

1975

# The Creative Imperative: A Metaphysic in Lawrence Durrell's "Alexandria Quartet"

Stephen Franklin

*Eastern Illinois University*

This research is a product of the graduate program in [English](#) at Eastern Illinois University. [Find out more](#) about the program.

---

## Recommended Citation

Franklin, Stephen, "The Creative Imperative: A Metaphysic in Lawrence Durrell's "Alexandria Quartet"" (1975). *Masters Theses*. 3549.  
<https://thekeep.eiu.edu/theses/3549>

This is brought to you for free and open access by the Student Theses & Publications at The Keep. It has been accepted for inclusion in Masters Theses by an authorized administrator of The Keep. For more information, please contact [tabruns@eiu.edu](mailto:tabruns@eiu.edu).

THE CREATIVE IMPERATIVE: A METAPHYSIC IN

LAWRENCE DURRELL'S "ALEXANDRIA QUARTET"

(TITLE)

BY

STEPHEN FRANKLIN

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF

MASTER OF ARTS IN ENGLISH

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

1975

YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING  
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

5 September 1975  
DATE

5 September 1975  
DATE

PAPER CERTIFICATE #2

TO: Graduate Degree Candidates who have written formal theses.

SUBJECT: Permission to reproduce theses.

The University Library is receiving a number of requests from other institutions asking permission to reproduce dissertations for inclusion in their library holdings. Although no copyright laws are involved, we feel that professional courtesy demands that permission be obtained from the author before we allow theses to be copied.

Please sign one of the following statements:

Booth Library of Eastern Illinois University has my permission to lend my thesis to a reputable college or university for the purpose of copying it for inclusion in that institution's library or research holdings.

8/20/75  
Date

I respectfully request Booth Library of Eastern Illinois University not allow my thesis be reproduced because \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
Date

\_\_\_\_\_  
Author

pdm

In a recent issue of Time magazine, a critic rather glibly dismissed Lawrence Durrell's novels as "essentially unserious." To view Durrell's experimental effort in the "Alexandria Quartet" as "essentially unserious," seems to me a myopic critical view, focusing perhaps on the exotic color, the rich imagistic details, or the lush, ornate language of the tetralogy, while missing the experimental and visionary nature of the work. And the "Quartet" truly is visionary, attempting to establish nothing less than a metaphysic for modern man.

Our attempt to understand this metaphysic will involve three steps. First, we have to discern any causal influence on Durrell's thinking and attitudes. This is easy enough to do. In addition to the epigrams and prefatory notes at the beginning of all four parts of the "Quartet," he states unequivocally in A Key to Modern British Poetry:

As for the main bias of my own thinking (if I may, for want of a better word, call it that), it has developed out of a study of anthropologists like Tylor, Frazer, Rivers, etc.: of psychologists like Jung, Rank, Groddeck and their great master, Freud: of scientists like Eddington, Whitehead and Einstein. 3

Remembering, of course, D.H. Lawrence's advice to trust the tale and not the teller, our second step will be to go to the text of the "Quartet" and see what Durrell draws from these disparate thinkers and how he incorporates their findings into his own particular discipline: the writing of literature. In other words, what has Durrell distilled from the new findings in science and psychology, and how has he applied this to literature? And finally, once we know who has influenced Durrell, and to what extent he has drawn on their findings, we can advance our own provisional hypotheses: that Durrell

has witnessed an evolving movement away from the mechanistic universe of Newtonian physics toward the more dynamic notions of Einsteinian physics; and that simultaneous with this change in the notion of the physical universe has occurred a similar change in the notion of human personality--the self--away from the more mechanistic approach of pre-Freudian thinkers, towards the dynamic thought of Jung and beyond, to Groddeck, and a view of the dynamic, creative nature of the self; so that finally, Durrell sees a coincidence in the outer world of the physical universe and the inner world of our selves. His art attempts to embody and elucidate the coincidence. In form and content, the "Quartet" is an effort to show the aggregate and synthesizing nature of man's consciousness, from which is born a sharpened vision: a vision, it seems to me, which recognizes that the dynamic processes of man's mind approximate the dynamic workings of the physical universe. Furthermore, it is this creative activity--the constant re-ordering and continual reworking of the mind--that must finally command our trust and devotion. For it is that creative energy which determines the continuity and purpose of human experience, and which is the process by which we re-establish our lives. I will call this creative activity the Creative Imperative, and see it as the endless metamorphosis of the human mind as it aspires toward meaning.

That said, by way of introduction, we might again look at Durrell's A Key to Modern British Poetry, a book which antedates the "Quartet" by some five or six years, but which contains most of the ideas of the "Quartet" in germinal form, and which is indispensable to an understanding of Durrell's art. Although the book is about poetry, we will see just how closely related are poetry and fiction in Durrell's mind. Durrell tells us

that our historical age is one in which "all the arts and sciences are simply different dialects of the same language, all contributing towards an attitude to life" (Key-1). We know, then, that our interpretation of the universe, as far as Durrell is concerned, must include all our modes of thinking, all disciplines. "I have always regarded these various fields of thought as interlocking and mutually fertilizing, and have never hesitated to borrow an idea from one to apply in another" (Key-xii), he claims, and we know for Durrell the armature of scientific thought is necessary for any attempt at art. Science and art are "mutually fertilizing;" one provides a framework for the other. In the 20th Century, when men strive for a complete account of the world in which they live, it is only in the unity of science and art that there will be an intelligibility and measure to their search. To insure that we not miss what he is attempting, Durrell says in his prefatory note to Balthazar:

Modern literature offers us no Unities, so I have turned to science and am trying to complete a four-decker novel whose form is based on the relativity proposition.

Three sides of space and one of time constitute the soup-mix recipe of a continuum. The four novels follow this pattern.

The three first parts, however, are to be deployed spatially (hence the use of "sibling" not "sequel") and are not linked in a serial form. They interlap, interweave, in a purely spatial relation. Time is stayed. The fourth part alone will represent time and be a true sequel.

The subject-object relation is so important to relativity that I have tried to turn the novel through both subjective and objective modes. The third part, Mountolive, is a straight naturalistic novel in which the narrator of Justine and Balthazar becomes an object, i.e., a character.

This is not Proustian or Joycean method--for they illustrate Bergsonian "Duration" in my opinion, not "Space-Time."

The central topic of the book is an investigation of modern love.

These considerations sound perhaps somewhat immodest or even pompous. But it would be worth trying an experiment to see if we cannot discover a morphological form one might appropriately call "classical" --for our time. Even if the result proved to be a "science-fiction" in the true sense (B-prefatory note).

Here, Durrell has presented his plan to reconcile science and art.

