work of art» after meeting the friend (TTA 278). The publication of his Self-Portrait, *Flaws in the Glass* (1981), suggests on a personal level the importance of his relationship and the partner that inspired his works after 1941.

White's major theme in all his novels is the individual who discovers in himself love, mercy, compassion, and humility and the artist who acquires wisdom and the power of creating enduring reality through the union of opposites. He treats his theme through two journeys: the mythical odyssey and the psychological journey for individuation. Jung uses the term «individuation» to denote the process by which a person becomes a psychological 'in-dividual', that is, a separate indivisible unity or 'whole' (ACU 275). The result of individuation is «the archetype of the Undivided Self... the core of Life itself, which the individual shares.» Contact with the undivided Self is established only with the sacrifice of the Ego, whereby man's existence, as a share of Existence itself, can be returned to its central core without loss (DOS 355). The universal round (HTF 261), the Earth, the psyche (DOS 156; MHS 266, 284), the fourfold aspects in the realm of matter (DOS 120, 210, 328), the mythical hero's journey (HTF 245), the course of the sun during a solar year, all are reflected in White's work which contains the two journeys placed on a solar circle, divided by the meridian (the Threshold), the two solstices, and the two equinoxes (see attached Diagram, 40).

Myth and depth psychology, which relate man to the cosmos, are White's means for the treatment of his major theme. Religion, too, is interwoven, since it reflects the forms of the numinous, created by the individual within society to represent cosmic and psychic forces. After the enduring reality of myths, created in mankind's Childhood, were replaced by Judaic and Christian myths in mankind's Youth, and after the ephemeral reality of these myths was shattered by a series of scientific discoveries, the mind of contemporary man in his Manhood/Womanhood has been led by science to full waking consciousness. Now that man's spirit has reached the meridian of its power and decline has begun, a group of creative artists and writers have begun to miss man's neglected side, the imagination and feelings. Search for wholeness is evident in the symbolism used in modern visual arts, and in the artists' interest in the mythical element in literature and music, as Aniela Jaffé (MHS 255-322) and Joseph Campbell claim (MG 4:647-678). White proceeds even further by suggesting that mankind can in its maturity afford to begin an individuation process towards the wholeness of the individual, which will result in the creation of a religion of enduring reality. To effect this, he follows the prototype of Homer, who has Odysseus in the *Odyssey* cross the Threshold into the realm of man's neglected side, the imagination or the earth represented by the goddess in the myths and

symbols, to balance the prevalent spirit of the heroic male in the *Iliad*. Therefore, White identifies himself with the twentieth-century «tradition, wherein music, myth, and depth psychology are one» (MG 4:360).

The author, actually, explores in his works the multiple facets of the individual, who has created the divinities in the Greek myths at the crossroad of the East and the West. By his regression to Greek religion, White gradually comes to the revelation that the Greek individual became an «individuated» one within the framework of society by bringing together the two opposite mythologies in his heritage. For the Greek individual branded his own wholeness on the Bronze Age concept of the Great Mother and her Son-lover, on the Homeric hero, Odysseus, in the Heroic Age, and on the concept of Apollo and Dionysus in Classical Greece (MG 3:141). Moreover, the same individual perceived the Virgin Mary as the *Theotokos* («Mother of God») with her child-son throughout the Byzantine empire (MG 3:44), and still worships the Great Mother and her son-lover in the image of the Christian Mother and Her divine Son in modern Greece. In his short story, «Fête Gallante,» White makes this belief quite explicit:

Didn't you know, Thecla, that if you scratch a Christian, more often than not you'll draw pagan blood? That's why the Greeks are how they are (FG 20).

Thus, White created a new mythology in his works, like the myth-maker *shaman* in primitive communities, by providing his countrymen with the roots of Western man, since they lack indigenous roots on the new continent after having destroyed the mythology of Australian aboriginals.

One could very well say, that White's ambition is to become the son-redeemer of his motherland, as well as the modern hero, as defined by Campbell: «the specific orientation of the modern hero-task must be [to] discover the real cause for the disintegration of all of our inherited religious formulae» (HTF 390). He has discovered that «the rot set[s] in» (TTA 281) in contemporary man's imbalanced psyche, which created spiritualized religions after the prevalence of man's spirit over his earth. More specifically, the «rot» has set in, since the worship of the male intellect in patriarchal societies began, and brought about scorn and suppression of «the evil body» in Christian Churches. Whereas, by dramatizing the conflict and convergence of the two opposite factors in man's psyche, White creates the twentieth-century religion of the Whole Individual, that reflects the union of his split psyche.

Subsequently to the Greek encounter, a telling example of the conflict and convergence of the opposites must have been noticed by White, as it had been by Nietzsche (MG 3:141) in the interplay of the two mythologies in the Greek heritage. White calls it «the Greek dichotomy of earth and spirit»



(*FITG* 215). In fact, it is Everyman's dichotomy and expresses the human condition. In psychology, the opposites are expressed as the conscious and the unconscious, or the male and the female principles. In contrast to ordinary men, the modern hero, as Theodora Goodman, weighed anchor for an odyssey within himself, and discovered whatever the feminine principle stands for in the maternal depths of his unconscious during the years 1941-1945, as is reflected in *TAS* (135-287). His homecoming to Australia in 1946 is suggested as Eudoxia Vatatzes's acceptance of the mythical hero's call in Part I of *TTA* (66-68). In Australia he began his real odyssey by writing his eight novels that followed *TAS*; by relating his personal experience of uniting the opposites through acceptance of his dark side to a universal context, he offers a tentative solution to contemporary man's crisis. He discovered and rescued from the unconscious the mother-goddess, in order to complement the father-god of the Western world.

In the first half of White's journeys, that is, in the four novels that form the upper semi-circle (see Diagram, 40) the opposites conflict in the conscious realm or the domain of the father-god, as man's ephemeral creation connected with his realm is destroyed by hatred and war. Ordinary men usually run this semi-course in their whole life, but the artist's duty is to go beyond the Threshold to the mythical Underworld or the unconscious which is the domain of the mother-goddess. In contrast to the strife which exists in the domain of the conscious Ego, love is discovered in the domain of the Shadow. The individual who rounds off the circle of perfection becomes the divine androgyne and creator of enduring reality, since he has envisioned the Ultimate, God as Love, who combines opposite forces in a harmonious universe.

The myths of the goddess reflect the mystical tendency, «the fascination of the dark mystery of the deeper levels of the soul» of pre-Hellenic matriarchal aborigines, and those of the god, the intellectual tendency, «the rational non-mystic mind» (*MG* 3:80-81) of patriarchal Hellenic invaders. Thus, two opposite social orders clash in the two opposites mythologies in the origins of Western civilization in the Mediterranean and Europe during the second millenium B.C. The confrontation was brought about by the invasion of Aryan patriarchal tribes which set off from Arabian deserts, and conquered Palestine, Assyria, Babylon, the Asia Minor coast, and Greece, while Aryan tribes from the plains of Russia were conquering Germany, France, and the British Isles. A patriarchal order of society was superimposed on an earlier matriarchal one, in the same way their religion of father-gods ousted the religion of the Great Mother of the earlier settlers. The Aryan conquerors, Hebrews, created Judaism in Palestine, whose dominant figure of Jehovah, the God Father passed down to Christianity and onto contemporary societies. Apart from this historical event, White apparently



sees a similar «Aryan invasion» following the discovery of the New World, America and Australia. The colonization of the new continents by the British transplanted the Aryan spirit onto it, and left that spirit's special brand on the society, the culture, and the religion of both continents. As a result, the aboriginal element was suppressed, and its populations were confined into reserves. In both cases, the rich mythology of the aborigines has been destroyed.

The great historical event of the Aryan invasion in the Old World resulted in a socio-religious reformation, which brought about a re-interpretation of the cosmogonic myths of the goddess. As Jane Harrison's work has proved «many of the best-known Homeric myths [were] actually fragments of pre-Homeric mythology re-interpreted» (*MG* 3:40). Mankind was, in a way, re-created through various myths, mainly those of the Flood. The prevalence of the Aryan element in the conquered countries created in Palestine the Hebrew hero, in France and the British Isles the Celtic hero, and in Germany the Germanic hero on the level of the corporate identity of mankind. All these heroes wear solely the Aryan characteristics, that is, manliness and *arete*, or pride in excellence; and in this masculine dream world, the excellence of the female is supposed to reside in: her beauty of form (Aphrodite), her constancy and respect for the marriage bed (Hera), and her ability to inspire excellent males to excellent patriarchal deeds (Athena) (*MG* 3:159). Only in Greece did the outcome of the Aryan invasion emerge as the «Homeric hero» who wears the features of both, the goddess's and the god's minds, the intellect of the male and the imagination of the female.

