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Jungian archetypes in the work of Robert A. Heinlein

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Introduction

This was to have been a study of Robert Anson Heinlein (1907-88) as a solipsist; but I noted that the American science fiction writer's central 'solipsistic' motif was the self-begetting and self-devouring ouroboros serpent which, according to the individuation theory of Swiss psychoanalyst Carl Gustav Jung (1875-1961), represented *symbolic* incest.

Jung argued that incest could be understood in terms of the ego's desire for union with the unconscious which, feminine in a man and masculine in a woman, was personified by the contrasexual component (*anima* in man, *animus* in woman). Now, because men were drawn to women by their contrasexual component and *vice versa*, all male-female relationships were characterized by *anima*-*animus* interactions, that is, projected variants of the endogamous urge, and the goal of the individuation process was recognition of the projection and introjection, that is, a self-union or self-hood characterized by an individual relationship between a man and a woman rather than a relationship between *anima* and *animus*. The self-begetting (projecting) and self-devouring (introjecting) ouroboros serpent symbolized this process.

Incest is a widely used motif in Heinlein's fiction. The conclusion of the 'solipsistic' '*The Number of the Beast* -'* (1980), for example, is that the ego constitutes a god-like

* Heinlein's interest in the 'number of the beast' or the Satanic 666 was probably stimulated by the date of his birth, As one of the *seven* children of a *seventh* child

world-creating factor, a discovery attended by mother-son and father-daughter incest. The final chapter heading is: 'Rev. XXIII: 13', which reads: 'I am Alpha and Omega, the beginning and end, the first and last.' Words that could have been spoken by Jung's self-begetting and self-devouring ouroboros. I had to conclude that Heinlein viewed ourobouric incest or self-actualization as being productive of god-hood. By applying Jungian literary analysis and the attendant apparatus of 'myth criticism' I have therefore sought to explain why Heinlein links incest symbolism with solipsism, a process handicapped by the author's own refusal to discuss his work and his decision to employ the technique of 'disinformation'.

Heinlein's defence would almost certainly have been based on Jung's comment that the 'reduction of art to personal factors...deflects our attention from the...work of art'. The ostensible reason for the author's defensiveness was his need for 'privacy', a position somewhat vindicated by the Freudian interpretations of his work now extant and the fact that he is labelled therein as a victim of the Oedipal complex. Subsequent vilification of Dr *Fraud* in *To Sail Beyond The Sunset* (1987) and overt antipathy toward psychology have succeeded in maintaining the author's 'privacy' while discouraging application of the only

he was born in the mid-west town of Butler near the city of Kansas in the State of Missouri on the seventh of July 1907 or 7/7/7. He seems to have conceived of himself as somewhat of an anti- antichrist.

analytical approach which could hope to give an accurate assessment of his work.

The technique used by Heinlein corresponds to Jung's notion of 'distancing', a method by which artists prevent their being psychoanalyzed through the work of art 'by putting... distance between themselves and their work' (CW, 15, para.147). In his last noteworthy interview, however, Heinlein was more forthcoming. Leon E. Stover put it to him that 'any fiction has its *muthos* and its *praxis* (its manifest story line and its invisible ideas hidden within this other), no literary text says all that it signifies'. Stover relates: 'He cut me off, however, suggesting that I had missed the obvious! After all, he said, he'd have nothing to write about if he hadn't "some consistent world view in the back of my mind".'² We are left to determine for ourselves whether this *Weltanschauung* is Jungian or no. In words of parting Heinlein reverted to a description of his work as nothing but 'entertainments' (Ch.10, p.14) - playfully ironic. Freudians are given to describing literary works as 'nothing but' expressions of the author's repressed sexuality.

An excellent particular instance of authorial 'disinformation' is Heinlein's assessment of the oracular merits of the Chinese 'Book of Changes' or *I Ching*:

Easier than 'reading the augurs' but with nothing else to recommend it. Chinese fortune cookies are just as accurate - and you get to eat the cookie. Nevertheless this bit of

oriental nonsense is treated with solemn seriousness by many 'educated' people.³

Including Robert A. Heinlein! His 'reading' is not, however, unscientific. In '*The Number of the Beast* -', for example, he uses configurations taken from the *I Ching* which can only be understood in a *symbolic* or archetypal context. In short, the alternatively titled *Book of Wisdom* is psychologically Jungian* rather than astrologically Western. Hence Heinlein's disparaging remarks - salutary but secretive.

Because of the promulgation of 'disinformation' in the battle for 'privacy' Heinlein has often been misunderstood and vilified by the critical establishment - witness this magazine editorial which rehearses:

The long lamentable case of Robert A. Heinlein, whose self-indulgent prose has been haemorrhaging for decades, while no one in the industry could muster the guts to apply a tourniquet. That timidity didn't hurt sales, but it may very well have cost an important author a secure place in the canons of the great.⁴

I have attempted both to explain Heinlein's popularity in terms of the hidden content of his work - another reason for his reluctance to 'break cover'* - and demonstrate the meritocratic basis of his honorific title 'Dean of Science Fiction'. Unfortunately the antagonism which existed between Heinlein and his critics suggested that a superficial

* Jung himself wrote an introduction for the 1949 translation in which he praised translator Richard Wilhelm for his symbolic and archetypal interpretation.

Jungian analysis of several texts would be insufficient to convince them of the validity of such an interpretation. I have therefore limited *depth* analysis to three consecutive works of his supposedly 'senile' period: an analysis of the first part of '*The Number of the Beast* -' - which is complete in terms of the author's imaginative scope and symbolic intent - followed by complementary and completing analyses of *Friday* (1982) and *Job* (1984), a treatment which allowed me insight into the workings of the entire Heinlein canon, and this is reflected in my examination of the four main aspects of Heinlein's *oeuvre* through a critique of his four main critics - Alexei Panshin, George E. Slusser, H. Bruce Franklin, and Leon E. Stover, a critique which provides a general Jungian introduction to the author and which operates on the unspoken assumption that, unless we know where we have been critically, we cannot hope to know where we are going. We begin, however, with what is ostensibly an introduction to Jungian literary criticism *via* myth criticism but which is actually an exploration of archetypal meaning.

† It is clear to me that Heinlein believed the power of his fiction to lie in this 'hidden content', I have certain reservations, therefore, about having 'blown his cover', a sense of achievement mixed with regret.

Notes to Introduction

1. See *C.G. Jung: The Complete Works*, translated by R.F.C. Hull, second edition, revised, 20 vols, London: Routledge and Kegan Paul, XVI, para.147. Subsequent references are incorporated within the text. See bibliography 2.

2. *Robert A. Heinlein*, Chapter 1, p.7. See bibliography 3. Subsequent references are incorporated within the text.

3. See *Expanded Universe*, p.546. See bibliography 1.B.

4. *Fantasy Review*, 32, June 1986, p.4.

2. Myth and Psyche

The meaning in myth

In the seminal *How Natives Think* (1910) anthropologist Lucien Lévy-Bruhl presented a theory of the origin of myth in which he posited a pre-conscious mankind existing in a state of unconscious *participation mystique* with the environment, 'a state in which the individual was unable to distinguish his subjectivity from objective events. In other words, there obtained a partial identity of subject and object which bound the internal man to the external world. Myth was therefore the product of man's unconscious projection of an explanatory anthropomorphism upon the forces of internal and external nature. Elemental and emotional phenomena became *dramatis personae*, a transforming move toward the understanding of natural forces. The personification of love and storm as Venus and Wotan, for example, represent man's development of a differentiated consciousness, that is, his becoming conscious of the different emotions and phenomena which the gods represented. Mythology may be instrumental in the development of ego-consciousness but what drives the engine of myth? The solution to the problem of how myths arose led to a concern with how myths functioned within social structures. This *functionalist* approach saw myth as inseparable from ritual. At the end of the growing season in ancient Egypt, for

example, the god Osiris was understood to be sojourning among the dead in the underworld. His effigy was ritually buried and, when the crops grew again, Osiris was 'risen'. The myth therefore *functioned* as an agricultural mnemonic. However, Osiris had a spiritual as well as a natural dimension. He was resurrected as his 'son' Horus after a struggle with Set the god of the underworld, a struggle depicted as taking place between, in geographical terms, 'upper' and 'lower' Egypt. When Horus/Osiris resumed his kingship the land was, as Eileen Preston says, 'reunited':

On the social level, therefore, the myth was intrinsically connected with the institution of kings. Consequently, the mythical tradition of Osiris not only expressed the idea of spiritual and material continuity but was also a fundamental expression of the social order,²

In short, a single mythologem can operate simultaneously on several levels of meaning. Each facet of the Osiris myth is meaningful in either a natural, a spiritual, or a social context. This is its *function* - to portray the holistic interconnectedness of nature, spirit, and society; or, to put it another way, it seeks to portray the spiritual and social as necessarily dependent upon the natural.

But in what does this necessary interconnection consist? In order to understand this we must turn from the anthropological to the psychoanalytical and Jung's concept of the *collective unconscious*. Preston refers us to his use of the scale of light - with blue (upper) at one end of the visible spectrum and red (lower) at the other - as an

analogy of the way in which the field of consciousness is delimited from the unconscious:

According to Jung's exposition, psychic processes are energized by instincts, which have both a physiological and a psychological aspect. In the organic substrate below the lower threshold of consciousness, the 'drives' of instinct operate compulsively in a purely automatic, physiological way. Above the lower threshold, that is, within the field of consciousness, the processes resulting from instincts are not automatic or compulsive insofar as instinctual energy is subject to the control of conscious ego. They might thus be described as psychological. Toward the upper threshold, where instinct loses its influence over ego, the processes break free from instinct. (p.11)

Instinct (red) and spirit (blue) were therefore the 'poles' of the field of consciousness. Moreover, it was Jung's thesis that instinct had an innate patterning component. This 'archetype' had a formative and purposive role *vis à vis* instinct. It became manifest to consciousness in the shape of an image. Using his light analogy Jung located archetypal imagery in the violet band of the spectrum. As Preston says:

Violet, being a compound of blue and red, reflects the paradoxical nature of the archetype and its dual aspect, for the archetype must be regarded as a physiological dynamism, instinctual and unconscious (the red in violet), and at the same time as a psychological phenomenon; that is, it presents itself to the conscious psyche in the mediated form of a numinous, spiritual image (the blue in violet). (p.12)

In terms of Jung's analogy the violet area in the spectrum represents the collective unconscious, that is, the source of archetypal images which he saw as the consciousness-inducing engine of mankind. Preston elaborates:

Whereas inwardly, individual consciousness is bounded by...the collective unconscious, outwardly, it faces the realm of the collective consciousness of the essential social human being. Ego, therefore, is affected not only by the flow of energy between the spirit-instinct poles within but also by the pressure of the social consciousness without. (p.15)

Therefore:

Along with the spiritual and instinctual levels...[the collective consciousness] may be thought to constitute a third level of consciousness, the social level. We should expect, therefore, to find archetypes appearing in consciousness on these three levels.