I quote the entire passage because therein lies the foundation for any interpretation of Durrell's work. If we don't at least partially understand the theory of relativity, for instance, we will not be able to understand how or why Durrell approximates it in his novel. Nor could we understand the significance of Space-Time as opposed to Space and Time. Durrell's novel is a result of sweeping and profound changes in beliefs and values realized in the 20th Century, and clearly, he is interested in the sum total of all the efforts man is making in his attempt to understand the universe. Knowing, then, that he believes all ideas "cross fertilize" each other, and are to be understood in terms of each other, our first step is to see just what it is that Durrell got from Albert Einstein.

Einstein first published his Special Theory of Relativity in 1905 as a statement of the interdependence of time and space, and of the relative rather than absolute character of motion, mass and velocity. In 1915 he expanded it in the General Theory of Relativity to include questions of gravitation. It is an exceptionally difficult theory to understand, full of complex mathematical formulations and technicalities, and yet, one that has revolutionized our conception of the physical universe. The theory demands a complete re-evaluation of our basic notions of the way things are. We must realize, first of all, that our view of the universe is simply a rational construct. We conceive of ideas to make sense and order in the world and to establish a certain intelligibility

to our lives. Certain things seem to happen, so we posit reasons for their occurrence and sooner or later these reasons come to be seen as necessities. But the theory of relativity has shown, as Bertrand Russell has pointed out, that we must get rid of ideas and notions which may seem useful in everyday life, but which are nonetheless inaccurate.

The theory of relativity, he says, demands nothing less than a change in  
 4  
 our imaginative picture of the world. An exhaustive study of relativity would have to deal with questions of the velocity of light, motions of bodies in space, and questions of spatial distance and time intervals, which are, of course, integral to the theory, but which are beyond the scope of this particular essay. For our purposes we need only consider three of the several ideas advanced by the theory of relativity: namely, that time is relative; that space and time are interdependent and not distinct from each other; and lastly, that there can be no distinction between subject and object, that is to say, subject and object constitute a whole, so that one cannot observe the course of nature without necessarily disturbing it. These are the aspects of relativity that interest Durrell, and as such, the aspects we should concern ourselves with in a study of the "Quartet."

Time, prior to Einstein, was understood to to be real, existing apart from human consciousness. Newtonian physics posited time as absolute, something that actually passed from a point, to a point. As such, time was independent of human beings; we lived in time and passed from one point in time to another, but it remained external to us. Relativity has shown us that time does not really exist apart from human consciousness; in fact, time is dependent upon human consciousness. Time is simply a principle of order that the human mind imposes on the flux and process



of living. So, we observe a process occurring--for example, ageing from birth to death--and we infer from that process the movement of time. But time is not moving. We note process and change occurring, and hence, mistakenly conceive of the movement of time. What we are really doing, however, is noticing the interval between states of being, and then assuming that we are passing through time from one point to another. We do so, clearly, because in perceiving change we necessarily think of before and after; but the real nature of time is absolutely independent of processes that occur. R.M. MacIver succinctly states the nature of time in his book The Challenge of the Passing Years: My Encounter with Time:

We know time only as that universal continuum in or along or through which change and duration, beginnings and endings, and not least the happenings of our own lives, occur. This universal continuum, the unimaginable principle or dimension we call time, is punctuated, recognized, filled and measured by the processes that take place in it. 5

As we see, time is merely a datum, a basis for understanding and ordering processes that occur, but which is, itself, beyond all processes.

Durrell, we recognize, is clearly responsive to this theory of time, and is intent that his novel remain true to it. The very structure of the work is the best evidence of Durrell's acceptance of this nature of time. We don't see, as we would in a more conventional novel, a strong concern with chronological time, that is, time which is directional, moving steadily from past events through the present. The first three parts of the tetralogy, we recall, "interlap, interweave in a purely spatial relation" (B-prefatory note). They are not "sequels," but "siblings," in which time is "stayed." The narrative movement of the three is not linear. Instead, we see:

The narrative momentum forward is counter-sprung by references backwards in time, giving the impression of a book which is not travelling from a to b but standing above time and turning slowly on its own axis to comprehend the whole pattern. Things do not all lead forward to other things: some lead backwards to things which have passed. A marriage of past and present with the flying multiplicity of the future racing towards one (J-224).

In the "Quartet," time is a function of the human referent. Darley, the narrator of Justine and Balthazar, does not tell his story in linear fashion, "from a to b," but says, rather:

What I most need to do is to record experiences, not in the order in which they took place--for that is history--but in the order in which they first became significant for me (J-100).

Consequential events and chronological order are clearly inadequate to reflect time. As Carl Bode has pointed out, the real significance of the order of events is determined by which one first becomes significant to the character from whose point of view Durrell is writing. Time is not a series of moments from past to present to future, but is instead the Present in which the human mind operates. Durrell's attempt is to set up a structure for the novel which reflects the workings of the mind. No matter whose point of view Durrell is writing from, time exists in the present moment and moves back and forth among past, future and present, oblivious to the workings of chronological time.

Now, keeping this in mind, we realize that Newtonian "time" is inaccurate. Time is a human conception, and as such is not independent of us, nor independent of space, for if time is dependent upon a human referent it follows that it is dependent upon where that human referent exists in space. Relativity has shown, further, that the universe is curved, not stretching on and on as Newtonian physics suggested, but existing in a circular manner, coiling and recoiling in upon itself in a continual

flux and re-flux. Space, then, must be continually present; and we are in touch, seemingly, with a part of it. Just as we must posit time because we experience change, so we must posit space because we see objects that seem to occupy it, and we and they seem to travel through it. Space and Time, then, become "primal postulates," as MacIver calls them, because<sup>7</sup> they are necessary for any comprehension of the world. Together, they form the environment within which we live. But, relativity has shown us that Space and Time should more accurately be referred to as Space-Time, because they form a continuum inseparable from each other. They are created notions which we decide, wrongly, are independent. We think of them as existing eternally apart from us by referring to events in time as "was," or "will be," and events in space as "here," or there." We should, more precisely, think of reality as simply embodying a state of "Is-ness," a creative Present in which Space-Time exists because we exist. Space-Time becomes our environment, not space and time. We exist in the "Is-ness" of Space-Time, and it is that Present that determines reality. And any understanding of ourselves must come from an understanding of our relation to the world: where we exist in Space-Time. Consider, for example, what Pursewarden, the fictional character whom many critics consider the major spokesman for Durrell, has to say in Balthazar:

We live...lives based upon selected fictions. Our view of reality is conditioned by our position in space and time--not by our personalities as we like to think. Thus every interpretation of reality is based upon a unique position. Two paces east or west and the whole picture is changed (B-5).