Authorities, such as Freud, Nietzsche, Jung, Campbell, Kerényi, Harrison, and M. Nilsson (*MG* 3:53) share White's view that the convergence of the opposites in the Greek heritage resulted in the wholeness of the individual and of society, as well as in artistic creation. Freud specifically has remarked that «there is the further problem of why in the case of Greece what appeared was poetry, and of the Jews, religion» (*MG* 3:146). I believe that White supplies the answer to this problem by presenting in *RITC* the intellectual, unimaginative Hebrew hero unsuccessfully attempting to grasp mystical revelation only with his intellect «It was, however, the driest, the most cerebral approach — when spiritually he longed for the ascent into an ecstasy so cool and green...» (*RITC* 136). In contrast, the combination of the god's and the goddess's minds in pre-Homeric society which was steeped in myth, emerged as the individual at the center of the world. Homer in his poetry looks at the gods with detached amusement, as Odysseus profits by the wisdom of Circe and Calypso whom he subjugates. The Homeric hero is the self-responsible intelligence that regards the world rationally in the *Iliad*; but also converses with his ancestors and searches for the origins of the Aegean Great Mother in the *Odyssey*. His final aim is not to serve the gods,

as the Hebrew must abide by the will of his God, but to develop and mature man. For, as Kerényi says, «the Greek world is chiefly one of sunlight, though not the sun, but man stands in its center (*MG* 3:173-74).

In contrast to the patriarchal religions, Judaism, Mohammedanism, and Christianity, which do not grant divinity to the female, White's vision, following the pattern of the Greeks throughout their history, does not belittle the female in religion any less than one dares do her role in procreation. In fact, his vision aims at restoring the mother-goddess in religion, woman in society, and the body which fell into oblivion with the coming of the patriarchs in the individual. Except for the realm of the unconscious, the mother-goddess represents also the Western man's inferior functions of Intuition and Feeling, because his dominant functions have been Sensation and Thinking (see Diagram, 40). Finally White's search reveals that the female is the divine matrix, not the mortal mother beside the divine spirit of her son in the Christian religion.

The predominant father-god, therefore, has created religions that were meant to die, because they were one-sided representations of the psyche. Even the love preached by Christianity, cannot be understood and practised by «limping» societies. One is not to wonder, why in his Self-Portrait he mentions that Christian love has proved to be «as ineffectual and destructive as violence and hatred» (*FITG* 251). Patriarchal religions have brought about war, strife, and hatred for centuries, because of the missing female element of love. The female figure of Eadie at the end of White's odyssey is the proof of the writer's success of rescuing the goddess of love who generates also the imagination.

The two socio-religious tendencies are seen as the split halves of the psyche, the conscious and the unconscious (*DOS* 136), or the functions of Sensation and Thinking, personified by the intellect of the Aryan god, and the unconscious functions of Intuition and Feeling, personified by the imagination of the pre-Hellenic goddess (see Diagram, 40). On a cosmic level, the Aryan god appropriated the symbol of the Sun, as the expression of his male mind, or the intellect as glaring sunlight. The goddess, on the other hand, was the expression of the inconstant Moon, the female mind, or the paler moonlight of the imagination. This differentiation reflects the split of the psyche into the conscious Logical Mind and the unconscious Symbolic or Mythological Mind. The split in the psyche leads to two social attitudes, the Intellectual materialist world view, primarily concerned with matter and empirical knowledge; and the Symbolic world view which expresses feelings and intuitions, and is concerned with values, underlying meanings, and relationships (*DOS* 159).

The interplay of the opposites in White's novels first results in actual or artistic sterility, or ineffectual offspring. So long as the female is subservient

to the male, the father-god generates failure, scorn, conflict, and hatred. On the contrary, when the mother-goddess begins to strengthen her position, she generates union, forbearance, mercy, love, and creativity. Thus, after Theodora's sterility in *TAS*, the offspring from the union of earth and heaven, Hera and Zeus, forced by the creation of the Olympian pantheon, is a failure as their actual children, Ares and Hebe, were on Olympus, and the Parker children, Ray and Thelma, are in *TOM*. The conflict of two male figures, Voss and Judd, generates betrayal in *Voss*, when Voss's team is abandoned in the desert by Judd, who attempts to save himself by returning to Sydney. The result of the sexless relationship of Voss with his «wife,» Laura the distanced earth-goddess, is the adopted child, Mercy, the natural offspring of the mother-earth embodied by Rose Portion.

The first union occurs in *RITC*. The author dramatizes it in the psyche of the double-faceted, «half-caste» aborigine Alf Dubbo, the embodiment of both the child and adult Dionysus, who is physically seduced by the Anglican parson in boyhood, and spiritually by Himmelfard in adulthood. The psyche of the child Alf had already been branded by witnessing one night at the reserve his black mother's intense passion for her white lover, before it was engrafted by the Anglican parson's intellectual mind. As a result of his double heritage, «black» and «white», Dionysian and Apollonian, Alf was able to understand love as both overwhelming passion and self-sacrifice, after witnessing the «crucifixion» of the Jew Himmelfarb, who had become the religious scapegoat for the Sarsaparilla society (*RITC* 405-10). So Alf understands and translates the «Jew» with wisdom and love in his crude paintings as Dionysus/Cronus Sabazius/the Messiah and Christ, a hybridic figure of the Redeemer in all religions (*RITC* 413).

The twin brothers, Waldo and Arthur, as the halves of the split psyche in *TSM* are bound in a relationship of hatred and love, but they are finally united incestuously by Arthur/Dionysus's love. Their relationship anticipates at a deeper level that of original scorn and forbearance between brother/sister in *TV*, the novel that follows; and yet at a deeper level, that of love between mother and son. The latter results in the wisdom the vivisection artist needs, in order to create paintings that interpret enduring reality. In the same novel, the Courtney/Duffield offspring illustrates the result of the union of the two families which stand for the two mythologies; they reflect the procreative duality of the sexes.

In the realm of synthesis represented by the unconscious, the Hunter brother and sister in *EOTS* are the elaborate reproduction of the Parker brother and sister in *TOM*. The Hunter children are, first failures, but finally unite by committing incest, when their mother is nearest to shedding her last patriarchal layer. Their absence from their mother's funeral suggests that they are dead with her aspect of Olympian Hera; the latter succeeds in being





reborn by her death in Hera's more ancient aspect, that of the tree-goddess, as «Old Betty Hunter's green and silver mask» suggests which «glittered and glimmered in the depths of the room» (*EOTS* 523). It is at this point that the Greek Great Mother reveals herself in the Childhood of her existence before her patriarchalization. Only now is she a real divinity, the natural force that deserves the «throne» of the goddess, which Voss as the one-sided intellect had aspired to, but failed.

«I want you to help me on to the throne...» She dumped it on the seat.  
«There, dear. Hold tight!»... «Got your balance, have you?» Mrs Hunter murmured, «Yes.» Balance is always a matter of chance (*EOTS* 531).

Mrs Hunter's dream on the eve of her death places her children, Basil and Dorothy, as twins back in her womb (*EOTS* 510). On the other hand, the dream Basil has on the plane to England is suggestive of their entry into their mother's womb, where the son, Basil, is castrated, that is, deprived of his maleness, by his sister (*EOTS* 575), exactly as Attis castrated himself for the sake of his mother, Cybele. «Entry into the mother» means regeneration through an incubation period, preparatory for another life in the Orphic cycle of birth or becoming. Indeed, the Hunter brother and sister, disguised under the names Helen — another tree-goddess, who had been mercilessly defamed by the patriarchs as the cause of the Trojan War — and Jack Chance are involved in a passionate affair in the Australian bush in the following novel, *AFOL*. Helen has remained in mankind's collective memory as the feminine force called «Anima» by Jung; and the name «Jack» has been used for a Dionysus figure for the aboriginal boy, Jackie in *Voss*. Mythical brother Dionysus and sister Helen, daughter of earth-mother Leda and identical with her, amount to a mother and son relationship in the depth of the collective unconscious. Helen's rescue by Jack from the Australian bush recreates the myth of earth-mother Semele's rescue by her son Dionysus from the Underworld. The lovers might be any one of the divine couples, Hera/Semele and Dionysus, Aphrodite/Adonis, or the Christian Mary and Her Son. The final integration is dramatized as Jack's withdrawal back to the bush, and the figure that emerges from the bush stark naked, that is, pure, true, and innocent is the androgynous Great Mother with her son in her womb, or the feminine principle that enfolds and protects the masculine twin. The last parental couple in the last novel of the odyssey is Judge Twyborn, a Zeus-figure as the principle of Law and Order, and Eadie, a Hera-figure as the principle of Love and Mercy, who are parents of Eddie/Eudoxia/Eadith, or the hermaphroditic Self, the androgynous creator of enduring reality, which, at last, combines the union of the opposites in harmony.