Preston suggests that the archetype should therefore be able to simultaneously express a natural, a spiritual, and a social dimension. Remember the myth of Osiris? The realms of nature, spirit, and society are necessarily interconnected because they are *archetypally* connected. At the level of nature the archetype produces a natural metaphor. On a higher plane the metaphor is spiritual. In a social context it produces a societal metaphor.

In Jungian terms the Osiris myth is *archaeological*. It depicts the way in which primeval consciousness developed archetypally. But this is secondary. Myths are didactic. At level one we are being told that it is fruitful to observe

and act in accord with natural archetypes. On a spiritual level we are being told that it is wise to observe and act in accord with the archetypes of internal nature. In the societal phase it may seem that we are being told to accept the divine rule of kings, but at this level the myth could be seen as subversive. We are actually being told that correct observance and action in accord with the archetypal world will make us participants in the consciousness-raising egalitarianism of nature. In other words, the king is a symbol of the social harmony which would result from adherence to a meritocratic natural order.

It is now evident why Jung saw the archetypal imagery of myth as consciousness-inducing. The myth of Osiris, apart from being an archaeological portrait of the way in which the archetype induced consciousness in primeval man, is itself a mode of using archetypes to induce consciousness. The deeper one looks into the archetypal imagery of myth the more one sees. But there is a flaw in our argument. Jungian archetypes are psychological, that is, present in the human psyche. How can a natural phenomenon such as the cycle of the seasons be archetypal? Jung would argue that observation of nature *constellated* the developmental archetype and the first phase product was agricultural. The structuralist anthropologist Claude Lévi-Strauss (1908-), however, suggested that the structures underlying the external natural world were identical with the underlying structures of internal nature, i.e., the brain. In other words, both

the internal and external worlds are archetypal. As Lévi-Strauss says: 'the mind is only able to understand the world around us because the mind, when trying to understand it, only applies operations which do not differ from those going on in the natural world itself'.³ He posits nature as an encoded text. It is therefore a mistake 'to think that natural phenomena are what myths seek to explain...they are rather the *medium through which* myths try to explain facts which are themselves not of a natural but a logical order'.⁴ An *archetypal* order, that is.

The magnet in myth

Alchemy* attempted to form an explanatory theory around the idea of an illuminating principle in nature which was also present in man. The Swiss alchemist Paracelsus (1495-1541) spoke of an inner star⁵ which acted as a medium between man and nature, a magnetic principle or *Archeus*⁶ corresponding sympathetically with natural forces. Jung, noting that the alchemical relationship with nature was productive of imagery which had an undoubtedly mythological character, interpreted it in terms of imagination (CW, 13, para.216). We have already established that such imagery is archetypal and consciousness-inducing. Jung recognized that the different images associated with the various stages of the

* The word 'alchemy', meaning 'transmutation', had traditional associations with Egypt, the land of *khai* or 'the black earth'.

alchemical *opus* constituted a psychological process of self-development or individuation. Mark Hasselriis provides us with a useful synopsis of this alchemical procedure: 'A substance, which is called the *prima materia*, and which is usually shown as an absolute black mass, must be transformed by the alchemist to bring about the birth of the philosopher's stone'.⁷ According to Jung the *lapis* signified the development of the self from an unconscious into a conscious state. In other words, the alchemical formula for the transmutation of elements was in fact a mode of self-transformation.

Richard Grossinger describes the yogic discipline that was associated with Oriental alchemy as a 'human metallurgy' in which the archetypal processes 'instead of being realized in the laboratory, take place in the body, and in the consciousness of the experimenter'.⁸ There is a hint here that the quest for an immortality* conferring life elixir may not have been merely an alchemical legend. Grossinger points out that certain of the archetypal images which the alchemists derived from their experiments with substances 'actually correspond':

to certain basic patterns that exist objectively in nature and which, on another level, appear as being the actual morphology of the chemicals themselves, so that the basic constituent of the material world, the organic world, in post-alchemical times, turns out to be carbon, and the

* Cf. Heinlein's preoccupation with immortality in the later novels.

molecular structure of carbon is that it has four valences, and that number four, again and again and again, in psychological material, comes to represent the material basis of organic life. (p.286)

Grossinger infers that the aim of the alchemical individuation process was an immortal* 'breath body'.

This idea of transforming physical processes through the archetypal development of higher consciousness has further implications *vis à vis* Paracelsus' conception of a magnetic *Archeus* in sympathy with the externality. Charles Poncé points out that prayer is an imagining which seeks to effect change in the phenomenal world.⁹ In Jungian terms the devotee seeks to effect a reality-influencing correspondence between his archetypal imagination and the archetypal structure of nature, a faith in telekinesis which has found some scientific support in modern physics' discovery that the structure of the material universe reacts to human consciousness at the sub-atomic level, that is, at the *archetypal* level, a realization that enables Edward Whitmont to make this statement:

Everything in this whole cosmos has power and corresponds to a human condition. All over the cosmos are formed patterns that are hidden in various substances and correspond to the states of human beings.¹⁰

Robert Duncan draws a parallel between this and the propensity of myth to assign names to things in the world, that is, an attempt to cathect psyche with environment

* Cf. Heinlein's concept of bodily rejuvenation.

which, as he says, results in what the psychoanalyst Geza Roheim describes as living within a secret composition of magical names.'¹¹ The concept is similar to that of Jacobus Boehme (1575-1624), a Protestant mystic 'for whom words and objects were but two dialects of the same language, two registers of The Voice of God'.¹² The observation is Raymond Tallis's, a critic of structuralist (and post-structuralist) literary theory. Ferdinand de Saussure (1857-1913) had suggested that language was structurally,¹³ i.e., archetypally, determined; or, as Lévi-Strauss had it: 'vocabulary is less important than...structure'.¹⁴ Unfortunately this linguistic equivalent of Jung's collective unconscious was appropriated by 'structuralist' literary theorists to posit language's *independence* of extra-linguistic reality. Objects were separated from the 'Word' and structuralism became deaf to the 'Voice of God'. Of late, however, some structuralists *have* come to a recognition of the relation between word and object that is archetypal. Tzvetan Todorov speaks of the restoration of a 'Universal Grammar': 'universal not only because it informs all the languages of the universe, but because it coincides with the structure of the universe itself'.¹⁵ What this means is that the naming of things in any language is archetypal; or, to put it another way, when we use a word to signify a thing we are effecting an archetypal correspondence between the structure of the brain and the

structure of the thing named. In other words, to name a thing is to evoke it.

This has repercussions for the poetic mentality. Poetry becomes an alchemy of words. In the alchemical doctrine of 'correspondence' each element has associations which include, for example, colours, numbers, odours, sounds, emotions, animals, zodiacal signs, flavours, and plants. The Jewish alchemy of Kabbalah speaks of the world as an alphabet of 'divine names'¹⁶ which are also the name of the practitioner. W.B. Yeats (1865-1939) saw poetry as a similar secret doctrine. As Duncan says: 'all that the poet [Yeats] felt, heard, saw and sensed in the world about him or in himself was a language he must come to read' (p.214). This hidden world of language is the *Sefiroth* of the Kabbalah; the adept journeying, as Duncan says, 'from station to station, sefiroth to sefiroth' (p.228) using the light of his imagination to articulate his life's tree* or *individuate*.

The effect of the poetic sensibility upon the sympathies of the poet may be considered akin to that of the effects of a magnetic 'field' in physics. It attracts to it certain objects but repels others. The poetic mind will be drawn to that with which it finds archetypal correspondence in the 'stuff' of the world. The underlying archetypal structure of the material universe therefore ensures that the poet will

* The Christmas tree of the West,

draw to him those objective experiences and experiences of the object which will influence his subjective response along individuational lines. We may therefore interpret the divine alphabet as the macrocosmic Word of God and the human alphabet as a microcosm of the divine self or *imago Dei* in a state of de-integration or fragmentation. The work of the poet then becomes an attempt at re-integration by recognizing the divine letters of an imaginal alphabet through the syntactical medium of a language whose structural origins ensure that when it speaks imaginatively, i.e., archetypally, it speaks with the authentic voice of the nine-billion* names of God. Hence the numinous power of poetry, a power which is also universal because it uses imagery that is archetypal and collective. In other words, it uses in a mythological way those images that we all have in common and to which we can all respond.

Duncan suggests that poetry evokes in the reader those same archetypal processes which the poet experienced in composition: 'there is a sense in which the "poet" of a poem forces us...to obey a compelling form, the necessities of the poem' (p.221). In other words, true poetry seeks the individuation of the reader. Stephen A. Martin refers us to Jung's distinction between 'psychological' and 'visionary' art:

* An image suggested by Arthur C. Clarke's science fiction story 'The Nine-Billion Names of God' (1953) in which a devotional sect takes upon itself the task of reciting the multifarious appellations of divinity as a means to enlightenment,

The domain of the psychological artist is the world of conscious cognition and ordinary awareness. Nowhere does the artwork transcend the boundary of psychological intelligibility, remaining eventually explicable in terms of personal associations and decipherable intentions.¹⁷

The visionary work is, on the other hand, archetypal. Jung says of the art in relation to the artist:

The work brings with it its own form; anything he wants to add is rejected, and what he himself would like to reject is thrust back at him... He can only obey the apparently alien impulse within him and follow where it leads, sensing that his work is greater than himself, and wields a power which is not his and which he cannot command.