Where a character is becomes vital. Anywhere else, he becomes a different person. However, Pursewarden is speaking not only of one's particular place in Space-Time. He is, in addition, speaking of the responsive,

receptive mind in Space-Time which makes an "interpretation of reality." It is one thing to say our view is not determined by our personalities, but we must remember that the mind does not neglect anything that presents itself in the way of impressions and sensations. These sensations or impressions are, of course, fragmented, disjointed, varied and multiple. It is the mind that gives associational relevance to them, trapping them as it were, so they become collective impressions which are unified. This unity is the so-called Self; and as an individual sense of identity --a functional unity--it integrates (not always consciously) our various and myriad perceptions. It seems clear that Durrell, as Cecily Mackworth rightly states, believes that "the center of Space-Time can only be the human being, and each human being is the center from which it radiates."<sup>8</sup> Durrell knows that we cannot escape our place in existence; life is quite literally imposed upon us and we are sucked into the exigencies of living. But although one cannot escape from the pattern imposed, there is something that grows organically within us and appropriates us. This, it seems to me, is the particularly human gift of the Creative Imperative, and there are literally dozens of examples of it throughout the "Quartet." Before we concentrate on that, however, we should touch upon the third aspect of relativity that influenced Durrell: the joining of subject and object.

Durrell, himself, has nicely explained the relationship of subject and object before relativity.

In the so-called exact sciences subject and object were taken to be two distinct things: so that a description of any part of the universe was considered a judgment quite independent of the observer --or of any subjective conditions in which he found himself. Science claimed an ABSOLUTE OBJECTIVITY in its judgments about the world.

This view of the subject-object relationship was only discarded

in the light of Einstein's Relativity Theory (Key-21).

With the joining of space and time, Einstein showed how we, as subject, are necessarily part of the objective order. We constitute a whole with the external world, and as such cannot objectify it successfully. Each picture we make of the world must necessarily be, to one degree or another, subjective, and therefore, a detached knowledge of the world becomes impossible.

Again, the structure of the "Quartet" gives ample evidence of Durrell's awareness of this aspect of relativity. By establishing myriad different and contradictory points of view, he embodies in his work the idea of the relativity of the observer, so crucial to Einsteinian physics. We have three authors and their books: Darley and his manuscript, Arnauti and his Mouers, and Pursewarden and his trilogy God is a Humorist. Furthermore, we have Pursewarden's poems, aphorisms and suicide note. We also have the unnamed, but no less real, narrator of Mountolive. In addition, we have other documents such as Balthazar's Interlinear, Nessim's diary, Clea's letters, Justine's diary, Mountolive's notes and Leila's letters. And, further, we have Liza's recollections, the various anecdotes of Mnemjian, the barber, and the innumerable anecdotes and bits of gossip from the minor characters like Scoby and Toto. Hence, any "facts" we have are distorted, modified, reflected or refracted, until no one "true" perspective is seen. We have, however, a "prism-sightedness" which is even more accurate, albeit more confusing for those of us used to a conventional sequence of events, narrated by one voice in one person moving ahead in a straight line. But Durrell is not interested in a conventional novel; for him, if the novel is to have any verisimilitude, it must adapt

to the way things are. A section from Pursewarden's notebook shows what Durrell is after:

No, but seriously, if you wished to be--I do not say original but merely contemporary--you might try a four-card trick in the form of a novel; passing a common axis through four stories, say, and dedicating each to one of the four winds of heaven. A continuum, forsooth, embodying not a temps retrouvé but a temps délivré. The curvature of space itself would give you stereoscopic narrative, while human personality seen across a continuum would perhaps become prismatic? Who can say? I throw the idea out. I can imagine a form which, if satisfied, might raise in human terms the problems of causality or indeterminacy...And nothing very recherché either. Just an ordinary Girl Meets Boy story. But tackled in this way you would not, like most of your contemporaries, be drowsily cutting along a dotted line (C-126).

The real concern for Durrell must be to embody an accurate vision of the world, as suggested by Einsteinian physics: a vision in which events are viewed from all angles, thus avoiding the inaccurate, incomplete vision of a single perspective. We remember Justine, sitting before the multiple mirrors of the dressmaker, and we see again what Durrell is after:

Look! five different pictures of the same subject. Now if I wrote I would try for a multi-dimensional effect in character, a sort of prism-sightedness. Why should not people show more than one profile at a time? (J-16).

9

The "Quartet" is Durrell's attempt at a "relativity poem."

We can see, then, how Durrell has responded to some of the notions of the Relativity Theory. Relativity was not the only scientific idea that influenced Durrell, however. No less important to his effort in the "Quartet" is the Quantum Theory. Quantum mechanics is a complex scientific notion, and like relativity, to discuss it fully we should have to possess vast scientific understanding, and know much about the radiant energy of heat, light, x-rays, ultra-violet rays, radio waves, cosmic rays and radio-active elements. It is, nonetheless, important to the "Quartet," and we cannot ignore it.

Prior to Planck's elucidation of the Quantum Theory in 1900, the notion of matter was essential and inviolate to scientific thought. Everything in the universe was thought to be made up of matter, and everything was reducible, ultimately, to matter, no matter how infinitesimally small a core. What Planck did in his experiments with electrons was show that the entire mass of an electron was due to its electrical charge. This had profound implications. The electron was not made up of matter at all. It was simply an electrical charge. And as Durrell points out, "matter became a phantom" (Key-28). More significantly, he states: "The notion of substance had to be replaced by the notion of behavior" (Key-28).

The notion of substance had to be replaced by the notion of behavior.

This is an innocuous enough little sentence, but one expressing an idea crucial to the "Quartet." As Durrell has Pursewarden state for him:

I know my prose is touched with plum pudding, but then all the prose belonging to the poetic continuum is; it is intended to give a stereoscopic effect to character. And events aren't in serial form but collect here and there like quanta, like real life (B-241).

Durrell knows that a quantum is the measure of electrical discharge given off and absorbed by bodies, and he knows, too, that this electrical energy is perpetual, ongoing and continual. Here is evidence of the dynamism that so interests Durrell: a dynamism in keeping with scientific fact, suggesting that all phenomena of nature, once considered in terms of matter, must now be seen as manifestations of force, that is to say, energy. And that includes human beings. Durrell translates this scientific notion to human terms in his use of the Creative Imperative, but, again, before we understand how, we must note the parallel development in psychological thought occurring more or less simultaneously with the new scientific thought.

As we have seen, the mechanistic universe of Newtonian physics has given way to the more dynamic Einsteinian universe. There has also occurred a similar movement in the study of the inner world of the self.

Durrell tells us:

While the outside view of things was changing under the impact of new ideas and discoveries in physics, the ego was also being explored, and it is in this context that we come upon the name of Freud. The same forces which were inquiring into the structure of the universe were also busy extending the domains of our understanding within the boundaries of the self (Key-49-50).