Since the result of both journeys is the wholeness of the individual, the two journeys are proved to be identical and ideally corresponding to the steps/adventures of the two Homeric epics. It is obvious that what I call «the novels of the conscious» explores, like the *Iliad*, the realm of the conscious; and «the novels of the unconscious» are a process of psychological, historical, and cosmogonic overbalancing *enantiodromia*, «running the other way.» Heraclitus was very wise, indeed, when in c. 500 B.C. he said that «everything tends sooner or later to go over into its opposite» (MG 3:160). The novels/adventures, moreover, illustrate their end in the Self by forming a circle, symbol of «the totality of the psyche in all its aspects, including the relationship between man and the whole of nature» (MHS 266). There is a square inside the circle, the symbol of the earthy world of substance, or the outer aspect of life, while the circle symbolizes the watery fluid inner realm (DOS 251). The «two abstract figures, the circle and the square... from the beginning of time have formed a whole» (MHS 279). This mandalic representation of wholeness can be drawn on the map of those Aegean islands which are connected with White's novels, as seats of Hellenic and pre-Hellenic cults (see the map of the Aegean sea, 41). Each novel/adventure is identified and deals with the myth that is interwoven in the archetypal relationship that is transposed to the contemporary context of the novel. The fact that White adopted the Symbolic world view, concerned with relationships and insight into the meaningful pattern of existence, explains that he had already been acquainted with his unconscious.

The *Odyssey* is the only mythical journey that consists of the Sun-hero's separate adventures, a fact that fits White's scheme of creating the novels as his own Hero's separate steps of initiation. The author creates his novels to coincide with the sequence of Odysseus's experience of the male and the female minds, while the relationships described reflect the interplay of the two mythologies. The search is first conducted in the realm of matter, or that of the Sun/father-god in the North Aegean (TGM 1:114). Thus, the four novels of the conscious form the square — a symbol of the fourfold aspects in this realm by the four elements, earth, air, fire, and water — as well as being parts of the circumference of the odyssey. This search ends with the death of Apollonian Waldo who, as the Ego or Odysseus's secular identity, is castrated and devoured by dogs. His twin brother, Dionysian Arthur, is the new-born Shadow figure of Odysseus, who after the dissolution of his Ego at the Threshold takes the first step to individuation. After *TSM*, White's search is conducted in the South Aegean, where the mother-goddess's cult was connected with many islands. The connection of the novels with Aegean islands is only suggested in *FITG*, since a Symbolist never tells, but only suggests. Indeed, I find suggestive symbols, images, and words in the «Journeys» section of the Self-Portrait, which link some islands with

corresponding novels through the same relationship and the same myth.

As an earlier Orpheus figure, the author presents the end of his «becoming» the Self, that is, wise Odysseus or Dionysus or Christ, by connecting the end of strife of the opposites with the end of World War II and the island Aiyina, where he was with Mr. Lascaris on that day. There is a hidden meaning in the name of the island, since the sounds render the Greek word *έγινα* which means «I have become.» This may refer to two ends, the end of war and that of the Orphic cycle of birth or becoming, which is another process for a purified existence; but it is noteworthy, that he makes this point the beginning of his odyssey:

It was the first stage of an odyssey into a Greece I knew from literature and target maps, but which I now hoped would continue throughout my actual life... It did however (*FITG* 172).

He seems to consider his relationship with Greece as one of son with his second mother. The prototype of such a relationship was that of Hercules and Dionysus, natural sons of Zeus, with his wife, patriarchalized Hera, whose adversity inspired them to their mighty deeds. Thus, White/Odysseus impersonates also Dionysus, the son-redeemer of the Great Mother Hera, who becomes finally evident in Eadie at the end of *TTA*.

In *TAS* the individual as the potential artist is traced behind androgynous Theodora, who implies the equally strong feminine and masculine elements in man as the pre-requisites for wholeness. The first novel contains the layout of the Australian author's vision. Both journeys are traced in miniature form in a process of dissolution of Theodora's personality, fragmentation in the unconscious, and synthesis in Part III around a new nucleus, the Self. Theodora is the spinster «aunt» who does not become a mother in this novel. However, Theodora is spiritually fertilized through her vicarious seduction by the music of a Greek 'cello-soloist, Moraïtis (*TAS* 110-12). In this novel, the author's regenerated creativity overflows in a torrent of feelings and symbols, some traditional, other personal, male symbols and female symbols, which come forth and fade to re-appear in a frenzied dance of the sexes; like the *leitmotif* in Moraïtis's music. The «Gothic shell of Europe (*TAS* 139), transposed from architecture in the narrow, pointed arch, characteristic of the Gothic style, is a product of the Aryan Goths' spirit aspiring to the sky. In contrast, the downward curvature of the Minoan and the Byzantine arches suggest both the earth and the spirit inherent in man. The interplay of the male/female in the Greek individual is suggested by the passages of the violoncello — obviously a symbol of the female body — played by Moraïtis, and of the violins — a male symbol by the existence of the fiddlestick. The presentation of Moraïtis as a peasant and musician reveals the impulse of Dionysus and that of the mother who were the divine



couple worshipped by the Greek peasantry in the Mysteries. However, Theodora abandons «the dangerous state of music [to] achieve the less distracting positions of sculpture» in the end (*TAS* 284), when she agrees to be confined in a mental home. The scene of Theodora's attending the concert suggests the fertilization of the artist/White's imagination by the Greek spirit. The Greek artist is watched by dazzled Theodora «take the 'cello between his knees and wring from its body a more apparent, a thwarted, a passionate music, which had been thrust on him by the violins» (*TAS* 111). What the reader actually witnesses in this scene is a perpetuated war of a pair of opposites, seen by Nietzsche «between the art of the sculptor, Apollonian art, and the non-pictorial art, music, of Dionysus» (*MG* 4:334). The journeys end in *TAS* with Theodora's vicarious union with double-faceted Holstius, who bears the features of both pre-Hellenic fertility god and Olympian Hermes, progenitor of Odysseus, and bearer of the caduceus, the most ancient symbol of wholeness (*TGM* 1:65). The author chose, like Theodora, not to disclose at that time the importance of his relationship with Greece; the right time came in 1981 when he publicly acknowledged in *FITG* how his homosexual affair resulted in his dedication of forty years to his work of art, and a meaningful, full life with an individual he trusts.

What I call White's «major odyssey» is illustrated in the seven novels that follow *TAS*. Together with *TTA* which appeared in 1979, the eight novels are the product of White's creative imagination during the years 1946-1979. *The Twyborn Affair* is a different dramatization of the two journeys in all nine novels, presented through the lives of the hermaphroditic protagonist. This novel further suggests through mainly discernible autobiographical details, observed by a few critics, that the author himself was behind the protagonists in *TAS* and *TTA*. I would like to add that the author, as the Self or wise Odysseus, is behind all the characters of his novels. White's wholeness throughout writing his «work of art» is displayed by androgynous Theodora and the hermaphrodite, Eddie/Eudoxia/Eadith at every single point of the circle of his odyssey.

With regard to the schematic placement of White's novels, one could interpret *TAS* as the center of the circle, a symbol of the infinitely small origin that grows to pervade the variety of all things in the life that unfolds in the novels (*DOS* 305). Androgynous Theodora Goodman is placed at the center of White's world as the self-responsible intelligence of the individual, which suggests man's potentiality to perceive the enduring core of life, and gain the immortality of the divine. The center, as a symbol of the Self, is the fixed in contrast with the volatile, that is, the circumference that illustrates «the lives of Theodora Goodman» in the odyssey; the still center is the unmoved principle of all movement (*DOS* 72-73). *TTA* as the circumference enfolding

all the novels of the odyssey has a different dramatization from that of *TAS*. The hermaphrodite, who has the freedom of bisexual Teiresias to be «as man as woman,» expresses the lifelong activity of this particular individual, the artist White. By being regulated according to the fourfold aspects in the world of matter, Elements, Seasons, Periods of Life, his novels express the specific interaction between the author and the cosmos following the steps of the Greek individual.