(*CV*, 15, para.110)

He describes that to which the artist subordinates himself as a 'living being that uses man only as a nutrient medium, employing his capacities...to the fulfilment of its own creative purpose' (*CV*, 15, para.108) - that which employs the artist is the archetype.

The meaning in art

Jung formulated his theory of art in the 1920s as a response to that of his mentor Sigmund Freud (1856-1939), the 'father' of psychoanalysis. According to Freud the 'Id' consisted solely of material repressed from consciousness. He saw repression as the origin of myth, religion, and art. They were complex but the explanation was simple: 'the

beginnings of religion, ethics, society, and art converge in the Oedipus complex'. 'We are referred to Goethe's *Faust*' (1805): "in the beginning was the deed" (p.161). The original murder of the primal father (whether in imagination or actuality), that is, which sprang from the incest motive. All further developments of mythical legend and religious ritual were transpositions and releases into acceptable terms of the repressed emotional forces occasioned by the ever-recurring central situation in the life of the individual.

Jung viewed Freud's approach as negativist; it tended to reduce all complex psychic phenomena to 'nothing but' repressions of the sexual instinct, a concern with where things came from rather than where they were going. In short, it offered nothing constructive for people who looked forward. Jung argued that scientific rationalism *per se* sought to rob man of his creative relations with the archetypes of the collective unconscious. Art, however, was archetypal. It transcended understanding to the degree that consciousness was in abeyance during the creative process as the artist struggled to give expression to the numinous archetypal images which seized him. The resultant product was symbolic of something not consciously known but unconsciously formed and pregnant with *meaning*, a 'bridge to an unseen shore': 'we can put our finger on the symbol at once...though we may not be able to unriddle its meaning... it remains a perpetual challenge to our thoughts and

feelings' (CW, 15, para.119). In other words, symbolic art is kin to myth. They have a common origin in the archetypes of the collective unconscious. Hence Jung's observation that artists - like myths - are sometimes forgotten then 'rediscovered':

This happens when our conscious development has reached a higher level from which the poet can tell us something new. It was always present in his work but was hidden in a symbol, and only a renewal of the spirit of the time permits us to read its meaning. It needed to be looked at with fresher eyes, for the old ones could see in it only what they were accustomed to see.

I believe that the work of Robert A. Heinlein has suffered a similar fate. But two questions remain to be asked. What is it that the archetype seeks to communicate and how is it that the archetype is able to communicate? Jung explains:

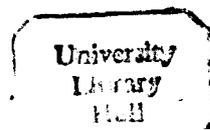
Caught up in the process of creation...[the artist] neither see[s] nor understand[s], indeed...[he] ought not to understand, for nothing is more injurious to immediate experience than cognition. But for the purpose of cognitive understanding we...detach ourselves...and look at it from the outside...[then] it becomes an image...[expressing] 'meaning.' What was a...phenomenon...becomes something...[with] a definite role to play, serves certain ends, and exerts meaningful effects. (CW, 15, para.121)

According to Jung art and the artist had a social function. Every era or epoch had its own bias or attitude but direction meant the cultivation of an exclusivity of consciousness in which 'many psychic elements that could

play their part in life are denied the right to exist because they are incompatible with the general attitude' (CW, 15, para.131). The role of the artist was to discover those psychic elements that were waiting to play their part in the life of the collective and which would meet the unconscious needs of the age. Just as the one-sidedness of the individual's conscious attitude was corrected by reactions from the unconscious via the medium of mythological dream imagery, so art compensated the one-sidedness of the age. The artist was therefore 'collective man', an individual in touch with the spirit of his age and able to intuit what it lacked. In short, the artist, attuned to both the collective consciousness and the collective unconscious, constellates the archetypal image 'which is best fitted to compensate the inadequacy and one-sidedness of the present' (CW, 15, para.130).

Another useful distinction is that which exists between 'personal' and 'symbolic' art. Jung distinguished between the personal unconscious and the collective unconscious. The former was amenable to personal analysis, which meant that it was possible to infer the psychology of the artist from his work. Art, however, was not a disease. Analysis could not explain away the work as a neurosis. To the extent that a work of art was 'personal' it was symptomatic but to treat it as a 'nothing but' was to deny the compensatory function of the archetypal content.

A useful illustration is Jung's analysis of James Joyce's



Ulysses (1922). The novel, says Jung, is not symbolic. By which he means not that the author is neurotic but that he is conscious. He describes the objectivity of the authorial mode: 'a passive, merely perceiving consciousness...a sensory nerve exposed without choice or check to...chaotic...lunatic...psychic and physical happenings, and registering all...with...photographic accuracy' (CW, 15, para.163). Joyce's aim is de-construction. Jung defines *Ulysses* as a 'consciousness detached from the object, in thrall neither to the gods nor to sensuality, and bound neither by love nor by hate, neither by conviction nor by prejudice' (CW, 15, para.186). He sees the goal of the author as a detachment of consciousness: 'The ego... dissolve[s]...into the countless figures of *Ulysses*', a consciousness which says '"that art thou"* - "thou" in a higher sense, not the ego but the self' (CW, 15, para.188). We are referred to a meditating yogi as depicted in the ancient Chinese text *Hui Ming Ching* or *Book of Consciousness*.²⁰ Jung's exegesis is a canonic portrait of how the novelist may attain individuation through his art: 'with five human figures growing out of the top of his head and five more figures growing out of the top of each of their heads...[this] picture portrays the spiritual state of

* *Tat tvam asi*. Cf. Heinlein's almost identical 'Thou art God' in *Stranger in a Strange Land* (1961). It seems likely that much of the criticism directed at Heinlein's thinly delineated characterization was the result of his concern with self-creation through detachment of consciousness. I would refer the particularly astute reader to the enigmatic entrance/exit of the author-surrogate Lazarus Long at the climax of his last novel *To Sail Beyond The Sunset*.²¹

the yogi who is about to rid himself of his ego and to pass over into the more complete, more objective state of the self' (CW, 15, para.189). He draws a comparison between the detachment from deluded entanglement in the physical world of *samsara* and *Ulysses'* return to the *a priori* Ithaca of his higher self having rejected the world of experiential multiplicity.

Art and the archetype

Joyce clearly undertook his *Odyssey* armed with psychoanalytical theory. Post-modern Jungian literary analysis had to take this into account. Jung's explication of the meaning of archetypal images meant that they were now known, that is, no longer symbols of the unknown but part of a lexicon of the imaginal. The symbol became a sign. The unknowable, however, remained. We have spoken of the *archetypes* but the consciousness-inducing numinous imagery of dream, myth, and art is *archetypal*, i.e., symbolic. In other words, archetypal imagery is meant to be interpreted - that's its purpose - but what remains unknowable is the source of the archetypes, i.e., the archetype - that which produces the imaginal. In his analysis of psycho-analytically-influenced modern art Jung observed that it was endeavouring to portray the non-objective world of the collective unconscious (CW, 15, para.206ff) - the archetypal world - which resulted in pictorial elements that were

mythological and symbolic. But the cubist art of Pablo Picasso (1881-1973) did not refer to objective criteria in any way. The results were still symbolic* but the referent was the unknowable archetype. In my view Picasso's art was an attempt to depict what the archetype looked like. However, as with the archetypal world of quantum physics, the observed is affected by the act of observation. This is Jung's definition of the archetypes and the archetype:

Archetypes are not determined as regards their content, but only as regards their form and then only to a very limited degree. A primordial image is determined as to its content only when it has become conscious and is therefore filled out with the material of conscious experience. Its form...might perhaps be compared to the axial system of a crystal, which as it were, preforms the crystalline structure in the mother liquid, although it has no material existence of its own... The archetype in itself is empty and purely formal, nothing but a *facultas praeformandi*. (CW, 9, I, para.155)

The crystalline forms of cubism undoubtedly bear a resemblance to Jung's definition. It is even possible that Picasso reified Jung's formulation rather than formulating his own conception of what the archetype was. On the other hand, it is possible that the Jungian *lapis* is a 'psychic substantial'.

* In *Friday* Heinlein gives instructions on how to generate a computer simulated three-dimensional chart of a star system. The resultant 'cubist' structure seems archetypal and, in my subjectivity, 'sketch three'²² bears a striking resemblance to what would be a composite female form from Picasso's *Les Femmes d'Alger* (1907). The heroine of the novel may be loosely construed as the female object (see fig. 1, p.486).

A consciousness of myth

The development of 'myth criticism' ran parallel with that of the 'mythic method' and both drew heavily on Freudian and Jungian psychoanalytical theory. It was the contention of the myth critics that the surface of literary texts concealed a deeper level of meaning. Northrop Frye formulated the position thus: 'the bumps and hollows of the story being told follow the contours of the myth beneath'.²³ A position clearly related to psychoanalytic notions of mythological imagery underlying consciousness. Frye's approach, however, was literary rather than psychological. His *Anatomy of Criticism* (1957) applied the natural archetype of seasonal change to the classification of literary types. As Vincent B. Leitch says: 'The total work of literature told of the passage from struggle through confusion, catastrophe, and ritual death to recognition and rebirth.'²⁴ Texts could be subjected to analysis under the aegis of this controlling archetype and the type of archetypal imagery which they contained facilitated their classification - within the cyclical seasonal metaphor of initiation, death, and rebirth - as works of Spring, Summer, Autumn, or Winter.

The *arche* and *telos* of Frye's schemata was the Romance, a fictional form in which the controlling archetype found complete expression in the shape of the myth of the questing hero who achieves rebirth. In *Symbols of Transformation*

(1911-12) Jung had already shown that events in Henry Longfellow's poem *Hiawatha* (1855) were a symbolization of the way in which the questing hero's life-force was transformed in a development toward higher consciousness or individuation. Frye's 'archetypalist' methodology was therefore valuable for the psychoanalytical approach to literature insofar as it could be applied to assist the recognition of elements of the quest myth which were significant in individuation terms.