Evidently, Durrell is aware of the coincidence in the early 20th Century between the new thought concerning the physical world, and the new thought concerning the **psychic** world. Before Freud, the problems and needs of psychology were limited; the vision of the self was clearly defined and delineated. Durrell quotes Edgar Allen Poe's letter to a friend as a good indication of the prevailing view:

Dividing the world of mind into its three most immediately obvious distinctions, we have Pure Intellect, Taste and Moral Sense....Just as the Intellect concerns itself with Truth, so Taste informs us of the Beautiful, while the Moral Sense is regardful of Duty (Key-50).

Freud rendered such an opinion obsolete. What we see, then, is an analogous situation between the scientific and psychological disciplines. Old ideas were being shattered by the impact of newer, further reaching, and more dynamic ones. Freud's work must be the beginning in our study of the progression of psychological theory. His work, needless to say, is monumental, and like that of the other thinkers who influenced Durrell, much too complex to study completely within the limits of this particular essay. There are, however, certain salient features of his theories clearly applicable to the "Quartet."

Durrell knows Freud's theory of dreams and recognizes the validity



of seeing dreams as a kind of language and not merely as a jumble of non-sensical images. Durrell feels, as did Freud, that the dream makes its statement in a direct and instantaneous way, a way more eloquent and truthful, because in its compression and subtle associations it is freed from the linguistic, syntactical and conceptual bonds of language. There are a number of dreams in the "Quartet," but consider Durrell's description of Nessim's dreams in light of Freud's statement on dreams. First Freud:

The dream always turns temporal relations into spatial ones whenever it has to deal with them. Thus, one may see in a dream a scene between people who look very small and far away, as if one were looking at them through the wrong end of a pair of opera glasses. The smallness and the spatial remoteness here mean the same; it is remoteness in time that is meant, the interpretation being that it is a scene from the far distant past (Key-55).

By understanding the workings of the mind in dreams, we see clearly that Space-Time cannot be dismissed as merely a scientific notion, nor something to be understood only in the realm of scientific ideas. We see, in addition, further evidence to support our newer notion of time. Physics and psychology have come to the same conclusion: time is simply the working of the human mind, continually moving backwards and forwards. Now, Nessim's dreams:

At this time he had already begun to experience that great cycle of historical dreams which now replaced the dreams of his childhood in his mind, and into which the City now threw itself--as if at last it had found a responsive subject through which to express the collective desires, the collective wishes, which informed its culture. He would wake to see the towers and minarets printed on the exhausted, dust-powdered sky, and see as if en montage on them the giant foot-prints of the historical memory which lies behind the recollections of individual personality, its mentor and guide: indeed its inventor, since man is only an extension of the spirit of place.

These disturbed him for they were not at all the dreams of the night-hours. They overlapped reality and interrupted his waking mind as if the membrane of his consciousness had been suddenly torn in places to admit them.

.....

But while the gallery of historical dreams held the foreground of his mind the figures of his friends and acquaintances, palpable and real, walked backwards and forwards among them, among the ruins of classical Alexandria, inhabiting an amazing historical space-time as living personages....

He saw the Mouseion, for example, with its sulky, heavily-subsidized artists working to a mental fashion-plate of its founders: and later among the solitaires and wise men the philosopher, patiently wishing the world into a special private state useless to anyone but himself --for at each stage of development each man resumes the whole universe and makes it suitable to his own inner nature: while each thinker, each thought fecundates the whole universe anew.

The inscriptions on the marbles of the Museum murmured to him as he passed like moving lips. Balthazar and Justine were there waiting for him. He had come to meet them, dazzled by the moonlight and drenching shadow of the colonnades....

He walked slowly down through the arches towards them. The marble stones were barred with moonlight and shadow like a zebra. They were sitting on a marble sarcophagus-lid while somewhere in the remorseless darkness of the outer court someone was walking up and down on the springy turf lazily whistling a phrase from an aria of Donizetti....

They had made room for him on their marble perch but here again, before he could reach them the fulcrum of his vision was disturbed and other scenes gravely intervened, disregarding congruence and period, disregarding historic time and common probability (J-157-159).

And so on. The description continues for another two pages, but we see Durrell's awareness of the dream process. But more importantly, we see, again, the Space-Time and relativity of Einsteinian physics embodied in the human presence.

Although Nessim's dreams are the best example of the dream process, there are other examples in the "Quartet." Cohen's death-bed dream of Melissa, where he accurately re-creates their entire conversation of an earlier time, comes to mind. In addition, Narouz's vision with the mystic Magzub is a good example of the workings of the mind, and is essentially the same as a dream. For the brief moment of his vision he is freed from the rational awareness of time so that he has no sense of the passage of

time. Consequently, his mental apparatus--as it does in a dream--condenses and views various images impressionistically. We remember that Narouz has gone to question the Magzub about Justine's lost child:

The Magzub began to breathe heavily, letting his head fall back on his bosom after every breath. His eyes were closed. It was like watching an engine charge itself, from the air. Then he opened his eyes and said, "Look into the ground."

Kneeling upon that dry baked earth he made a circle in the dust with his index finger, and then smoothed out the sand with the palm of his hand. "Here where the light is," he whispered, touching the dust slowly, purposefully; and then, "look with your eye into the breast of the earth," indicating with his finger a certain spot. "Here."

Narouz knelt down awkwardly and obeyed. "I see nothing," he said quietly after a moment. The Magzub blew his breath out slowly in a series of long sighs. "Think to see in the ground," he insisted. Narouz allowed his eyes to enter the earth and his mind to pour through them into the spot under the magician's finger. All was still. "I conceive," he admitted at last. Now suddenly, clearly, he saw a corner of the great lake with its interlinking network of canals and the old palm-shaded house of faded bricks where once Arnauti and Justine had lived--where indeed he had started Moeurs and where the child.... "I see her," he said at last. "Ah," said the Magzub. "Look well."

Narouz felt as if he were subtly drugged by the haze rising from the water of the canals. "Playing by the river," he went on. "She has fallen"; he could hear the breathing of his mentor becoming deeper. "She has fallen," intoned the Magzub. Narouz went on: "No-one is near her. She is alone. She is dressed in blue with a butterfly brooch." There was a long silence; then the magician groaned softly before saying in a thick, almost gurgling tone: "You have seen--to the very place. Mighty is God. In Him is my scope." And he took a pinch of dust and rubbed it upon his forehead as the vision faded (B-156-157).

We know, of course, that Narouz knew nothing of the house where Justine and Arnauti lived, nor did he know anything of the child beforehand. Clearly, time is "stayed," and Narouz, freed from his rationally imposed locus in time and space, is free to stand above time and comprehend the whole pattern. All time is eternally present; and only there, in the dream and the vision, is the mind free from its rational and conceptual limitations, so that the present is part of a continuous and coherent whole. No longer are we in

contact with only an instant, a single point in time and space. Rather, we have a "marriage of past and present with the flying multiplicity of the future racing towards one" (J-224).