White's novels, expressing his own experience of life, compress like *Life* the three independent realms, the cosmos, the corporate identity of mankind, and the individual. His vision may be interpreted again by the symbology of the center and the circumference: as the Sun is the center of our world on a macrocosmic level, so must the concept of the Homeric hero be placed at the center of the mesocosmic level, and the individual at the center of the microcosm, while individual life runs its eternal cyclical motion of birth-death-rebirth.

In the first novel of the «major odyssey,» *The Tree of Man*, Theodora's wholeness is split into the opposite sexes, the Parkers. On the divine level, they reflect the forced union of the goddess and the god, Hera and Zeus of the Olympian pantheon, and the first pair of ancestors in patriarchal Western societies. A cosmogonic re-creation of mankind is implied by the episode of the flood, that destroys China flat in the novel. This flood is another mythical point that signifies:

...a period of unchallenged dominion [of the mother-goddess] antecedent to the rise and victory of those warrior gods...

and alludes to:

an actual historical substitution of cult... that of an intrusive patriarchal over an earlier matriarchal system (*MG* 3:76).

The novel is identified with the island of Samos; it is a sad novel as «Samos is one of the sadder islands» (*FITG* 178). It reflects failure and utter polarization of the opposites in the man and the woman, who spend their whole life following the separate courses of the opposites. The relationship of Zeus and Hera is connected with Samos in the Hellenic myth and the marriage of the patriarch god with the matriarch goddess who spent their three-hundred-year long honeymoon on Samos. In pre-Hellenic mythology, however, Samos had been the seat of the cult of the tree-goddess, the Samian Hera, before the myth of her marriage with Zeus was superimposedly connected with Samos. We see this aspect of Hera by the end of *EOTS* in the final image of Mrs. Hunter. The split of the original unity into the sexes also marks Odysseus's separation from Penelope, and his setting off in the realm of the *Iliad*, or of the conscious, where fragmentation reigns supreme. Stan Parker's vivid description leaves no doubt in the reader's mind that he

witnesses the birth of the Ego in inarticulate Stan, who is also a specimen of the Celtic hero. White's odyssey begins on Samos with one-sided heroes.

In the following novel, *Voss*, the ambition of the Germanic hero in the German Voss, or the father-god's heroic spirit as Orpheus, or the protagonist's «inflated Ego,» urges him to become the god and king of Central Australia by exploring it. The psychological growth of the Aryan invaders' spirit in Greece parallels at this stage Voss's ambition to conquer the unknown land in Australia, and White's desire to create it by bringing this land into consciousness. The prevalent relationships are that of two rival male figures, Orpheus and Dionysus who were combined in the early Orphic-Dionysiac cult, and the other of a greater polarization of the sexes, Laura and Voss, who are husband and wife without ever having been united. Though Voss/Orpheus is beaten by his ignorance of the land and by the opposition of the ex-convict, Judd/the adult Dionysus, and though he is captured by the aboriginal tribe, he partakes of both elements, Dionysian and aboriginal, by contact with them that enriches his own consciousness about the land. The interaction between the two mythologies is evident in the final figure of Judd after twenty years, as well as in «the black boy,» Jackie, an impersonation of the «dark» outcast boy-god of vegetation in matriarchy, who cannot live on after Voss's death haunted as he is by «the spirit of white man.» Voss's decapitation by Jackie directs us to the myth of rivalry between Orpheus and Dionysus, and the former's decapitation and dismemberment by the Maenads, set upon him by Dionysus (*TGM* 1:112). In the myth, Orpheus's head and lyre drifted down the river Hebrus to the North Aegean, and reached Antissa on Lesbos Island, where were laid to rest; the head in a cave sacred to Dionysus, the lyre in the temple of Apollo (*TGM* 1:113). Today Antissa is only an archaeological site near the village Sigri. There is a reference to Sigri in *FITG* (178-79), whereby words, images, and symbols recreate the gloomy atmosphere of the sacrifice of Voss's team. The aspiring spirit, personified by Voss and his men, ends up in humility after discovering its human limitations. All men except for the innocent/fool Harry/Dionysus, «the white boy [whose body] had become a green woman» (*Voss* 389) end in death by losing their «head,» a symbol of the intellect, in favor of Dionysus, personified by the survivors, Laura, Judd, and the music master Mr. Topp. But Voss is also initiated into the Australian tribe by Jackie — by the Australian aboriginal ritual of a mock-decapitation, used as the last step in puberty initiation rites — and he with all the dead members of his team becomes part of the land through his suffering and his death on it. Both the upper semi-circle and the square of the odyssey appropriately touch on Sigri/Antissa on Lesbos in the Aegean.

The third novel, *Riders in the Chariot*, reflects the culmination of the Ego, or the growth of the male spirit, which results in strife among the patriarchs,



and in the destructive World War II in the novel. The Germanic hero is determined to exterminate his Aryan father, the Hebrew, and his Celtic — the British, the American, and the Australian — brother. Such destructive strife amongst the male members of a family is shown in the Hellenic version of a Sumerian myth connected with Palestine. The archetypal relationships reflected in this novel, which is connected with the sea off Skyros Island, is that of the separation of the archetypal couple, Uranus and Gaia, the destruction of the father by the son, and the birth of love from that strife. It is the myth of the Titan Uranus's castration by his son, the Titan Cronus, and the subsequent deposition of Cronus by his three sons, led by Zeus (*TGM* 1:37-43). The circle of White's odyssey appropriately touches on the sea off Skyros Island, where Uranus's severed genitals were flung by Cronus. The identification of Yahweh with the Titan-ruler of the planetary power Cronus (*TGM* 1:27), «the second sun,» who was the star of Israel (*SOT* 401) presupposes the creation of the Judaic religion, and shows how earlier divinities were appropriated by the patriarchs, and how patriarchal priesthood re-interpreted various myths to suit their spirit of strife. Nevertheless, Yahweh remained the purest representation of a vindictive, punishing father-god in religion, whereas in the Greek version of the myth, Uranus's genitals impregnated the omnipresent mother, the sea, which gave birth to the goddess of love, Aphrodite. The religion of the solemn patriarch of the Jewish race is dealt with in the section of Himmelfarb's life within the Jewish community in Germany, where the latter is selected by his wife, Reha, to be the scapegoat/Messiah for the Jews.

*RITC* mainly represents a large variety of religious hybrids, because it reflects the time of the final establishment of the patriarchs' power, and the subsequent re-interpretation of the existing myths of «an older and a later generation of divinities» (*MG* 3:76). Cronus is such a hybrid of both generations of divinities: in Athens he was worshipped with his wife, the Titaness Rhea as the boy vegetation god Sabazius/Dionysus (*TGM* 1:41), a fact which points back to the indelible mother/son couple of matriarchy, in which the son was also lover. It is really amazing how White suggests the submerged goddess in three religions, pagan Greek, Judaic, and Christian, through an ingenious play of the letters in the name of the three female characters who impersonate her in the novel: Reha-Hare (Mary), Rhea.

Furthermore, *RITC* suggests the subsequent emanation of the Christian religion, as one of «love in its many kinds» (*RITC* 413), from the Judaic religion of Yahweh and elements of Palestinian mother-cults through the spiritual seduction of Alf Dubbo's Feeling by Himmelfarb's Thinking. The ingenious selection of the titular riders in the chariot hints at the three animals and one man, who are the four riders of the chariot in the vision of Ezekiel. Jung interprets them as the four Functions that form the psyche (*MC*

205), and White sees them as the Self, or the totality of the psyche. In Christian art and symbolism, Christ is the Self, surrounded by the four Evangelists, representations of the four Functions in a relief on Chartres cathedral (*MHS* 2). A further analogy of a mandalic representation of the Self is the Egyptian sun-god Horus, surrounded by his four sons, of whom three appear as animals and one as man (*MHS* 3, 5, 365, 269). Finally, *RITC* dramatizes the beginning of artistic creation in Alf's crude paintings, resulted from the first convergence of the two mythologies in the union of their representatives, Orpheus as the male mind, and Dionysus as the female.