However, Frye's idiosyncratic and creative theorizings simultaneously revealed both the strength and the weakness of myth criticism and the mythic method. The subjectivity of the myth critic was capable of perceiving an infinite complexity of archetypal allusion and correspondence. A preoccupation with getting the right clues and spotting the intended connection admitted of the question: It's like this isn't it? If the answer was negative then the task was to convince by bringing out the alleged similarity. A feature of myth criticism was, as William Righter says, the vagueness of the connection between the illustrative mythological material and the actual text. In the case of a myth critic like Frye - who had appropriated the mythic method to formulate his intrinsically personal theory of literature - a peculiar reversal obtained in which: 'The literary work acts as the "explanation" of a symbolic scheme, making the critical work the first-order language of which the example acts as commentary.'²⁸ The purely literary

exponents of the mythic method were similarly prone to manipulate mythologems and assign to them meanings of their own. The result was the ascendance of the personal or biographical and the restriction of the universal or archetypal.

According to Ursula K. Le Guin, one of the foremost writers of modern science fiction and fantasy: 'The only way to the truly collective, to the image that is alive and meaningful in all of us...[is] through the truly personal', that is, 'writers who draw not upon the words and thoughts of others but upon their own thoughts and their own being will inevitably hit upon common material. The more original the work, the more imperiously *recognizable* it will be.'²⁶ The collagist approach denied this mythmaking faculty, and Le Guin is concerned to point out that the presence of mythological material does not indicate the presence of myth. She criticizes the tendency to compare a character in a novel with a mythological figure. The aim may be to transfigure the mundane through a universalizing abstraction but the tendency was to reduce the living meaning of the symbol to the dead equivalence of allegory. The god Apollo becomes 'merely' another name for the sun. However, as Le Guin says: 'Apollo is not the Sun, and never was. The Sun, in fact, "is merely" one of the names of Apollo.' (p.62) If you look hard enough at Apollo, says Le Guin, there will come a point when he will look back at *you*.

In short, the danger of the mythic method is that genuine archetypes may be reduced to mere stereotypes. As Leitch says: 'What dismayed many Myth Critics about all interpretation was its ever-present tendency toward destruction, the will-to-knowledge motivating interpretation set *logos* against *mythos*. Myth Critics found themselves demythifying beloved texts.' (p.128) We are referred to Jung's ambivalent attitude: 'On the one hand, "we ought not to understand, for nothing is more injurious to immediate experience than cognition" [CW, 18, para.121]; on the other hand, "we must interpret, we must find meaning in things...[although] in doing so we are getting further away from the living mystery".' Le Guin paraphrases the definition of 'living mystery' as expounded by scientific reductionism: 'Myth is an attempt to explain, in rational terms, facts not yet rationally understood.' (p.61)

According to this definition, the god Apollo 'is merely' an inadequate effort made by primitive minds to explain and systematize the nature and behaviour of the Sun. As soon as the Sun is rationally understood to be a ball of fire much larger than the Earth, and its behaviour has been described by a system of scientific laws, the old mythological pseudoexplanation is left empty. According to this view, the advance of science is a progressive draining dry of the content of mythology. Insofar as myth criticism rationalized the sacred (turning magic into explicated illusion, unconsciousness into consciousness) it was supplemental to that very scientific approach which it had sought to counterbalance. The solution

was to supplement allegorical with archetypal interpretation, which enabled the myth critic not only to distinguish the stereotypical from the mythical but also to recognize what Le Guin terms the 'submyth' - mindless and dangerous images which were not archetypal except insofar as they possessed the same emotive power. The test, however, was archetypal. If you look hard at the 'Blond Hero', says Le Guin, he doesn't look back at you he disappears (p.61). Or, as Stephen Martin says:

What first tips the scale in favour of the archetypal is the experience of the art viewer of powerful feelings of timelessness and truthfulness that seems to emanate from the work itself. Our response to this intrinsic aliveness is the compulsion to look again and again, as if enchanted by the work in some inexplicable way. This is the felt experience of the numinous, the hallmark of the presence of archetypal meaning in art. Undoubtedly, such an indefinite manner of discernment opens the attribution of 'archetypal' to much criticism because of its subjectivity. (p.177)

Or, as William Righter says, archetypal criticism 'does mean a view of the working of the myths themselves' (p.73). Jung's psychoanalytical approach to myth provided the requisite overview.

The psychology of the mythic

The pioneering works of Jungian criticism were Maud Bodkin's *Archetypal Patterns in Poetry* (1934) and Elizabeth

Drew's *T.S. Eliot: The Design of his Poetry* (1949). Because of the positivist bias of prevailing literary theory neither had any immediate critical impact. Jungian literary theory only came to real prominence in the United States of the 1960s and then only for very special reasons. Bodkin's avowed aim was to test Jung's hypothesis that the emotive power of great art was due to the reader's responsiveness to archetypal material. She observes:

Before any great task that begins a new life and calls upon untried resources of character, the need seems to arise for some introversion of the mind upon itself and upon its past - a plunging into the depths, to gain knowledge and power over self and destiny.²⁷

She associates this with the archetype of rebirth and refers us to the pattern of stagnation and renewal in Samuel T. Coleridge's *Rime of the Ancient Mariner* (1798). Although recognizing that rebirth was not something the poet was trying to consciously teach but something he unconsciously experienced Bodkin suggested that the reader's empathic involvement with the poem triggered the corresponding archetype of the collective unconscious and effected an identical regenerative experience. The same archetypal experience could be had from a reading of Virgil's *Aeneid* (30-19 B.C.) in which Aeneas is reborn after descent to the underworld,²⁸ and Dante's *Divine Comedy* (1308-21) in which the hero passes through the Inferno of Hell before being reborn in the Paradise of Heaven where he is united with his beloved Beatrice.²⁹

Bodkin argued that Beatrice was Dante's soul image. Jung had argued that men were male-female but that masculine consciousness sought to repress into unconsciousness the feminine component. Consequently the contrasexual component or *anima* often appeared as the personification of the unconscious in dreams and visions. Bodkin argued that Dante's descent to the underworld and subsequent heavenly marriage represented a successful 'effort to bring to life, or make accessible, the *anima*, or undeveloped feminine aspect of the personality' (p.204) - what the age sorely lacked and the source of the poem's appeal: its 'archetypal message'. Bodkin was therefore in agreement with Jung that 'those aspects of social experience that a man's thought ignores leave their secret impress on his mind' (p.223). Furthermore: 'from this impress spring feelings and impulses that work their way toward consciousness, and if refused entrance there project a terrible power against the willed personality and its ideals'. We ought to therefore 'define the devil in psychological terms, regarding him as an archetype, a persistent or recurrent mode of apprehension ...our tendency to represent in personal form the forces within and without us that threaten our supreme values'. The god Jupiter in Percy Bysshe Shelley's *Prometheus Unbound* (1820), for example, represented that arbiter of 'supreme values' which Freud termed the *Super-ego*. As Bodkin says: 'a power maintaining values once recognized but now outworn, inimical to the needs of the developing mind' (p.255). Hence

the deliverance of the poet's surrogate Prometheus from the god who controls the Furies. John Milton in *Paradise Lost* (1667), however, reaffirms his faith in the *Super-ego* or God as supreme moral arbiter and the rebel Satan is 'hurled headlong'.³⁰ As Bodkin says:

In his rebellion the hero falls under the devil-pattern, destroyer of values felt as supreme. Thus Milton condemns his hero, who yet, within the experience conveyed, is found akin to the Prometheus figure, who in Shelley's poem becomes representative of Divinity in man, while the tyrant god, in relation to the new values, appears as devil. (p.269)

The archetypal conflict in the mind of the poet allows the reader to examine the validity of his own supreme values and the rebellious claims of that which he has rejected. The result may be confirmation as in Milton or even what Jung termed that *enantiodromian* reversal of opposites which appears to characterize Shelley's experience. It is more likely, however, that the individual will simply experience that realignment of ego-consciousness which Jung defined as *shadow-integration*. The tragedy of William Shakespeare's *Othello* (1599-1608) is, as Bodkin says, the result of a one-sided idealism which fails to recognize and integrate the *shadow-side* symbolized as Iago.

Bodkin concluded her analysis with a glance at T.S. Eliot's *The Waste Land* (1922) in which she also detected the archetypal pattern of rebirth. Eliot's poetry was, however, post-psychoanalytical. His solution to the problem of the 'mythic method' was, for example, an anti-biographical mode

centering upon his notion of the 'objective correlative'. Through a process of objectification a poet could rid a poem of his own subjectivity. If he were to subsequently refute an interpretation of the work due to 'special knowledge' of a 'personal dimension' then the poem was not 'objective'. *The Waste Land* was 'successful' because it did *not* represent the pure subjectivity of Bodkin's archetypal poetry but was, rather, objective poetry *about* archetypes.

The communicator*

It was Eliot's perception that the soul of modern man had been crushed by the industrialism and materialism of the nineteenth-century. Stanley Diamond points out that it was Jung's insight to see individuation as the result of man's attaining to mature meanings as he pursued his course through the world. However:

These meanings are rarely attained...most people are condemned to lives of social behaviourism, beyond which they cannot emerge, the collapse occurring after the attainment of sexual potency; a new, procreative family structure, and a vocation.³¹

By removing the 'personal' Eliot sought to impart a universal quality to his work that would allow him direct communication with the soul of modernity. He used numinous

* N.B. Raised capitals in this section refer to footnotes designed to stimulate interest in the existence of certain parallelisms between Eliot's poem and Heinlein's '*The Number of the Beast* -'.

mythologems or myth fragments which lay a task upon the reader insofar as they provided clues to spiritual dimensions. It was, according to John Patrick Dourley, the basis of Jung's methodology and hermeneutic that 'appreciation of religion, through the experience of its basis in the self, would both convict consciousness of religion's positive energies even as it relativized specific religious expressions and commitments'.³² In Jung's view, says Dourley, it was therefore essential that the comparative and hermeneutic approach 'conspire to work an appreciative undermining of any religious claims to uniqueness and finality while appreciating the power of the archetypal motifs these religions embody' (p.42).