One final example of the dream process in the "Quartet" is necessary, and it in turn will lead us to another aspect of Freud's thought that influenced Durrell. David Mountolive, the British diplomat, out for a walk, accidentally stumbles into a house of child prostitutes.

They smelled like a herd of goats as they swarmed upon him. The giggles, the obscene whispers, the cajoleries and curses mounted up to his brain. He felt as if he were going to faint.

Then suddenly everything cleared--as if a curtain had been drawn aside--to reveal him sitting beside his mother in front of a roaring fire with a picture book open on his knee. She was reading aloud and he was trying to follow the words as she pronounced them; but his attention was always drawn away to the large color-plate which depicted Gulliver when he had fallen into the hands of the little people of Lilliput. It was fascinating in its careful detail. The heavy-limbed hero lay where he had fallen, secured by a veritable cobweb of guy ropes which had been wound around him pinioning him to the ground while the ant people roved all over his huge body securing and pegging more and more guy ropes against which every struggle of the colossus would be in vain. There was a malign scientific accuracy about it all: wrists, ankles and neck pinioned against movement; tent pegs driven between the fingers of the huge hand to hold each individual finger down. His pigtailed were neatly coiled about tiny spars which had been driven into the ground beside him. Even the tails of his surtout were skillfully pinned to the ground through the folds. He lay there staring into the sky with expressionless wonder, his blue eyes wide open, his lips pursed. The army of Lilliputians wandered all over him with wheelbarrows and pegs and more rope; their attitudes suggested a feverish ant-like frenzy of capture. And all the time Gulliver lay there in the green grass of Lilliput, in a valley full of microscopic flowers, like a captive balloon....(M-266-267).

Obviously, in the associational workings of his mind, Mountolive sees himself as Gulliver; but more importantly, we get a hint of another of Freud's theories: for all its individual uniqueness, each dream seemed to Freud to have a similarity and consistency with others. Each seemed to lead back to early childhood and center about the relationship between

mother, father and child. We know, of course, of the Oedipal Complex and the use Freud made of it. We know, further, of the relationship between Mountolive and his mother:

His mother was sitting by the fire, just as he had last left her, with a book open upon her knees, smiling. It had become a convention between them to disregard his disappearances and returns: to behave as if he had simply absented himself for a few moments from this companionable room where she spent her life, reading or painting or knitting before the great fireplace. She was smiling now with the same smile--designed to cement space and time, and to anneal the loneliness which beset her while he was away.

.....  
 "Your father will be pleased," she said later, in a new voice, sharper for being full of an unrealized jealousy--tidemarks of a passion which had long since refunded itself into an unwilling acquiescence. "I put all your mail in his study for you." "His" study--the study which his father had never seen, never inhabited. The defection of his father stood always between them as their closest bond, seldom discussed yet somehow always there--the invisible weight of his private existence, apart from them both, in another corner of the world: happy or unhappy, who can say? . . . He had not seen his father since his departure from India on his eleventh birthday; he had become like someone condemned in abstentia for a crime...which could not be formulated (M-81-82).

And we know, too, that Mountolive takes for a lover a mother figure, Leila, the mother of Narouz and Nessim.

In addition, we have other examples which reflect Freud's belief that everything could be traced to the sexual preoccupations or experiences of childhood. Freud says:

The psychoanalyses of individuals have taught us that their earliest impressions, received at a time when they were hardly able to talk, manifest themselves later in an obsessive fashion....10

Knowing that Durrell has read Freud, we cannot help but see the connection between Freud's words and Narouz's terrifying experience with his father:

The younger son watched as if mesmerized. (Once, in early childhood, he had seen something like it--but not quite as stern, not quite as withdrawn as this: yet something like it. That was when his father was describing the death of the evil factor Mahmoud, when he said grimly, "So they came and tied him to a tree. Et on lui a coupé les choses and stuffed them into his mouth." As a child it was enough

just to repeat the words and recall the expression on his father's face to make Narouz feel on the point of fainting. Now this incident came back to him with redoubled terror as he saw the invalid confronting himself in a moonlit image, slowly raising the pistol to point it, not at his temple, but at the mirror, as he repeated in a hoarse croaking voice, "And now if she should fall in love, you know what you must do") (M-26-27).

Durrell's use of the parenthetical expression here nicely suggests and embodies the very point Freud has made: an early impression, repressed or ignored, will, at a sound, a sight, a gesture, be recalled.

Furthermore, Freud says:

The experiences . . . are as a rule entirely forgotten and remain inaccessible to memory. They belong to the period of infantile amnesia which is often interrupted by isolated fragmentary memories, the so-called "screen-memories." 11

He also says:

An analysis must go back to the patient's early childhood, because it was then, while the Ego was weak, that the decisive repressions occurred. 12

With these statements in mind, we think of Arnauti's obsessive concern to understand and break Justine's "check."

"In the very heart of passion," he writes, adding in parentheses, "(passion which to her seemed the most facile of gifts) there was a check--some great impediment of feeling which I became aware of only after many months. It rose up between us like a shadow and I recognized, or thought I did, the true enemy of the happiness which we longed to share and from which we felt ourselves somehow excluded. What was it?

"She told me one night as we lay in that ugly great bead in a rented room--a gaunt rectangular room of a vaguely French-Levantine shape and flavour: a stucco ceiling covered with decomposing cherubs and posies of vine-leaves. She told me and left me raging with a jealousy I struggled to hide--but a jealousy of an entirely novel sort. Its object was a man who though still alive, no longer existed. It is perhaps what the Freudians would call a screen-memory of incidents in her earliest youth. She had (and there was no mistaking the force of this confession for it was accompanied by floods of tears, and I have never seen her weep like that before or since): she had been raped by one of her relations. One cannot help smiling at the commonplaceness of the thought. It was impossible to judge at what

age. Nevertheless--and here I thought I had penetrated to the heart of The Check: from this time forward she could obtain no satisfaction in love unless she mentally re-created these incidents and re-enacted them (J-64).