The God-concept of the unity-in-duality of two male figures, such as Orpheus and Dionysus, or the Jewish Yahweh and the Messiah, or the Christian Father and Son, representatives of the spirit and earth, displays its origin from a one-sided patriarchal society, and is temporary, though it takes its place of the God-concept on Ezekiel's chariot. Likewise, Alf's paintings are ephemeral, since they disappear in the novel, because the artist who painted them is one fourth of the whole individual, as only one of Ezekiel's riders is man as yet. We are told that Alf «had not dared completely realize the body of the Christ... Where he cheated a little was over the form of the Chariot itself... Its tentative nature...» (*RITC* 458). Evidently, only by the activation of all four psychic functions, does an artist acquire a very clear vision and creates great works. Finally, though three out of the four Sarsaparilla outcasts perish, the earth-mother or Matter, the divine matrix of all, survives personified by Ruth Godbold/Rhea. Mary Hare is lost in the sea off the Queensland coast, from where White will rescue her again to use her in the last two novels of the odyssey dramatized in that setting. In *RITC*, Alf as a boy and adult impersonates the two aspects of Dionysus: that of the vegetation god in matriarchy, and the other of the adult wine-god in patriarchy. His death of tubercular hemorrhage and the spilled blood of Himmelfarb re-create the pre-Hellenic ritual killing of the sacred king for the fructification of trees, crop and flock (*TGM* 1:19). The characters who die impersonate the pre-Hellenic divinities which were ousted by the patriarchs.

The fourth corner of the square in the mandalic representation of the odyssey in the Aegean is occupied by *The Solid Mandala*, and is linked with the cult of Apollo on Delos Island. The surviving myth connects the island with the birth of the twins Apollo and Artemis, but we shall find out in the following novel that the vivisector artist reveals the relationship of mother/son behind Artemis and Apollo. *TSM* reflects the evolution of the previous God-concept into the duality of the gods Apollo/Dionysus. The new, purely Greek concept emerges as the balance of forces in the individual, in society, in religion and in the arts of Classical Greece. Balance is suggested in the relationship of the two male figures, Waldo and Arthur, who are twin brothers. The square of the odyssey is completed, if Delos is connected with

the starting point on Samos (see map 41). On completion of both the square and the upper semi-circle, the final figure of Arthur, which emerges from the integration of the Ego with the Shadow or of the two son-gods Apollo and Dionysus, is the boy vegetation son-god, Dionysus/Christ.

This Dionysus/Christ wins the battle of the opposites over all father-gods Orpheus, Apollo, Father-Cronus, and the adult Christ, who die epitomized by Waldo or the Ego, before crossing the Threshold into the unconscious which has swallowed the cult of the Great Mother and her Son-lover. Arthur, the Dionysus figure in this novel, recognizes the Mother in the character of Mrs. Poulter, who is still unaware of her identity as the feminine principle and the mother. But the final Arthur is Mrs. Poulter's «little boy, her old, snotty man» (TSM 311), the boy vegetation god, Dionysus/Christ with his mother, both revealed behind the mask of the adult Dionysus/Christ. The unity-in-duality of mother/son, as well as the integration of the two halves of the psyche, Apollo and Dionysus, prove to be identical with the Self in psychology; these concepts are solid mandalas, that is, of enduring reality. The revelation of the submerged goddess in Mrs. Poulter is the awakening consciousness of the female in the psyche of Odysseus, the *Zeitgeist*.

The second semi-circle which begins also from Samos represents White's search in the realm of the unconscious, gradually leading to synthesis within the original unity. In an example of Heraclitus's *enantiodromia* this semi-circle moves below to the South Aegean, the region, in which the female mind of the mother-goddess with her young son-lover had made its earlier statement in pre-Hellenic Greece. This is the realm of the goddess, who has as yet been concealed behind the bisexual figure of adult Dionysus in the father-god concepts.

*The Vivisector* is linked with Patmos Island, on which the circle of the odyssey appropriately touches. Patmos was the seat of the cult of the Triple Moon-goddess Artemis, and the place associated with the Christian legend of St. John the Evangelist, who had the revelation of Christ in the form of fire in the Cave of the Apocalypse. In this novel the Apollonian artist, Hurtle Duffield, vivisects whatever he paints, because he is the one-sided male mind. This Apollo-figure, like Odysseus, begins his initiation into the female mind. His initiation is effected through his experience of the female, provided by eight impersonations of the Earth/Moon-goddess. Being also personifications of all four elements that make up the whole of life, the eight women are aspects of the one female, his foster sister Rhoda — allegedly the mother — goddess Artemis, who posed as Apollo's sister in the Olympian pantheon — and whose being Hurtle is actually exploring; Hurtle's experiences are transferred onto his paintings, mostly those of Rhoda. The latter is presented as a «deformed» woman, as his still unexplored unconscious actually is; it is only in the last scene, in which the death of the vivisector artist marks the



death of his «Apollonian» side, that Rhoda is elevated to the level of his spirit by climbing for the first time the stairs to Hurtle's room in the upper floor. In Hurtle's journey with his Smyrniot mistress, Hero Pavloussi, on Perialos, the author ingeniously interweaves his conviction, which coincides with that of Campbell, that the concept of the mother-goddess and her son-lover was formulated in the Near East (*MG* 3:6), and crossed to the Aegean islands off the Asia Minor coast.

*The Vivisector* contains the gist of White's vision in relation to the importance of the feminine principle for the wholeness of the individual and mostly of the artist; it is the most important of the novels of the odyssey. Placed after the mid-point of the odyssey circle, it reveals the beginning of the work of the Whitean hero's shedding the patriarchal veils of convention in the unconscious. It stands between the apotheosis of the father-god's mind in a relationship of twin brothers in *TSM*, and in *EOTS*, the first appearance of a mother/sister relationship with a brother/son as that of the Cretan-Mycenaean dual goddess with the young god (*MG* 3:45-72). At the end of *The Vivisector*, the artist-quester learns about his body and his own feminine principle through continuously painting his distorted foster sister, an embodiment of his own neglected earth to match his vivisecting spirit. He also discovers such feelings as love and pain that accompany the knowledge of the female. When this artist becomes master of both his vivisecting spirit and his hunched earth, he also discovers the God-concept of the Greeks in «God is the individual,» the divine that derives from a combination of body and spirit.

Hurtle's fall from the scaffold at the end of *TV* hints at the fall of spiritualized societies, individuals and religions, which do not accept the earth or the feminine principle, as personified by the mother-goddess. The human condition, in White's symbol of «the golden hen,» consists of the spirit that aspires to fly to the sky, but also of the earth that keeps it «consecrated to this earth» (*TV* 393). A powerful symbol of artistic creation is the recurring image of lightning, that is, the fire or the energy of father/son, which enters the earth as spirit.

*The Eye of the Storm* is the novel, in which Odysseus/White gets acquainted with the mother's mind in the collective unconscious. In the character of the mother, Mrs. Hunter/Hera, he undergoes by regression a transformation of the negative mother-image — of the masculinized androgynous Hera — into the feminine young daughter, the tree-goddess. Samian Hera, the tree-goddess, was identical with the mother, as it was an earlier aspect of the Great Mother Hera's cult. Hera's aspects of both mother earth and daughter/tree-goddess prove the identification of mother and daughter in the synthesis which began in *TV*. The odyssey next stops on Naxos, the Cretan island and seat of the cult of Ariadne and Dionysus, the

vegetation goddess and god, whose myth was distorted in patriarchy, and they ended up as husband and wife in the Hellenic myth. However, this patriarchal relationship is proved to have been superimposed on an earlier relationship of mother/daughter and son (MG 3:50). This triangle comes to surface in the relationship of Mrs. Hunter with Flora Manhood in the role of Mrs. Hunter's daughter and with Mrs. Lotte Lippmann in the role of the Mother-goddess's sacrificial son. Another three-cornered relationship, that of Mrs. Hunter with her actual daughter, Dorothy, and her son, Basil, is presented to proceed from a failure to a successful one by means of two dreams, one in which Mrs. Hunter sees her children as twins returned to her womb. The identification of Basil's sister, Dorothy, with his mother occurs in Basil's dream on his plane to England, where he dreams of being castrated by his sister. Castration in pre-Hellenic ritual was suffered by the son-lover for the sake of the mother; Basil's dream, therefore, anticipates the mother/son-lover relationship in the core of the unconscious in the novel that follows, that is, *AFOL*. At the stage of *EOTS* sister and brother commit incest knowingly, but in the following novel, Ellen in the role of the Mother-goddess and Jack in the role of the son-lover and rescuer unwittingly commit incest in the heart of the Australian bush which stands for the collective unconscious. The end of *EOTS*, moreover, deals with the transformation of the mother-image into the youthful Anima, the daughter in mythology, as a positive creative force in the son's psyche. This psychological fact is effected in the incestuous union of the Hunter children. In form, *EOTS* is a long, slowly-moving work, like the long, painful eight years Odysseus spent in the cave of Calypso, as a captive of the bliss of union with the mother. Since the novel illustrates the corresponding adventure of Odysseus, we understand how difficult a task the son's deliverance from the mother is.