Archetypes, 'when engaged with consciously by individuals and ultimately by society, could contribute to a more user-friendly myth and church as the basis of a more tolerant social consciousness'. As Dourley says: 'Fundamentalism would be seen as that form of unconsciousness that is induced in the mind of the believer grasped and imprisoned by the archetypal power of the cherished myth.' Jung's syncretism was therefore the adversary of the bigot:

Immediate experience of the unconscious would acquaint the individual with his or her personal myth as the basis of relating to collective myths. This would free the individual from the tyranny of a myth not one's own and in so doing...make a most valuable contribution to a safer social climate by modifying collective absolutes toward individual spiritual needs.

The essence of Eliot's endeavour was to combine a modern 'narrative method' with a 'mythic method' that succeeded in 'manipulating a continuous parallel between contemporaneity and antiquity'.³³ He juxtaposed the symbolic significance of the mythologem with that 'immense panorama of futility and anarchy which is contemporary history'. He developed a patterning mode of allusion and quotation in which each syntactical component constituted a clue to an archetypal symbolism that was a capsule of spiritual meaning. The foregrounding of Eliot's poetry may, as Elizabeth Drew points out, be that of an uncompromising modernity, 'but interwoven with it is the continuous reminder of times when it was not so, and of works of the creative imagination in art and thought which have embodied a different reality and pictured a different vision'.³⁴ As Drew says: 'The worlds of the temporal and the eternal are always co-existent.' (p.57) In short, Eliot's response to the lack of all meaning in contemporary secularism was to locate the consciousness of his reader within a framework of myth.

Hence *The Waste Land*: set against the background of Jessie L. Weston's *From Ritual to Romance* (1920), which explores the meaning of the legend of the Fisher King who would remain sick and whose land would lie waste until the Grail^a was found, it is a myth of stagnation and regeneration. The controlling archetype is therefore that of rebirth^b - hence

A, '*The Number of the Beast* -' seems to me to be based on a Jungian interpretation of the same myth cycle.

the central image of the drowned man,³⁶ a motif borrowed from Shakespeare's *The Tempest*^c (1611) in which the 'sea-swallow'd'³⁶ are reborn. There are also allusions to Richard Wagner's opera *Tristan and Isolde*^p (I, 31, 42) which are, as Drew says, suggestive of 'frustrated love', 'an arrested spring', 'thwarted fulfilment'. She points out that 'sterility, impotence, and aridity' is one of the poem's central themes. Hence the opening narrative sequence in which the 'I' of the poem encounters a red rock (I, 25). Drew detects the ominous undertone, an 'echo of Isaiah [32:2]; "And a man shall be as the shadow of a great rock in a weary land, as rivers of water in a dry place"' (p.94). In short, there is need of 'transformation',³⁷ a process which,

B. According to Eliot the figure of the hermaphroditic Tiresias (III, 248) 'sees...the substance of the poem'.³⁷ The equivalent figure in '*The Number of the Beast* -' would be the hermaphroditic 'Black Beast' whose role is both to hold together the plot and to symbolize the changing psychic states of the characters. C. Cf. The centrality to '*The Number of the Beast* -' of the Oedipal complex as it appears in *The Tempest*.

D. Cf. Heinlein's reference to the *Liebestod* in '*The Number of the Beast* -',³⁸ an allusion to the inadequacy of sexuality without spirituality. Part II of Eliot's poem - 'A Game of Chess' - is based on Middleton's play *Women Beware Women* (1621) in which the game is a 'cover' to keep a woman occupied while her daughter-in-law is seduced. The motif of 'computer chess' is an integral part of Heinlein's novel (in this case it is the step-daughter who is occupied while her husband seduces his step-mother-in-law). Drew suggests that Eliot is dealing with 'the lack of human or mythical meaning in the central "fertility" situation, the marriage relation between men and women' (p.101). The sterility of lustfulness is, says Drew, underlined in the 'tired disgust' of the line which reads "'Jug Jug" to dirty ears' (II, 103). In Heinlein's novel JUGS are a symbol of a sexual relationship untransformed. The spiritually transformed relationship is the Grail, that is, the Jug is transformed into the holy vessel. In short, the union between son-in-law and mother-in-law in Heinlein's novel is actually a symbolic mother-son incest that fulfils a need for self-union and represents a culminative point in the individuation process.

E. Drew also associates the 'red rock' with the *shadow* cast by the setting sun on the Mount of Purgatory in Dante (III, 3, 1,16ff). Cf. Heinlein's depiction of the red planet Mars as the setting for his own version of Purgatory in '*The Number of the Beast* -'.

as Drew says, Jung describes as 'occurring to those who have reached a dead end in the field of conscious adaptation to external experience without however achieving any sense of fulfilment' (p.89). She elaborates:

Jung's theory is that then the unused psychic potentialities in the unconscious 'activate a more or less primitive analogy of the conscious situation in the unconscious, together with an earlier mode of adaptation'. This is thrown into consciousness in the form of the primordial images. (p.90)

Eliot attempts something similar with his usage of that Egyptian myth of the buried effigy of the god who is renewed. The 'I' of the poem speaks to his friend^F of 'that corpse you planted last year in your garden' (I, 71).

However, a warning is attached: one must beware of the dog who would seek to dig up and devour it (I, 74-5). A stark contrast is intended between the world of reality and the mythological. In the Osiris myth dogs were agents of the resurrection responsible for finding and returning to the goddess for the purpose of restoration those pieces of the god's body dismembered by Set. The luminary which heralded the rising of the Nile waters and the irrigation of the crops was therefore Sirius - the Dog Star.^G

Drew says at this stage of the poem's narrative/mythic

F. The process of individuation in *'The Number of the Beast -'* begins with the killing of a 'Black Hat', Heinlein's version of the corpse belonging to 'Stetson'?
G. Cf. The association of Sirius with the underworld of purgatory *viz* Mars and the 'splitting' of the characters into a canine menagerie indicative of their *shadow-natures* in *'The Number of the Beast -'*.

development: 'Everything which once spoke to man of the deepest realities...has become rationalized and vulgarized and sterilized of its inner content into a mere shell of inorganic materialism.' (p.88) This is epitomized in the figure of the bogus prophetess⁴ Madame Sosostriis (I, 43) who 'introduces us to characters and themes which are developed later, and comments on them with the patter of her trade, while their true significance is unknown to her' (p.96). Eliot's position was that language no longer possessed life in the modern world. Christ and Osiris, says Drew, are no longer alive: 'Mankind, whose life was fertilized and enriched through these symbolic concepts, no longer responds to them' (p.111). She points out that the reader may require a copy of *The Oxford English Dictionary*⁵ to work through all the allusive material:

But to the 'I' of the poem the ancient 'word' is no longer completely dumb and dark. He is agonizingly aware, in the imprisonment of his personal waste land, that the possibilities of rebirth cannot be dismissed as an historical anachronism; that the truth of the experience is eternally present and that the living of it plunges the whole man into a process of disintegration and conflict. (p.88)

It is Eliot's purpose to constellate in the reader Jung's archetype of transformation, a task made doubly difficult

H. Cf. Hilda's identity with the 'wise' prophetess Miriam and her seemingly blithe chatterings that disguise an allusive textual commentary of which she remains ignorant in *'The Number of the Beast -'*.

J. Heinlein actually points the reader in the direction of the OED in *'The Number of the Beast -'*.

because the symbols of Christianity have become undecipherable. By indicating, however, the 'presence of sterile degeneration' and 'the necessity of regeneration' (p.91), and by providing the material upon which the individual reader can work to discover archetypal meaning for himself, Eliot attempted to inculcate the desire for rebirth and bring a message of hope.

Drew therefore interprets the *Ash Wednesday* (1930) poems in terms of Eliot's search for 'meaning in *final causes* rather than origins': 'The origins may appear physical and sexual, but "the final cause is attraction toward God".' (p.129) The culminative vision is akin to that of Dante's final spiritualized perception of Beatrice and is accompanied by a comparable ascent up a spiral stair.⁶ Similarly the *Four Quartets* (1943) is based on Jung's conception of fourness⁷ as symbolizing man's totality: 'The whole design is of a four-in-one.' (p.180) As Drew says:

The division of the physical universe into the four elements of air, earth, water, and fire is used symbolically to express the elements in the nature of man... His powers of abstraction are air; the chemical composition of his body is earth; the lifestream of his blood is water;

K. Cf. The upward spiritual spiral of Jung's individuation ladder of octahedrons which, in *'The Number of the Beast -'*, form the symbolic framework for Heinlein's portrayal of that relationship between men and women which furthers the development of the contrasexual aspect of the personality.

L. Cf. The central characters of the four-part novel *'The Number of the Beast -'* who appear symbolic embodiments of Jung's four differentiated functions of consciousness; 'Thinking' (Jake), 'Feeling' (Deety), 'Intuition' (Hilda), and 'Sensation' (Zeb); the four functions of consciousness in undifferentiated state as Air (Jake), Earth (Deety), Water (Hilda), and Fire (Zeb); and the four-in one symbolized by their vessel Gay Deceiver - itself a symbol, as it were, of the totality of the 'Self'.

his spirit is fire.

The theme of the poem is time¹¹ - Eliot juxtaposing the world of perpetual change with the eternal archetypal world. As Drew says: 'Man is "involved" with both and is part of the pattern of both.'¹² She points out that: 'The themes of the poems are the revelation of this double relationship - to the world of nature and to the world of the spirit - and of the results of the *lack* of relationship.' At one point, for example, the reader is confronted by the use of the word *deceive* five times in rapid succession.¹³ According to Drew: 'When Eliot is reiterating and playing upon a word, we may be sure that he is "squeezing" it to extract its full juice¹⁴ of meaning.' (p.204) The word appears in the context of a condemnation of the sterility and one-sidedness of

M. Gay Deceiver is the central 'chess-piece' of '*The Number of the Beast -*'. The 'brainchild' of Deety's father Jake - a *time* machine! It's Deety's programming of its moves that mirrors the symbolic changes in relations between its four passengers and keeps her occupied while the *mutual* seduction of her husband Zeb and her step-mother-in-law Hilda takes place.