These are only a few of the more noticable examples of Freud's influence on Durrell, but they clearly show the interest Durrell has in the psychologist and his views. Certainly, we can discern Durrell's awareness that the self must no longer be considered in the terms of Poe's letter. No longer could the self be so clearly defined and delineated. Yet, as certainly as Durrell believes in the dynamic nature of Freud's theories in relation to pre-Freudian thinkers, and for all his acceptance of those theories, he nonetheless remains uneasy. Freud, for all his originality and insight, remained fundamentally mechanistic. According to Durrell:

Freud's discoveries face forwards into the twentieth century, but his intellectual predispositions faced backwards towards Darwin. The psyche became a sort of impulse-and-inhibition machine--for Freud was a mechanist at heart--and as psycho-analysis proceeded to branch out, and overflow into various other departments of speculation like anthropology, aesthetics, religion, some of the younger men began to become uneasy about it. Freud, you see, could not for a moment drop his strict inherence to causation. He was looking for primary causes. It was Jung, one of his pupils, who developed a new attitude to the science, which we might describe as vitalistic in outlook. Jung substituted the idea of creative balance for the idea of first cause. . . . He developed his own terms of reference, and redefined his objectives. For him treatment became, not a pure cause and effect operation, but a spiritual reintegration (Key-62-63).

So the name of Jung comes up and we see another influence on Durrell. We also see a distinct and important similarity in the progression of scientific and non-scientific thought. Einstein's reaction to Newtonian physics was much the same as Jung's response to Freud's theories: both men reacted to overly rigid and restrictive outlooks. Einstein replaced the mechanistic view of matter, and absolute space and time, with Space-Time and relativity; Jung replaced Freud's primal cause, and the notion of

cause and effect, with, in Durrell's words, "spiritual reintegration and creative synthesis" (Key-63&73). This is not to suggest that either Newtonian physics or Freudian psychoanalysis is outdated or unused. Clearly this is not the case. Nor would I go so far as to suggest an absolute or direct analogy--i.e., Newton was to Einstein, as Freud was to Jung--but I am suggesting that there has been a definite evolving parallel movement of which Durrell is aware. And our next step must therefore be to discuss Jung's influence evidenced in the "Quartet."

Like Freud, Jung also placed great emphasis on the unconscious processes of the mind. But whereas Freud believed that behaviour could be understood by referring to repressed childhood experiences, Jung felt that, in addition to individual repressions, the complexity of human motivation could accurately be explained in terms of a collective unconscious which is the property of all people. It is through the study of man's mythology and racial origin, Jung felt, that we can understand ourselves better. Durrell's fictional milieu clearly reflects Jung's emphasis on myth and racial origin.

We know Alexandria as a city of "five races, five languages, a dozen creeds" (J-4). It is a city where we hear "fragments of every language --Armenian, Greek, Amharic, Moroccan Arabic" (J-49). We see "Jews from Asia minor, Pontus, Georgia: mothers born in Greek settlements on the Black Sea; communities cut down like the branches of trees, lacking a parent body, dreaming of Eden" (J-49). Alexandria is a city full of Greeks, Turks, English, French, Egyptian Copts and Moslems, Palestinian Jews and Arabs, and others, countless and multifarious. We see the great cross-current and undertow of myth and religion in Balthazar's Cabal, and in Darley's continual references



to the Pharos, the Muses, Aphrodite, and others. We see, furthermore, emphasis on racial origin in the elder, invalid Hosnani's impassioned recital of Coptic history, and in Narouz's religious chauvinism; in the many quotations from Paracelsus; and in the religious and mystic experiences of the Alexandrian Arab peasants. And finally, we see that great collective unconscious in the verse of the old poet, C.P. Cavafy, whose presence is everywhere felt and recorded throughout the "Quartet."

Ideal voices and much beloved  
Of those who died, of those who are  
Now lost for us like the very dead;  
Sometimes within a dream they speak  
Or in the ticking brain a thought revives them....(J-124).

In these words we see the expression of the unconscious interpretation of life; an interpretation engendered deep in the mind, belonging not exclusively to that mind, but to remote ancestors, speaking from the dead to the unborn. In addition, we remember Nessim's dreams: dreams in which "the fulcrum of his vision was disturbed and other scenes gravely intervened, disregarding congruence and period, disregarding historic time and common probability" (J-159). It is important to remember, too, just how Durrell describes those dreams:

At this time he had already begun to experience that great cycle of historical dreams which now replaced the dreams of his childhood in his mind, and into which the City now threw itself--as if at last it had found a responsive subject through which to express the collective desires, the collective wishes, which informed its culture. He would wake to see the towers and minarets printed on the exhausted, dust-powdered sky, and see as if en montage on them the giant footprints of the historical memory which lies behind the recollections of individual personality, its mentor and guide: indeed its inventor, since man is only an extension of the spirit of place (J-157-158).

These are not simply an individual's dreams. They are that too, of course, but more importantly they are dreams that stem from the deep well-spring of the race: dreams reflecting our participation in the world, transcending

individual personality and suggesting universality.

We see, then, a new attitude towards man. Jung's depth psychology has taken us another step. From Freud's "mechanism," we have come to Jung's "creative synthesis." And what we can discern is a process very much like an Hegelian dialectic in Durrell's theoretical and technical approach to writing, as well as in the internal development of the "Quartet." Each attempt to formulate an idea about the universe (a thesis) is contradicted by another formulation or idea (an antithesis) and the conflict can only be resolved by a proposition which incorporates the partial truth of both of them (the synthesis). In the internal development of the "Quartet," we see the continual striving of the characters to combine the various "theses" and "antitheses" of relative observation into higher "syntheses." Their actions become a search for meaning. In the task of writing we see Durrell attempting the same thing in his synthesizing of various thinkers' viewpoints. In a continuing evolution, we are moving towards a higher, more accurate synthesis of ideas. With this in mind, let us consider Georg Groddeck, and his influence on Durrell.

Durrell says of Groddeck:

He is, I think, a suitable subject of study for us . . . because he is the first analyst to try to go beyond the ego in his conception of human personality. . . . In Groddeck we reach the boundaries of the ego and are allowed to peer into the mystical regions which lie beyond, while his work illustrates just how far the pendulum has swung from the mechanist view to the vitalist. We might describe him as the complete vitalist (Key-73).

Durrell is certainly aware of the advancing stages of man's thought about himself. And again, we are moving with him to explore this new realm of belief. Durrell sees in Groddeck's thought that personality to some degree is formed by the "It." This "It" is a mysterious force, but one which is nonetheless part of us. In Groddeck's own words:

The sum total of an individual human being, physical, mental and spiritual, the organism with all its forces, the microcosmos, the universe which is a man, I conceive of as self unknown and forever unknowable, and I call this 'The It', as the most indefinite term available without either emotional or intellectual associations. The It-hypotesis I regard, not as a truth,--for what do any of us know about absolute Truth?--but as a useful tool in work and life; it has stood the test of years of medical work and experiment and so far nothing has happened which would lead me to abandon it or even modify it in any essential degree. I assume that man is animated by the It which directs what he does and what he goes through, and that the assertion 'I live' only expresses a small and superficial part of the total experience 'I am lived by the It'...(Key-74).

Man is a function of the "It." Groddeck believed that Freud's notion of the ego is misleading. We delude ourselves by attributing a personality to the ego.