The lower semi-circle appropriately meets the upper semi-circle at the sea off Cape Drepanon of Skyros Island in the part of the odyssey connected with the novel *A Fringe of Leaves*. The life of Ellen Gluyas/Roxburgh from Cornwall is examined in the light of the mythical Helen, the tree-goddess, who was enrolled in the Olympian mythology as the adulterous incarnation of the goddess Aphrodite, and remained in the collective memory of mankind as the Anima in depth psychology. Ellen/the Anima is rescued from Australian aborigines — the irrational dark forces of the unconscious — by an escaped convict, Jack Chance. This Jack evolves from the «black boy,» Jackie who stood for the pre-Hellenic boy/Dionysus in *Voss*, from Jackie's evolution into «the half-caste abo,» Alf Dubbo in *RITC*, and from «the half caste abo's» evolution into white Arthur in *TSM*. All these characters are from the myth of Dionysus, «the dead and resurrected god whose being is the life-pulse of the universe [a myth that] had been known to the pagans milleniums before the crucifixion of Christ» (MG 4:26). In White's novels

these figures mark the signposts of the career of this ousted god of matriarchal peasantry to his apotheosis on Olympus. Arthur's name in *TSM* echoes another Dionysus figure, who harrowed Hell (*TGM* 1:346), that of King Arthur in Christianized Celtic pagan Arthurian legends (*MG* 4:43). Alf's transformation into a white man, Arthur, and Hurtle's disciple «Don» — a name that sounds like Dionysus — follows the myth of his becoming a sunny Olympian, and corresponds with *TSM*. However, he is presented once more in *AFOL* as a suffering man, an escaped convict, who permanently resides in the unconscious realm of the mother. His role in this novel recreates the part of the myth of Dionysus in which he descends to the Underworld and rescues his natural mother, Semele, and brings her to Olympus.

The affair in White's novel of the mythical brother and sister, Dionysus and Helen, who are also father/Zeus and mother/Semele, helps Ellen Roxburgh to be delivered from the persisting father-image in her psyche, and later recognize her true Animus in Mr. Jevons. The latter is a Hermes figure who, like the messenger of the gods, takes on himself the responsibility of escorting Ellen back to England. At the end of the major odyssey, we must be reminded of Theodora's vicarious union with another Hermes figure, Holstius, at the end of the odyssey in *TAS*. We are convinced that Ellen/Aphrodite will proceed to a marriage with Mr. Jevons/Hermes. Thus, the last step to individuation is effected with the end of the major odyssey. The naked figure of Ellen that emerges from the Australian bush without Jack is the Great Mother as the divinity of love with her son in her womb; or she is the Self after the whole integration of both conscious and unconscious, male and female; or she might even be naked Odysseus in the mask of the feminine mind of the goddess, washed up by the waves on the Phaeacian shore at the end of his odyssey. Moreover, the naked feminine figure might allude to the mythical birth of the goddess of love, Aphrodite, naked from the waves of an impregnated sea off Cape Drepanon. The symbolic incest of mother and son, as well as the hero's homecoming are traditional symbols of the final union of opposites. Both journeys end, when Ellen returns naked to society. This is White's illustration also of bringing his new-born feminine principle to consciousness by stripping himself «the onion-folds of prejudice» (*TTC* 606), as he had promised back in 1937.

Naked Ellen is the personification of Aphrodite's *eros* principle, the boon of Love and Mercy, offered or preached by the sacrifice of the son-gods Dionysus and Christ. Through his odyssey, White has discovered and brought back this boon from the unconscious for mankind. The end of both semi-circles at the sea off Cape Drepanon explains, how this new Odysseus has discovered that the strife of father and son, reflected in *RITC* and in the wars of the heroic male, can become love born in man's psyche after the journey for self-knowledge.



The implied union of Ellen and Mr. Jevons must have taken place, because in the novel that follows, *The Twyborn Affair*, we witness the hermaphroditic protagonist live as man as woman: he personifies the Self, as a result of the unity-fragmentation-synthesis in White's two journeys. Jung says,

The Animus of the divine pair co-existing in Hermaphroditus is in accordance with the Logos nature, which is characteristic of *pneuma* and *nous* rather like Hermes with his ever-shifting hues, while the Anima in accordance with her Eros nature, wears the features of Aphrodite, Helen (Selene), Persephone and Hecate (*TPJ* 160).

This novel ties up with *TAS*, as the lives of Theodora Goodman and Eadith Trist overlap, and point to the writer behind both characters. In fact, in Part III of *TAS*, «[Theodora] could accept the pathetic presumption of the white room» (*TAS* 284), whereas Part III of *TTA* expounds Theodora's confinement in a mental home as the author's experience in Eadith's mind, «this bare, clinical interior» (*TTA* 363). Thus, the work of the unconscious substratum of the imagination has shaped the endless «lives of Theodora Goodman» (*TAS* 284) into Eadith's «flesh-and-blood children» (*TTA* 363). They are White's works which «want out» after the union of Theodora and Holstius, or of Eadith and Gravenor, or of the imagination and the intellect.

The author's claim to dual heritage, that is, Australia and Greece, is first conveyed through the Australian Meroë, which is connected with the Ethiopian Meroë through «the abstraction of the trees» (*TAS* 20). His claim touches «the dual mother motif», which is dramatized in Hurtle Duffield's dual parentage, and suggests the idea of dual birth or birth and rebirth. According to Jung, «the first mother gives birth to a mortal, the second makes the hero an immortal half-god» (*SOT* 322). Thus White conveys the meaning that his first mother, Australia, gave birth to his body, but it was his second mother, Greece, that nourished his spirit, spurred him to acquire wholeness, and excited his creative imagination. Moreover, the novels of White's odyssey are, actually, a sequence of creating and re-creating the cosmic self and reflect his own several incarnations in the Orphic «cycle of birth or becoming.» Odysseus/White reaches the wholeness of the Homeric hero by becoming a bisexual Tiresias figure, whose gift of prophecy survives death. As a poet/prophet, he ascends the throne of divinity, reached by Mrs. Hunter in Hurtle Duffield's God-concept. As the non-redeemer of both his mothers, he becomes a Dionysus/Christ figure.

The peculiar spelling of Ea-dith and Ea-die, as well as several references to Gravenor's «squamous skin» in *TTA* recall the Sumerian god of subterranean fresh waters and wisest of gods, Ea who had the body of a fish. (*EB* 7:833). Ea belonged to the Aryan generation of divinities in

Sumerian mythology, and is an equivalent of Zeus, who «overcomes the wicked father in his own fine Oedipal way, and takes the eldest... wickest son by the nose» (*MG* 3:78). As Enki in the older generation of Sumerian gods, he was married to the Earth-goddess, as Cronus was to Mother of All, Titaness Rhea. In the name of Ea-die, therefore, an affinity is suggested between the Greek Great Mother and Aryan-Sumerian divinities. White's peculiar spelling of a common English name, and above all the emphasis he puts on the detail of its spelling, «that you spelt it with an 'a'» (*TTA* 269), aims at drawing the reader's attention to the figure of both the Sumerian and Greek Great Mother who contains the male in her womb. The father in Ea-die's name is contained in her by the peculiar spelling «Ea-» and the son, Eddie in *TTA*, is also contained in her, since he dies on his way, «a scapegoat again» to Eadie's hotel «on a short but painful visit to his mother's womb» (*TTA* 375, 376). Obviously the maternal figure with the son in her womb, who has emerged as Ellen from the unconscious, belongs to the older, defeated generation of the Titans, who originated from Palestine (*TGM* 1:29). Eadie is the Sumerian Earth-goddess and Titaness Rhea, forerunners of the Christian Mary.