M. Philip T. Zabriskie points out that Jung believed life's story needed to be told on two levels. The Greek poet Homer (c. 700 B.C.), for example, described: what was taking place among the mortals; Odysseus, for example, stuck on Calypso's island weeping and helpless. Then, he described what happened among the immortals: the gods gathered on Olympus where Athena persuaded Zeus that it was time for Odysseus to move toward home, and Hermes was sent to carry the message.¹⁵

As Zabriskie says:

So, said Jung, one must tell an individual's tale (or a people's tale) on two levels; tell the work of the conscious mind...and then tell what was happening among the archetypes, among the gods.

In '*The Number of the Beast -*' Heinlein employs a characterological biblical schema based on a Jungian model to portray the conscious and unconscious aspects of his four-in-one character. He also equates them with mythological figures in allusions to archetypal material that has symbolic significance for their individual odyssey. In this way he fuses the world of change with the world of eternity.

P. Cf. Heinlein's treatment of the 'fruity' cognomen Gay Deceiver in '*The Number of the Beast -*'.

collective norms. As Drew says: 'To deceive is to lead into error; it is "any disposition or practice which misleads another or causes him to believe what is false". Hence the "deceit" which we *received from* the quiet voiced elders in the way of a *recipe* for living'. Drew posits this as the central message: 'one way of relieving the burden of our own sin is by projecting it in hatred of others' (p.234). But the law of Karma^Q means that one thereby becomes entrapped in a vicious circle. The only way out is to endure the purgatorial flames of self-sacrifice in order to attain that 'selfless' non-attachment of disinterested action which 'does not look for fruits' but remains archetypally attuned to a 'divine' *rightness* in which, as Drew says, *logos* and *mythos* are inseparable.^R

The *American Dream*

Drew concluded her analysis with this observation:

When Eliot began to write, it was inevitable that his poetry should be 'undecipherable' to the reading public. The speech of the tribe had become impoverished, atrophied, inarticulate. Hence the return to some of the sources of its lost life, to the language of symbol, the logic of the imagination, made it appear a stranger, whose unfamiliarity must be

Q. Cf. Heinlein's treatment of the karmic *shadow* in '*The Number of the Beast -*'. The four central characters endure the purgatory of *shadow*-projection and find that they have to learn 'selflessness' in order to 'function' as a whole. The result is an attainment to the 'higher self' and their paradisaical reward.

R. Cf. Heinlein's conception of action in accord with Jung's 'higher self',

repudiated. (p.251)

In England the same may be said of the academic reaction to Jungian criticism. An English writer like D.H. Lawrence may have used Jungian characterological schemata in *The Rainbow* (1915) and *Women in Love* (1921) to depict the psychological relationships between his 'modern' couples - Ursula and Skrebensky, Birkin and Hermione, Gudrun and Gerald, Ursula and Birkin, Gerald and Minette, Gudrun and Loerke; all are counterparts of one another working out the theme in positive and negative ways - but this received belated recognition only in the United States where the American psyche appears to have been more receptive to Jung's ideas.

Those who colonized the 'New World' envisioned a regeneration of the 'Old World'. The American character may therefore be said to conform to Jung's notions of the questing hero in search of rebirth. This is reflected in the essentially Romantic nature of American fiction. Remember Frye's literary classification of Romance as that mode of fiction in which the myth of the hero and the archetype of rebirth reached an apotheosis? Consequently, whereas the pre-war work of Bodkin and that of Drew in the post-war period went largely unremarked upon by their academic compatriots, in America Jungian criticism had an impact before World War Two that continued to be influential until it assumed a mythic significance of its own in the 1960s.

The earliest American Jungian criticism was the work of analysts and tended to be psychological treatments of the

author's unconscious psyche rather than literary examinations of the author's conscious exploration of the relations between characters of different psychological aspect. Examples are Esther Harding's study of T.S. Eliot *Woman's Mysteries* (1935), her post-war article on Jung's own favoured example of *anima*-description as it appears in H. Rider Haggard's novel of 1887 '*She: A Portrait of the Anima*' (1947), and *Journey into Self* (1956) her study of John Bunyan's *The Pilgrim's Progress* (1678). Other examples are James Kirsch's *Shakespeare's Royal Self* (1966) and Edward Edinger's *Melville's Moby Dick* (1978).

The author of America's most mythical and symbolical novel has been the focus of several Jungian interpretations, and particularly during the period of the *Moby Dick* centenaries in 1951. Harvard psychologist Henry Murray suggested that Melville's embodiment of Ahab as the Satanic antichrist captaining the forces of rebellion against the controlling *Super-ego* of New England conscience (symbolized by the white whale) was a reflection of his own psychic development.⁴¹ In short, Jungian studies of *Moby Dick* perceive the voyage of Ahab in terms of an archetypal working out of the individuation process in symbolic form.

Other Romantic* works received similar treatment. In *The Tenth Muse* (1975) Albert Gelpi interprets the poetry of the American Romantics as reflections of the effort to

* In Frye's system science fiction belongs to the category of the Romantic as a form of Scientific Romance,

'integrate the conscious and unconscious aspects of...[the] psyche'.⁴² Martin Bickman argues that this is responsible for the theme of contrasexuality in the poetry of Walt Whitman (1819-92) and Emily Dickinson (1830-1886). In his work of elaborating upon earlier studies - *The Unsounded Centre* (1980) - Bickman relates Edgar Allen Poe's (1809-49) interest in hermeneutics and alchemy to certain of his works which seem preoccupied with *anima*-figures and the possibility of psychological synthesis with the feminine contrasexual component or psychological opposite. The theme of psychic dissolution in Poe was therefore compensated by a complementary vision of psychic expansion.⁴³ By the 1960s this, as Jos Van Meurs says, had become the American Dream:

The great stimulus for the more widespread study of Jung and for the literary application of his ideas came in the 1960's with the counterculture of the younger generation that, for a variety of reasons, started a radical questioning of the effects and the foundations of our rational, scientific thinking and our technological society.⁴⁴

The assumption underpinning scientific rationalism was that of a technological progress productive of an affluence which would compensate for the lack of meaning in a de-souled 'rat-race'. One way forward was the ingestion of the consciousness-expanding drug LSD. In the minds of its more serious adepts it facilitated an alchemical approach toward integration of psychological determinants through the contemplative use of centering archetypal configurations that Jung called mandalas. These could be found naturally in

the shape of a flower or in the form of religious symbols of the self's totality. The counter-culture of the 1960s was thus an archetypal compensatory movement which gave impetus to parallel applications of Jung's ideas to the realms of art and criticism.

The most influential of the new myth critics was Leslie A. Fiedler who redefined the archetypal as a combination of 'Signature' and 'Archetype'. Much has been made of Fiedler's suggestion that cultural considerations determined the form taken by archetypes in literature but there does not appear to be any fundamental difference between his idea of 'Signature' as 'the sum total of individuating factors in a work, the sign of the Persona or Personality through which an Archetype is rendered',⁴⁸ and Jung's conception of the archetype as being constellated from within the collective unconscious by the particular historical circumstances of which the artist as 'collective man' was the embodiment.

The impulse for Fiedler's attempted revision of the Jungian perspective was his discovery of peculiarly American archetypes; particularly the archetype of interethnic bonding as it appeared in such romanticized portraits of those relationships which existed between, for example, Natty Bumppo and the North American Indian in James Fenimore Cooper's *Leatherstocking Tales* (1824-1841), Huck and the negro Jim in Mark Twain's *Huckleberry Finn* (1884), Captain Kirk and Mr Spock in the late 1960s science fiction television series *Star Trek*, and which still exist in the

present-day in the form of the 'buddy' relations of *Miami Vice's* Crockett and Tubbs. Leitch provides a neat summary:

In the most celebrated of American popular classics, according to Fiedler, we encountered a society officially characterized by conscious fear of homosexual love and by open violence between whites and nonwhites, yet we repeatedly discovered idyllic literary scenes of fervent, though chaste, male bonding of whites and dark-skinned refugees from civilization. This native 'archetype' revealed a dimension of American psychological fantasy life different from the official version of society. As far as Fiedler was concerned, whatever a society repressed returned in its literature. This special dialectical repression-compensation in the realm of archetypal theory derived from Jung, who used it as the foundation for erecting his didactic conception of art. For his part, Fiedler regarded such a cultural mechanism as a moral force and a social good. (p.124)

In a recent symposium Harold Schechter suggested to Fiedler that the archetype of interethnic bonding had a mythological antecedent in the relationship between Gilgamesh and Enkidu as it was portrayed in the ancient Babylonian epic. Fiedler responded thus:

A recent movie that embodies perhaps better than any other the myth of interethnic male bonding in its black-and-white version is called *The Defiant Ones* [1958]. In it there is a moment when the black and the white comrades who have been fleeing from a chain gang are on the verge of escaping. The black comrade, who is already safely on the boxcar, reaches his hand out to help his companion who has fallen behind him. I saw this film twice when it first appeared. Once before an audience of

primarily white college students and for the second time in a downtown theater, where the audience was made up largely of black high-school kids. The first time the onlookers cheered wildly; but the second time, as those two hands clasped together, the audience - almost as one man, one black man - screamed out: 'You'll be sorry!'⁴⁶

His point is that each group imposed a different 'Signature' upon the archetype. The white group responded fervently to the idealism of interethnic bonding while the black group responded good-humouredly to the reality of interethnic violence. Fiedler does not deny the ability of the compensatory universalism of the archetype to induce idealism and humour, but he is concerned to assert the imposition of 'Signature' upon 'Archetype'. It seems to me, however, that Schechter is essentially correct. The ego's confrontation with the 'other' perceived as 'alien' is an archetypal configuration which has been constellated from out of the collective unconscious since time immemorial. Fiedler's concept of 'Signature' is simply a rewording of the Jungian concept. He even attempts to bring archetypal representations free from 'Signature' into disrepute. He gives, as an example, that novel by Margaret Mitchell in which rape is a thematic element:

That this book remains popular in a time when on a politically conscious level most women, many of whom respond to *Gone With The Wind* [1936], consider rape the supreme indignity, suggests that myth *transcends* morality even as it transcends form and medium. Most popular literature, that is to say, moves us at a level beyond good and evil, or

what at any moment we call 'good' and 'evil,' though we know at a deeper level that all such ethical distinctions are provisional or temporary, that they will - before long - change. Indeed there is something in us that yearns desperately for such a change, which will make possible the release of instincts and impulses that contemporary ethical standards force us to repress, except of course as they are expressed for us symbolically, vicariously, in the trashy taboo subliterate of our time and place. (p.89)

The implication is that 'pure' archetype is dangerous. Fiedler ignores the fact that such media are not myths but dreams. A contemporary film like *A Nightmare on Elm Street* (1985), for example, functions on the archetypal level of dream symbolism and acts on that level as an *unconscious* compensation to Freud's *Super-ego* rather than as a pregnantly meaningful system of archetypal metaphors geared toward the development of a higher consciousness.