When we occupy ourselves in any way either with ourselves or with our fellow-man, we think of the ego as the essential thing...We know, for instance, that no man's ego has anything to do with the fact that he possesses a human form, that he is a human being. Yet as soon as we perceive in the distance a being who is walking on two legs we immediately assume that this being is an ego, that he can be made responsible for what he is and what he does, and indeed if we did not do this everything that is human would disappear from the world. Still we know quite certainly that the humanity of this being was never willed by his ego....What has breathing to do with the will? We have to begin as soon as we leave the womb, we cannot choose but breathe...No one has command over the power to sleep. It will come or it will not. No one can regulate the beating of his heart....(Key-74-75).

Groddeck feels we must get rid of our mistaken notion of the ego as the sole determiner of our lives and actions. Durrell is evidently responsive to Groddeck's ideas. He says: The "It, then, antedates all our intellectual apparatus, our conceptual mechanism" (Key-79). The "It" is a power which influences us as humans. Durrell significantly calls the "It" "a Way, not a Thing" (Key-79), and goes on in an eclectic, synthesizing way to describe the "It" in the words of Shri Khrishna Prem.

The power of the eye to see depends entirely on power of the vision inherent in that Light which sees through the eye but which the eye

does not see; which hears through the ear, but which the ear does not hear; which thinks through the mind but which the mind does not think. It is the unseen Seer, the unheard Hearer, the unthought Thinker. Other than It there is no seer, hearer, thinker (Key-83).

When Durrell says, "these words of Shri Khrishna Prem seem to be as applicable to Western metaphysics today as to Eastern" (Key-83), we are aware of just how much Durrell, himself, embodies that synthesizing process of which he writes. He is what he writes about, and the "Alexandria Quartet" is what it says.

The "It," then, is the forever existing; beyond the impulses of the ego, beyond even, the great race-memory of human-kind, it is something which itself exists, without form, without color, without distinction. And yet, it exists as part of the order and coherence we might purprise if we are "attentive enough, loving enough, or patient enough" (J-200). It is another link with the world, a manifestation absolute and unassailable, that seizes and takes possession of man, whereas he never entirely possess it. To no less a degree than we live, does it live us. In short, it is ours as humans, and we are it. Durrell shows the workings of the "It" in Justine:

In this choice too, I see something fortuitous, born of impulses which I am forced to regard as outside the range of my own nature (J-98).

Volitional thrust and inspiration are ours as humans, but Durrell suggests that there is more: the spirit of our place in Space-Time:

We are the children of our landscape; it dictates behaviour and even thought in the measure to which we are responsive to it (J-29).

Or:

I see all of us not as men and women any longer, identities swollen with their acts of forgetfulness, follies, and deceits--but as beings unconsciously made part of place (B-221).

Our journey with Durrell towards a greater and greater integration of ideas seems to me to be nicely hinted at in Darley's quotations. In them, we are forced to see the gradual blurring of the distinction between modes of thought, and hence, admit to a newer reality. No longer are we simple identities, beings known as men or women. Nor are we even beings whose personalities are formed simply by our "forgetfulness" or "deceits," as Freud would have suggested. We are identities in part formed by internal impulses, of course, but we see also that what we are is determined to no less a degree by forces outside our individual natures. As "children of our landscape," and "beings unconsciously made part of place," we understand and bear witness by our very existence, to the communion between heretofore disparate modes of thought. Durrell clearly tells us:

We are probably in the midst of reaction still, yet it seems clear that the respect for the Noumenal world as against the Phenomenal is receiving every day a fresh impetus. Cosmology, in an attempt to remain inclusive of the so-called 'known facts of science', finds itself all but joining hands with those who favour a deeply mystical view of the world.

.....  
It is as if the arts and sciences were converging steadily upon a new attitude to life--as yet out of sight--but at attitude which might have the sanction of the realistic physicist no less than the mystic, and the religious conformist who claims that the Christian attitude has its place also as an impetus towards the Perennial Philosophy (Key-70).

Just as significant for our study as the aforementioned words of Durrell is another small quotation. Durrell says, quoting D.H. Lawrence:

The decades of the present century . . . have been chiefly remarkable for the breaches made in the usually accepted frontiers between the physical and metaphysical realms. Philosophers now explain psychological phenomena in physical terms; physicists give metaphysical interpretations of natural phenomena. The future historian of modern literature will find it difficult to separate science and philosophy into distinct chapters (Key-69).

Durrell, as a writer of modern fiction, knows what Lawrence is talking about and believes it. We remember the writer-philosopher, Pursewarden,

describing events as collecting "here and there like quanta, like real life" (B-241). Or we remember the narrator of Mountolive describing Nessim's psychological state in the precise terminology necessary in a Space-Time, relativistic universe:

Nessim, too, so long self-deluded by the same dreams of a perfect finite action, free and heedless as the impulse of a directed will, now found himself, like his friend, a prey to the gravitational forces which lie inherent in the time-spring of our acts, making them spread, ramify and distort themselves; making them spread as a stain will spread upon a white ceiling. Indeed, now the masters were beginning to find that they were, after all, the servants of the very forces which they had set in play, and that nature is inherently ungovernable. They were soon to be drawn along ways not of their choosing, trapped in a magnetic field, as it were, by the same forces which unwind the tides at the moon's bidding, or propel the glittering forces of salmon up a crowded river--actions curving and swelling into futurity beyond the powers of mortals to harness or divert (M-192-193).

And we remember Balthazar. Though not technically a physicist, he is a doctor and a student of the Cabbala, and as such, the one character most interested in the study of the external and internal worlds. Darley says of him:

He spoke, I remember, of the fons signatus, of the psyche and of its ability to perceive an inherent order in the universe which underlay the apparent formlessness and arbitrariness of phenomena. Disciplines of mind could enable people to penetrate behind the veil of reality and to discover harmonies in space and time which corresponded to the inner structure of their own psyches (J-85-86).

We must not forget, either, that "the study of the Cabbala was both a science and a religion" (J-86).

So Durrell is moving in a definite direction. To think of him as attempting a new metaphysic is not unreasonable in light of the causal influences on him which we have discerned, as well as the evidence within the "Quartet" itself. At the risk of overstating a point, however, we can see even further evidence. After noting that the gap between science, art, and religion is narrowing, Durrell tells us unequivocally: "We are moving

towards a new metaphysic--at any rate new for us" (Key-85). Although this statement appears in A Key to Modern British Poetry, and refers, strictly speaking, to British poetry of the 20th Century, we can, in view of the abundant evidence showing that the critically expressed ideas of the "Key" are the same as the fictionally expressed ones of the "Quartet," suggest with certainty that Durrell is indeed moving towards a new metaphysic in his tetralogy.