However, the watery, fluid maternal realm of feelings contains also the elusive imagination. In Eadie's figure, the imagination is the mother which contains her son, the intellect. White's hero has lived many relationships in «the lives of Theodora Goodman» before arriving at the epitome of all. The restricted vision of Stan Parker does not allow him to recognize his Anima in his wife, Amy, while his creation on the land is the crudest form of all creations. Voss does visit the unconscious in exploring the barren, dead landscapes of Central Australia, but the distanced earth-goddess, Laura, does not participate in the quest, which fails as did the descent of Orpheus to the Underworld to rescue Eurydice from death. But Alf and Himmelfarb are close to the imagination of the pagan goddess, impersonated by Mary Hare, the owner of the mansion Xanadu, although they do not recognize Coleridge's symbol of Alph, the «subterranean stream» in the unconscious, which is Ms. Hare's mansion in this novel; the imagination is, nevertheless, identified with the half-caste abo by his very name with Coleridge's symbol of it: Alf/Alph. In *TSM* mother and son are simply neighbours, Mrs Poulter and Arthur, but she becomes the *Zeitgeist*, the awakening female principle at the end of the novel, when she sees Arthur as her sotty «man-child». In *TV*, mother Rhoda and son Hurtle are, at first, foster sister/brother. In the final stage of the novel, they live together in Hurtle's house, but still at different levels, as he lives upstairs and she, downstairs. When he recognizes her as the mother and himself as the son, he acquires the ability of painting «The Whole of Life» before his death, when Rhoda climbs up the stairs for the first time. In *EOTS* Mrs. Hunter's house is again the unconscious, in which she

lives bedridden for sixteen years, surrounded by four nurses. Her children, Dorothy and Basil, embody the bisexual offspring of the mother-goddess, which returns after their incestuous union to her womb in two dreams. Only in *AFOL*, are Mrs Hunter's children in another disguise involved in a passionate affair between an ex-convict and Ellen Roxburgh from Cornwall, the seat of the Celt King Arthur. The unconscious, this time, is again the Australian bush, where Ellen, the survivor of a shipwreck, and Jack, an escaped convict meet. The successful rescue of Ellen by Jack points to the myth of Dionysus and the right relationship, that of all Great Goddesses and all Son-Lovers, including the Christian Theotokos and Her Son.

Eadie's final figure also expresses the epitomy of all relationships in the mother and son. She is the embodiment of the ultimate synthesis, the maternal origin that contains her bisexual offspring. Thence, the psychological implication is that all psychic forces are integrated, and the parent archetype is, finally, replaced by the Animus and the Anima in the psyche of the daughter/son, or the author himself. The final image of Eadie again suggests that the author has become the creative matrix. Thus, the poet/prophet White/Twyborn emerges reborn — «twice-born,» like twice-born Dionysus — after his hermaphrodite-protagonist's death in 1940. On his way to Eadie's hotel, Eddie thinks of himself as «a scapegoat again» and, indeed, he sacrifices himself in real life after 1941 for the love of his natural mother, Australia, his second mother, Greece, and the universal mother of mankind, the Earth, by undertaking an odyssey of forty years.

In his search for the origin, White has discovered a continuity of spirit that was born and grew in the Mediterranean basin, and gave birth to unsurpassed specimens in religion, in science, in philosophy, and in the arts in the Greek area. However, in the area of religion this spirit was distorted in the two great religions that were created by Hebrews in Palestine. Throughout his works and mostly in the novels of the unconscious, White struggles to shed the patriarchal layers from the Christian Mother and Son, and to prove the existence of that spirit even in Christianity. Jung, too, draws a parallel between the Christian and the pagan mother Semele, who was rescued from the Underworld by her son Dionysus, and was led to Olympus in a myth which signifies that the son's descent to the realm of the dead redeems the mother and offers her immortality. Jung says,

The ascension of Semele, the originally mortal mother of Dionysus, likewise anticipates the Assumption of the Blessed Virgin. Further, the son of Semele is a dying and resurgent god and the youngest of the Olympians. Semele herself seems to have been an earth-goddess, just as the Virgin Mary is the earth from which Christ was born (*ACU* 107).



Innumerable Christian churches of the *Theotokos* (Mother of God), built on ruins of shrines and temples dedicated to the pagan Mother throughout Greece prove this continuity of spirit, which recognizes the ageless archetypes behind changeable masks of numinous. Christianity, a patriarchal religion, did not originally grant divinity to the body of the Blessed Virgin Mary. However, the hold of the pagan Mother of God was strong over the devotees of the Eastern Orthodox Church, since in Greece «the goddesses though left in minority, were never altogether ousted — as they were in Jerusalem» (*TGM* 1:19).

...the Great Goddess of many names, one of whose most celebrated temples stood precisely at Ephesus, where, in the year of 431 A.D., the dogma of Mary as *Theotokos*, «Mother of God,» was in Council proclaimed (*MG* 3:45-46).

The acceptance of Her immortality by the same Church was evident in the feast «Commemoration of the Falling Asleep,» celebrated on the 15th of August, and grown out of an earlier «commemoration of the Mother of God.» It came to Rome in the seventh century, and the title that prevailed in the West was «the Assumption.» When in 1950 A.D. Pius XII declared that the doctrine of the «Assumption» was revealed, he actually defined officially what all Roman Catholics had believed for centuries (*EB* 2:632). The result in the Christian religion was that the factor of the body, the earth of the Mother of God, assumed divine status, like the spirit of the Son. Thus, the balance in the Christian religion, which was achieved early in its Eastern branch, was re-established in the Western branch in the twentieth century. In addition, «the world becomes more pagan,» says White, and Aniela Jaffé claims that,

...modern painting, just when it has advanced far enough to discern the union of the opposites, has taken up religious themes. The «metaphysical void» seems to have been overcome. And the utterly unexpected has happened: the Church has become patron of modern art (*MHS* 320).

In many points of his Self-Portrait, White expresses his belief that the Great Mother is still worshipped by the Greeks in the maternal figure of the Christian Mother of God. And Campbell claims that the Virgin Mary is the same as, for instance, Our Lady of Chartres, who shows the influence of a Gallo-Roman Venus shrine, whose evidence appears in the cult of the Black Madonna, observed in the crypt of the present cathedral (*MG* 3:42). Christians think themselves differentiated from heathens. Cross-cultural comparisons, however, prove that there is a continuity of cult, a recurring motif of the mother-bride of the dead resurrected god, whose earliest

representations must be assigned to a date as early at least, as c. 5500 B.C. Whether under the names of Aphrodite and Adonis, Ishtar and Tammuz, Astarte and Baal, Isis and Osiris, Cybele and Attis, Pasiphaë/Ariadne and Zagreus, Hera and Zeus, Hera/Semele and Dionysus, yet every one of the mythic motifs now

...dogmatically attributed to Mary as a historic human being belong also — and belonged in the period and place of the development of her cult — to that goddess mother of all things, of whom both Mary and Isis were local manifestations (*MG* 3:43).

In spite of the fact that religious idols often are shattered with the enlargement of man's consciousness, the so-called «religions of nature and fertility» are indelibly branded on the human psyche, because they are the truest representations of the eternal conflict and convergence of the two opposites in a perpetual dance of birth-death-rebirth. The most precious discovery of depth psychology, the wholeness of the individuated person in the Self, had been most brilliantly stated in the temples even of the first of the higher civilizations (Sumer, c. 3500-2350 B.C.) in the concept of the Great Goddess with her child in her womb. Campbell says:

She was already, as she is now in the Orient, a metaphysical symbol: the arch personification of the power of Space, Time, and Matter, within whose bound all beings arise and die: the substance of their bodies, configurator of their lives and thoughts, and receiver of their dead. And everything having form or name — including God personified as good or evil, merciful or wrathful — was her child, within her womb (*MG* 3:7).

In conclusion, Patrick White has discovered through his contact with Greece the religion of the Whole Individual in what we have known as the religions of nature and fertility. He sees the same concept in the two contradicting but also complementary epics of Homer; and furthermore, he sees the union of the opposites in the familiar to us balance of the two opposite tendencies of the psyche in the golden mean of Greece. By understanding the task of the modern hero as one of becoming a scapegoat for mankind, he has spotted the cause of the Western man's present crisis in the unbridled development of the intellect after the total submergence of the feminine principle in all aspects of Western life. By cutting deep and discovering the «rot» in the patriarchal prevalence over matriarchal populations back in the second millennium B.C., he was able to «unbury» the feminine principle step by step in his nine novels and present it to mankind in the beauty but also the defamation of mythical Helen, and the «love in its many kinds» of the goddess Aphrodite. More important yet, he was able to

illustrate in his nine novels the original unity in every individual as a «godsent gift» first, in the meaning of the name of his first character of Theodora or («she with a God-sent gift») in Greek; next its subsequent fragmentation, and the gradual but widening polarization of the opposites in the four novels of the conscious. Then, their gradual synthesis in the novels of the unconscious; and last, the restored unity in the hermaphrodite Twyborn («twice-born»).