Scientific subjectivity

Indiscriminate Fiedleresque debunking has been largely responsible for keeping science fiction and its *confrères* in a literary ghetto from which Fiedler's concern with the 'archetypal of the popular' had seemed about to effect a rescue. It is, of course, undoubtedly the case that, as F.L. Radford and R.R. Wilson say, 'raw' archetypes are to be found in comic books and films of the type of *Star Wars* (1976), and that: 'Here Jungian analysis may serve primarily

the sociological purpose of explaining the immense popular appeal of artistically crude works.'⁴⁷ However:

Towards the other end of the continuum are works that create out of the raw materials of Jungian theory a genuine artistic structure of complex character, approximating the intricacy and variety in which Jung purports to find those materials in the real human psyche.

Richard J. Hellen and Philip Tucker, for example, argue that the 'ubiquitous monolith' in the science fiction of Arthur C. Clarke equates with the philosopher's stone of alchemy⁴⁸ - a symbol of the self's totality in Jungian psychoanalytical theory. Noting that the astronaut Bowman, in Stanley Kubrick's film adaptation of Clarke's novel *2001: A Space Odyssey* (1968), is 'reborn' as the 'Star Child' after touching the monolith (p.34) - a symbol of individuation or self-realization - they observe that the alchemical figure of Mercurius represents the principle of individuation and that Bowman corresponds to Mercurius in the guise of 'Cupid' - the man with the bow (p.37). Now, in Clarke's *2010* (1982) and the film of that novel, the cupidesque Bowman brings about an alchemical *royal marriage* or synthesis of opposites in the shape of a *détente* between American astronauts and Russian cosmonauts, and there is a complementary transformation by the black monolith of the planet Jupiter into a new life-bringing sun 'Lucifer', a symbol of the illuminative higher consciousness that *shadow-integration* brings and toward which the Soviet-American alliance points. Moreover, Hellen and Tucker acknowledge

that the emergence of 'Lucifer' as the reborn sun/son of Jupiter owes something to Jung's reading of the 'Tractatus aureus', an ancient alchemical treatise of Arabic provenance in which the *sol niger* says: "'I beget the light, but the darkness too is of my nature.'" (CW, 13, para.161) However, because of the influence of Fiedler and his *confrères*, they find themselves unable to accept the notion that the obvious psychological connection with the development of a higher consciousness due to *shadow*-integration was part of the author's *conscious* intention. Instead we are asked to believe that Clarke's was an unconscious manipulation of alchemical symbols as they arose spontaneously from his subconscious mind. (p.39)

Science fiction, however, is the alchemy of science. What science has repressed through a search for scientific objectivity has emerged in the subjectivity of the literature with which it is associated. The alchemy of science as it appears in Heinlein's work, for example, evinces a concern with Jung's 'fourth term' (CW, 8, para.912). According to Jung scientific rationalism perceives the world in terms of space, time, and causality. The principle of synchronicity is the 'fourth term' that would enable us to use the archetypal correspondences which exist between mind and matter to psychically engineer events in the externality. The aim, however, is an 'indwelling' not a 'mastery' of the material world. Moreover, as Poncé says:

The process is not without its dangers, for what we are speaking of here is the petitioning of a dimension capable of shattering all that we identify with consciousness. The alchemical demand of sealing the vessel refers us to the importance of keeping this experience in some way separate and distinct from our everyday existence. One might say that it is the overlapping of these two dimensions that turns the mystical or transformative into the pathological. The alchemical vessel, or rather its employment in a symbolic sense, was a way by which the impersonal reality of the soul - which could lead to a depersonalization experience of pathological proportions - could be kept from contaminating one's relationship to the world outside. (p.175)

Heinlein's fiction is his alchemical vessel. As Poncé says: 'The problem is that psychology does not set out to define the imaginal but rather the degree of our pathological relationship to it. There is no geography of the soul or spirit available for those who would wish to journey there. The creation of such a geography demands travellers who have made the journey.' I would argue that Heinlein has made the journey and mapped* out the geography. Unfortunately he communicates on what Thomas Belmonte describes as 'a sensory and cognitive channel for which there are few receptors'.⁵⁰ In this he adheres to what Grossinger describes as the secretiveness of the alchemist whose 'imagery is an attempt to imagine extremely complex and synchronistic phenomena while hiding dangerous operations from the uninitiated'

* This is literally the case in *Friday*.

(p.268). Heinlein, however, succeeds in being both obscurantist and populist because his appeal is *archetypal*.

The myth of meaning

Grossinger records a seminar in which Charles Stein suggested that the alchemy of the Orient differs from that of the West insofar as Occidental alchemy is a system of symbolic identification whereas, in the East, "the symbols are the process" (p.288). In other words, Western alchemy is a mode of attaining individuation through what Jung terms active imagination or conscious manipulations of archetypal imagery but, in Eastern alchemy, the symbols are produced as a result of the process of individuation; or, to put it in a way which will become very familiar, what you see is what you get! What you see in Heinlein's archetypal imagery is what you get out of it. As Le Guin says: 'the more you look, the more they are there, and the more you think, the more they mean' (p.68). The work of interpretation becomes the work of individuation; or, as Belmonte says: 'The outcome will depend on the individual's ability to receive and decode' (p.58). The arch syncretist Joseph Campbell tells this anecdote: 'My great friend, Heinrich Zimmer, had a saying: "The best things cannot be told; the second best are misunderstood." The second best are misunderstood because they talk about what cannot be told and one thinks one knows what they are saying.'¹ Germane to the point Campbell is

making are Stein's thoughts on the yogic discipline of Chinese alchemy:

'What's happening in your psyche in relation to doing t'ai chi ch'uan is always *what's in your way*. The more symbolic, the more in the way. It's exactly the thing you're constantly being required to let go of - the part of you that is giving it a meaning, that is interpreting it in any way whatsoever. Any thought that arises in relation to the thing you're doing is exactly what has to be dropped. The system is a system of constantly dropping one's symbolizations, one's conceptualizations.'

(p.289)

T'ai chi chu'an might be likened to Jung's conception of the individuation process as a work of 'active imagination'. Karin Barnaby and Pellegrino D'Acerno define Jung's approach as 'the opening of a process producing a plurality of meanings, without ever coming to a hard and fast decision about the ultimate meaning'.⁵² Consequently:

A properly Jungian hermeneutics involves the deployment of a flexible (pluralistic), comparative and interdisciplinary 'exegesis' that seeks out interpretative possibilities - not conclusions - and whose canonic procedures *amplify* the symbol-text by adding to it a wealth of personal and collective, historical and cultural analogies, correspondences, and parallels. In other words, the Jungian interpretation unfolds as a production - a positing of meanings *in relation to* and not the uncovering of *the meaning*, as in the Freudian operation - thereby advancing the genesis of meaning, collaborating in the genesis of the hermeneutic secret.

We may assume the 'secret' to be the psychoanalytical equivalent of the goal of the adept in t'ai chi chu'an. Andrew Samuels points out that a Post-Jungian perspective has developed in which 'what is archetypal is to be found in the eye of the beholder and not in any particular image'.⁵³ Accordingly: 'If a person gives honest and full attention to his or her deintegrates, or energetically explores the specific images of a particular myth, unity takes care of itself.' (p.294) In other words, what we see is what we get! But what of the suggestion that the goal of the individuation process is *not* to find meaning in archetypal imagery? According to David L. Miller the paradigm of modernism was the detective story. He co-opts an article in which William Spanos writes that the 'source' of its appeal lies:

in the comforting certainty that an acute 'eye,' private or otherwise, can solve the crime with resounding finality by inferring causal relationships between clues which point to it (they are 'leads,' suggesting the primacy of the rigid linear narrative sequence). So the 'form' of the...[modernist] universe is grounded in the equally comforting certainty that the scientist and/or psychoanalyst can solve the immediate problem by the inductive method, a process involving the inference of relationships between discontinuous 'facts' that point to or lead straight to an explanation of the 'mystery,' the 'crime' of contingent existence.⁵⁴

However, as Miller says:

On the other hand, the paradigm of postmodernism is the 'anti-detective story (and its anti-psychological analogue), the formal purpose of which is to evoke the impulse to "detect" and/or psychoanalyze in order violently to frustrate it by refusing to solve the crime (or find the cause of the neurosis),' since there is no 'final solution.'²²

Miller does not recognize the possibility of a fusion of the modernist impulse to detect and the postmodernist urge to frustrate, a solution, that is, of the Jungian impulse to interpret and reject all such interpretations as partial. However, in Heinlein's usage of the science fiction genre I believe we have an example of this fusion. Post-Jungian emphases upon the archetypal as *perceived meaning* means that signs have become repositories of the truly unknown. As Miller puts it: 'Signs situate us in dislocations without semantic security, not in the subject or the object, but in the abject' (p.328). Paul Kluger discussed this in another recent symposium:

One of the insights that has come out of postmodernism is the realization that whenever one reads a text, at least one element of the text must be taken literally. Everything else in the text is metaphorically pinned to (derived from, moved toward, explained by) the figural element being literalized. Now, it is possible to shift the root metaphor being used to ground the system of thought; deliteralizing the 'god' term while literalizing another.²³

He gives the example of *Freud's Own Cookbook* by James Hillman and Charles Boer (1985): 'By shifting the literal element in the psychoanalytic explanatory system from

sexuality to orality, you have invaginated, turned inside out, Freud's model, explaining everything, including sexuality, now in terms of orality.' Edward S. Casey points out what this means: 'you have to take the literal as what is positive within the system' (p.338). In '*The Number of the Beast* -' Heinlein invites the reader to determine what this is. In the course of a modernist/psychoanalytical work of individuation/interpretation he/she discovers the *myth* of meaning.