That metaphysic is the Creative Imperative which we understand is the human agon of self-discovery and awareness. It is the force greater than individual man--comprised of individual dispositions, race memory and spirit of place--but a force which can find expression only through man: a continual, on-going, spontaneous creation, unlimited and unbounded. It might be called, in a relativistic universe where all time is perpetually present, the "eternal" spirit of quest; for in a world where there can be no absolute observation post, in a world where behaviour must be seen as the result of multiple and ambiguous causation, where personalities are a chaotic jumble of conflicting impulses, this force is the single unifying aspect, the commonality among all members of humanity. It is the quest to know, to understand, the infinite facets of the self and the world. We must remember, again, Balthazar telling Darley of the

fons signatus of the psyche and its ability to perceive an inherent order in the universe which underlay the apparent formlessness and arbitrariness of phenomena (J-86).

Disciplines of mind, we recall,

could enable people to penetrate behind the veil of reality and to discover harmonies in space and time which corresponded to the inner structures of their own psyches ... (J-86).

Clearly, Balthazar is talking about the human gift; and in a world where there can be no absolute "Truth," there can be continual, provisional human truths. The human presence, as the sum of various faculties and capabilities, perceives acutely: the object of its perception being reality. And what it perceives as reality is credible, that is to say, the "truth," which may be different from absolute fact. The nature of this truth is not "truth" in the sense that absolute fact is true, but in that it says something about reality that we can believe, and which of course may not be untrue. Newtonian physics was "true" until Einstein; space and time were "true" until the "truth" of Space-Time was revealed. So, the truth we are concerned with is the expression of a particular will to form. Again, Darley and Balthazar give us a glimpse of what we are after:

Thinking how despite the factual falsities of the manuscript which I sent you the portrait was somehow poetically true--psychographically if you like.

In fact this very discovery should encourage rather than hamper you. I mean about the mutability of all truth. Each fact can have a thousand motivations, all equally valid, and each fact a thousand faces. So many truths which have little to do with fact. Your duty is to hunt them down. At each moment of time all multiplicity waits at your elbow (C-64).

Your duty is to hunt them down. In these words we see that the Creative Imperative is the process of discovery, and the limitless means of self-expression. And we recall Durrell's words:

At each stage of development each man resumes the whole universe and makes it suitable for his own inner nature: while each thinker, each thought fecundates the whole universe anew (J-158).

It seems to me clear, finally, that in the form and content of his novel, Durrell has eloquently presented a metaphysic for modern man: a metaphysic whereby we "intercalate realities" (B-222), and integrate all modes of human thought in the Creative Imperative. It is in the flux and



reflux of human thought that we see Durrell's explicit testament to man. In the continual assault on the contingencies of the world--both inner and outer--man ascends by discovering the fullness of his own gifts, to paraphrase Jacob Bronowski; and we see that the Creative Imperative is a dialectic integral to human life, affirming a spirit that refuses merely to endure, but struggles instead to know. Surely this is what Durrell means when he says: "let us define 'man' as a poet perpetually conspiring against himself" (C-47-48). Or; "I imagine, therefore I belong and am free" (J-79). In the incessant renewal of our minds, in our utterings, in our very lives, the Creative Imperative exists as the means by which we apprehend the world and ourselves. And surely, in a relativistic universe, where man is not to be judged by the knowledge he acquires, but by the questions he forms, it is the means by which we draw from ourselves immortality.

## NOTES

<sup>1</sup>John Skow, "Infernal Triangle," review of Monsieur, by Lawrence Durrell, Time, 27 January 1975, p. 79.

<sup>2</sup>The "Alexandria Quartet" consists of Justine (1957) Balthazar (1958) Mountolive (1959) Clea (1960), hereafter referred to parenthetically as J, B, M, and C with the appropriate page number. I have used the Pocket Book edition, a division of Simon and Schuster, Inc., published in 1961.

<sup>3</sup>Lawrence Durrell, A Key to Modern British Poetry (Norman: University of Oklahoma Press, 1952), p. xii. Hereafter referred to as Key with appropriate page numbers.

<sup>4</sup>Bertrand Russell, The ABC of Relativity (New York: Mentor Books, The New American Library of World Literature, Inc., 1958), p. 9.

<sup>5</sup>R. M. MacIver, The Challenge of the Passing Years: My Encounter with Time (New York: Trident Press, Simon and Schuster, 1962), p. 3.

<sup>6</sup>Carl Bode, "A Guide to Alexandria," College English, 1961, rpt. in The World of Lawrence Durrell, ed. Harry T. Moore (New York: E. P. Dutton & Co., Inc., 1962), p. 215.

<sup>7</sup>MacIver, p. 9.

<sup>8</sup>Cecily Mackworth, "Lawrence Durrell and the New Romanticism," 1960, rpt. in The World of Lawrence Durrell, ed. Harry T. Moore (New York: E. P. Dutton & Co., Inc., 1962), p. 32.

<sup>9</sup>Lawrence Durrell, interview in Paris Review, quoted by Frederick Karl in A Reader's Guide to The Contemporary English Novel (London: Thames and Hudson, 1972), p. 43.

<sup>10</sup>Sigmund Freud, Moses and Monotheism (New York: Random House, 1939), p. 167.

<sup>11</sup>Ibid., p. 93.

<sup>12</sup>Sigmund Freud, The Question of Lay Analysis (New York: W. W. Norton and Company, 1950), p. 56.

LIST OF WORKS CONSULTED

Bronowski, Jacob. The Ascent of Man. Boston: Little, Brown and Company, 1973.

Durrell, Lawrence. A Key to Modern British Poetry. Norman: University of Oklahoma Press, 1952.

\_\_\_\_\_. Justine. 1957; rpt. New York: Pocket Books, 1961.

\_\_\_\_\_. Balthazar. 1958; rpt. New York: Pocket Books, 1961.

\_\_\_\_\_. Mountolive. 1959; rpt. New York: Pocket Books, 1961.

\_\_\_\_\_. Clea. 1960; rpt. New York: Pocket Books, 1961.

Freud, Sigmund. Moses and Monotheism. Trans. Katherine Jones. New York: Random House, 1939.

\_\_\_\_\_. The Question of Lay Analysis: An Introduction to Psychoanalysis. Trans. Nancy Procter-Gregg. New York: W.W. Norton & Company, 1950.

Karl, Frederick. A Reader's Guide to the Contemporary English Novel. London: Thames and Hudson, 1961.

MacIver, R.M. The Challenge of the Passing Years: My Encounter with Time. New York: Simon and Schuster, 1962.

Moore, Harry T., ed. The World of Lawrence Durrell. New York: E.P. Dutton, 1962.

Russell, Bertrand. The ABC of Relativity. 1925; rpt. New York: New American Library, 1958.

Weigel, John A. Lawrence Durrell. New York: E.P. Dutton, 1966.