In going through a religious regression to the Greek roots of Western man, he acquired the experience of four journeys, of which the three mythically explain the fourth as a psychological journey. In the mythical odyssey, first, he starts from the point of fragmentation of the original unity, when Odysseus left Penelope to go to the Trojan War; Odysseus's aspect of the heroic male in the *Iliad* is covered by «the novels of the conscious»; and the part of the *Odyssey*, the long return to Ithaca, is covered by «the novels of the unconscious,» in which he is to get acquainted with «the woman locked inside him» — as Voss says — before meeting Penelope again. While Odysseus journeys at the unconscious sea, he is initiated into the female mind of the submerged Mother-goddess by three Nymphs, Circe, Calypso, and Nausicaä, embodying the aspects of the Triple/Moon-goddess, crone, nymph (nubile woman), and maiden. On the divine level of the Greek world the quest is undertaken by Orpheus and Dionysus who are reflections of the interplay of the two Greek mythologies. For the Orphic doctrine of «the cycle of birth and becoming» involves several incarnations in new lives for the final purification of the divine Dionysian element from the dross of the Titans who had devoured it. The third mythical journey is the successful process of Dionysus's ascent to Olympus; for after the expulsion of the Greek divine couple, Hera and Dionysus, the latter disguised in the wine-god Dionysus, worked his way to Olympus after Zeus's demand on Hera — the Great Goddess and mother of the boy-god of vegetation Dionysus — to adopt the wine-god by undergoing a mock-birth ritual.

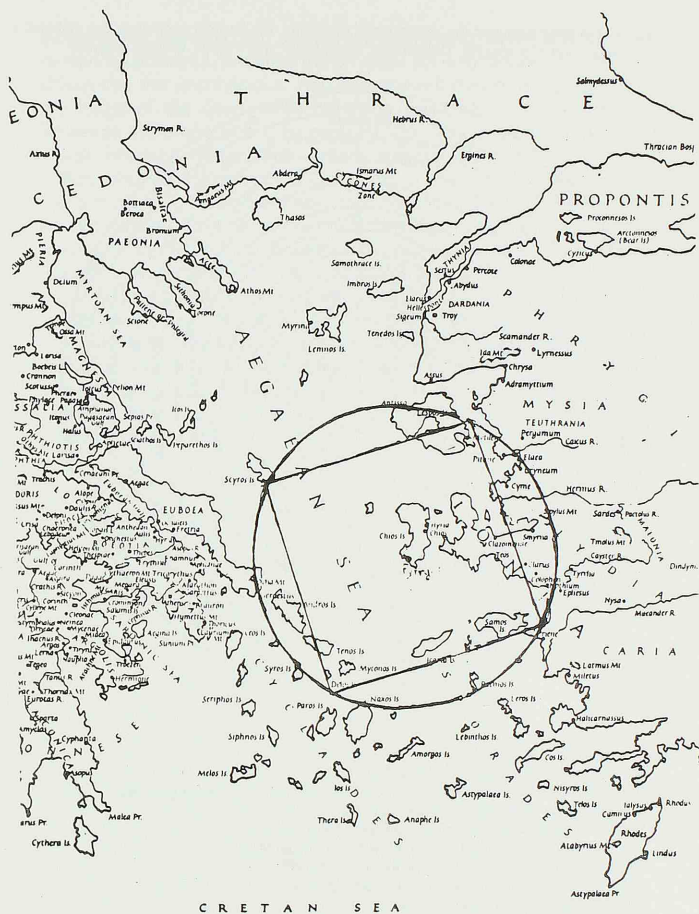
The same process of the mythical journeys is labelled by Jung as «the individuation process,» by which the conscious Ego with its world have to be dissolved, before it fully meets its unconscious twin, the Shadow, for their integration around a new nucleus, the Self. The steps of all journeys are, in fact, various relationships between the sexes, gods and goddesses in the Greek myths, or the male conscious intellect and the female unconscious imagination in psychology; they all, first, reflect the relationships accepted by patriarchal ethic, and later present their final synthesis into the epitome of all relationships, that of mother and son. Of course, incest can only be understood as an inward incest, taking place at the core of life, as that between Ellen and Jack in the heart of the Australian bush. This inward vision is more real than the physical act, not less; it is dependent on the



incest taboo, the inhibition against physical incest, which is what makes the symbol so powerful. Because the physical act is forbidden, the desire for it is driven into the unconscious. And from there it may erupt spontaneously as an image of the deep, inner cohesion and unity of the whole universe. Whereas the physical act, by contrast, can only be depicted as a tragedy, which inevitably widens the already existing gulf.

But, whether the quester is Odysseus or the Ego, Orpheus or Dionysus, the individual or White himself, this continual, slow-moving action in all novels simulates the decaying movement of all living creatures through time from birth to death, from ignorance to knowledge, and from the god to the goddess. About 500 B.C. Heraclitus expressed the view that «everything tends sooner or later to go over into its opposite,» though this is not effected in the psyche as a natural course. Only after a long and painful struggle can the individual's will discover Love as Empedocles's *φιλότης* that unites, the feminine principle of life, after being torn by Strife, the *νεῖκος* that separates the original unity. The whole individual who has equally known Strife and Love, or has lived both the lives of Man and Woman knows that GOD IS BOTH GOOD AND EVIL.

1. The Four Elements.
2. The Opposites: Day/Night and Sun/Moon.
3. The Conscious/The Unconscious or the Sun-god and the Moon-goddess.
4. The Masculine Principle/Logos/the god Hermes  
The Feminine Principle/Eros/the goddess Aphrodite.
5. The Intellectual Materialist World View/The Logical Mind.  
The Symbolic World View/The Mythological Mind.
6. The Four Seasons and the Four Periods of Life.
7. The Four Functions of the psyche.
8. The Nine Novels of White's odyssey.
9. The Steps of the process of individuation.
10. Odysseus's adventures in *The Odyssey* in correspondence with the individuation process.
11. Aegean island connected with each novel.
12. Mythical relationship associated with each island and novel.





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## ΠΕΡΙΛΗΨΗ

Ευφημία Α. Λαμπαδαρίδου, *Patrick White's Religion of the Whole Individual*

Σ' ένα κλίμα πνευματικού θανάτου στις χώρες του Δυτικού πολιτισμού που δημιούργησε τις δικτατορίες του Άξονα, στις παραμονές της έκρηξης του Β' Παγκοσμίου Πολέμου, αλλά και μέσα στα ταραγμένα χρόνια της διάρκειάς του, κατά τη διάρκεια που ο Αυστραλός μυθιστοριογράφος - νομπελίστας (1973) υπηρετούσε στις Βρεταννικές δυνάμεις, σχηματίστηκε στο μυαλό του ο πυρήνας του οράματός του για τον αποπροσανατολισμό του Δυτικού ανθρώπου. Όταν ο White συνάντησε τη μοίρα του στο πρόσωπο του Έλληνα διανοούμενου αριστοκράτη, Μανώλη Λάσκαρη, το 1941, έκανε την γνωριμία του με τον αντιφατικό χαρακτήρα των Νεοελλήνων, με την Ελλάδα σαν χώρα αντιθέτων και με τις δύο αντίθετες μυθολογίες στην προϊστορία της Ελλάδας. Πιο σημαντικό ακόμα, η ανοιχτή συμβίωσή του με τον κ. Λάσκαρη στην Αυστραλία και η επίσημη αποδοχή της ομοφυλοφιλίας του τον έφεραν σε ισορροπία με τη μη φυσιολογική, δηλαδή με τη σκοτεινή πλευρά του, ή το σώμα του, σε αντίθεση με το μεγαλείο του πνεύματός του. Τα εννιά μυθιστορήματα και η αυτοβιογραφία που έγραψε στο διάστημα 1941-81 αντανακλούν αυτή την ολότητα του δημιουργού καλλιτέχνη, ο οποίος ακολουθεί τα βήματα της προσωπικότητας του Οδυσσέα που γνωρίζει τα χαρακτηριστικά του Ομηρικού ήρωα στα δύο αντίθετα έπη. Γνωρίζει την αρσενική αρχή δηλαδή, την αρετή, γενναιότητα και την τιμή του ήρωα της *Ιλιάδας*, αλλά και μαθαίνει στο μακρινό ταξίδι του νόστου τη θηλυκή αρχή στα πρόσωπα των θηλυκών τεράτων, των Σειρήνων, της Σκύλλας και Χάρυβδης και των τριών Νυμφών — που είναι η ενσωμάτωση της Τριπλής Θεάς της Σελήνης — στην σοφία της Κίρκης, στο πάθος της ερωτιάρας Καλυψώς και στην αγνότητα και αθωότητα της Ναυσικάς.

Αυτό το σμίξιμο των δύο αντιθέτων αρχών στην ψυχή του ανθρώπου συμβολιζόταν στη θρησκεία ανέκαθεν με το θεϊκό ερμαφρόδιτο (the divine androgynē) και γίνεται η θρησκεία που ο White δημιουργεί και προτείνει για την λύση της κρίσης την οποία περνά ο Δυτικός άνθρωπος.