Archetypal meaning or 'what is positive within the system' of signs depends on the 'god' term adopted. Because of Heinlein's evident Jungian bias I have adopted as my 'god' term the 'Self', but space exists for manoeuvre even under the aegis of that 'god'. There is plenty of scope for determining the archetypal meaning a particular sign has for you and your individuation process until the point is reached where the plethora of interpretative possibilities becomes so inclusive that ratiocination experiences that frustration of Chinese alchemy which we have associated with the cessation of symbolic meaning and archetypal significance. In short, the individuation process culminates in what Buddhism terms *nirvandva* or 'freedom from the opposites'. To paraphrase that ancient book of Chinese wisdom known as the *I Ching*, enlightenment consists in realizing that *everything* seeks to further.⁵⁷

Notes to Chapter 1

1. See *Les Fonctions Mentales dans les Sociétés Inférieures*, pp. 124-8. See bibliography 4.
2. 'Mind and Matter in Myth', p.22. See bibliography 4. Subsequent references are incorporated within the text.
3. 'Structuralism and Ecology', Commencement Address given at Barnard College, New York, 1972. Quoted by Grossinger, p.245. See bibliography 4.
4. *The Savage Mind*, p.95. See bibliography 4.
5. See *Astronomia magna* in Sudhoff and Matthiesen, XII, pp. 1-144, p.55. See bibliography 4.
6. See Huser, II, p.325. See bibliography 4. Subsequent references are incorporated within the text.
7. 'Artists' Round Table', p.212. See bibliography 4.
8. 'Alchemy: Pre-Egyptian Legacy, Millennial Promise', p.263. See bibliography 4. Subsequent references are incorporated within the text.

9. 'The Alchemical Light', p.174. See bibliography 4.
Subsequent references are incorporated within the text.
10. 'Non-Causality as a Unifying Principle of Psychosomatics
- Sulphur', p.183. See bibliography 4. Subsequent references
are incorporated within the text.
11. 'The H.D. Book', p.232. See bibliography 4. Subsequent
references are incorporated within the text.
12. *Not Saussure*, p.4. See bibliography 4.
13. See *Course in General Linguistics*, pp. 122ff. See
bibliography 4.
14. *Anthropologie Structurale*, p.225. See bibliography 4.
15. *Grammaire du Cameron*, p.15. See bibliography 4.
16. See Scholem, p.215. See bibliography 4.
17. 'Meaning in Art', p.174. See bibliography 4.
18. *Totem and Taboo*, p.156. See bibliography 4.
19. I, 2, p.71. See bibliography 4.

20. See Wilhelm *The Secret of the Golden Flower*, pp. 75-7.

See bibliography 4.

21. Chapter 27, p.430. See bibliography B 1. Subsequent references are incorporated within the text.

22. Chapter 29, p.366. See bibliography B 1. Subsequent references are incorporated within the text.

23. Quoted in Righter, p.51. See bibliography 4.

24. *American Literary Criticism from the 1930s to the 1980s*, p.140. See bibliography 4. Subsequent references are incorporated within the text.

25. *Myth and Literature*, p.77. See bibliography 4. Subsequent references are incorporated within the text.

26. 'Myth and Archetype in Science Fiction', p.66. See bibliography 3. Subsequent references are incorporated within the text.

27. *Archetypal Patterns in Poetry: Psychological Studies of Imagination*, p.124. See bibliography 4. Subsequent references are incorporated within the text.

28. VI, p.174. See bibliography 4.

29. III, 31, 1.64-72, p.329. See bibliography 4. Subsequent references are incorporated within the text.

30. I, 45. See *Poems*, II, pp. 457-1060, p.463. See bibliography 4.

31. 'Jung Contra Freud: What It Means To Be Funny', p.73. See bibliography 4.

32. 'Jung's Impact on Religious Studies', p.40. See bibliography 4. Subsequent references are incorporated within the text.

33. See 'Ulysses, Order and Myth', p.483. See bibliography 4.

34. *T.S. Eliot: The Design of his Poetry*, p.59. See bibliography 4. Subsequent references are incorporated within the text.

35. III, 192. See *The Waste Land and other poems*, p.34. See bibliography 4. Subsequent references are incorporated within the text.

36. I, 2, 1.12. See *The Illustrated Stratford Shakespeare*, p.10. See bibliography 4. Subsequent references are incorporated within the text.

37. See 'Notes on the Waste Land' in *The Waste Land and other poems*, pp. 44-51, p.47.
38. Chapter 3, p.20. See bibliography B 1. Subsequent references are incorporated within the text.
39. *East Coker*, II, 75-7, 87-8. See *Four Quartets*, pp. 19-27, p.23. See bibliography 4.
40. 'Introduction: C.G. Jung and the Humanities', p.5. See bibliography 4.
41. 'In Nomine Diaboli', pp. 435-62. See bibliography 4.
42. Quoted in Meurs (with Kidd), p.125 (277). See bibliography 4.
43. See Meurs 'A Survey of Jungian Literary Criticism', p.245. See bibliography 4.
44. *Ibid.*, p.243.
45. *No! In Thunder; Essays on Myth and Literature*, p.317. See bibliography 4.
46. See Carlin, p.80. See bibliography 4. Subsequent references are incorporated within the text.

47. 'Some Phases of the Jungian Moon', p.314. See bibliography 4.
48. 'The Alchemical Art of Arthur C. Clarke', p.39. See bibliography 3. Subsequent references are incorporated within the text.
49. See *De Alchimia* II, p.133. See bibliography 4.
50. 'The Trickster and the Sacred Clown', p.47. See bibliography 4. Subsequent references are incorporated within the text.
51. 'Creativity', p.143. See bibliography 4.
52. See D'Acerno and Barnaby, p.xvii. See bibliography 4.
53. 'Beyond the Feminine Principle' p.295. See bibliography 4.
54. 'The Detective Story and the Boundary', p.150. See bibliography 4.
55. 'An Other Jung and An Other...' p.327. See bibliography 4. Subsequent references are incorporated within the text.
56. See Casey, p.337.

57. See Wilhelm (transl.) *I Ching*, I, 2, 33, p.132. See bibliography. Subsequent references are incorporated within the text 4.

2. Heinlein and the Critics:

Myth and Psyche wove a pattern of ideas. Many 'threads' remain unwoven because they represent extraneous shades of thought. It is, however, one of the premises of this thesis that the 'grand design' is one of ultimate harmony. Thus, although there may be 'threads' of ideas which clash with the fabric of my argument, I, as a synthesist, see discord as a delusion; so, rather than attack valuable ideas which seem false to me or waste wordage showing how I only appear to be in conflict with a particular idea, I chose initially to deal only in those ideas-as-products which furthered my purpose.

The idea-as-product of *Myth and Psyche* is that Heinlein's '*The Number of the Beast* -' invites a Jungian quest for individuation meaning which finally reveals that: what you see is what you get! This is its idea-as-product. However, to arrive at this illumination one must participate in the hermeneutic process. In my analysis of the novel I have therefore endeavoured to reproduce and involve the reader in the process of interpretation rather than provide him/her with unearned product. In this way I hope to make you experience what the *I Ching* means by everything seeks to further.

There is, moreover, a principle of literary criticism involved. If I were to reveal *gratis* the idea-as-product Heinlein's (critical) critics would not buy it! Without the

process the product would be considered unsound. But is a fusion of process and product sufficient to convince and turn the critical tide? Perhaps not: a critic might find what I had to say interesting but he/she could also feel that there was nothing for him/her to do now that I'd said it! I have therefore sought to encourage him/her by providing an interpretational blueprint which leaves three quarters of the novel 'virgin' - but beware! The hermeneutic blueprint is also the individuation process. It can tell the difference between love for a text and its rape.

Heinlein's critics have often been guilty of raping his texts because they are egoists concerned with the idea-as-process. They apply a preconceived idea to a text in order to see it give birth to the same preconceived idea-as-product. In *Heinlein and the Critics* I have therefore allowed the arguments of Heinlein's four main critics (George E. Slusser, Alexei Panshin, H. Bruce Franklin, and Leon E. Stover) the fullest possible expression in order to expose them as textual 'rapists'. With regard to the 'lesser' critics, however, I have dealt in idea-as-product. Many have ideas that are of more worth than the 'majors' but they lack the wider perspective - hence my 'synthesizing' role. The *widest* perspective is, of course, provided by hermeneutics - hence my application of Jung's ideas-as-process* to '*The Number of the Beast* -'. However, in

* By interpreting rather than criticizing I hope to avoid being labelled an egoist.

Heinlein and the Critics the emphasis is upon the application of Jung's *psychological ideas-as-product** - an exercise, that is, in poetic justice. Proof of Heinlein as a writer of Jungian allegories is a *byproduct* of the ensuing 'analysis of the analysts'.

* The *processes* of Jung's psychology are revealed during our exploration of '*The Number of the Beast* -'.

a. Robert A. Heinlein: Theologist?

George Edgar Slusser is both the best and worst critic of Heinlein: the best because of his methodological approach and the worst because of the conclusions he draws from it. He is not alone in seeing Heinlein in terms of early (1939-42), middle (1947-58), and late (1959-1987) periods. But his originality lies in viewing this chronological ordering in terms of the genre conventions which Heinlein was forced to adopt and the *Weltanschauung* which he was concerned to promote.

Heinlein's use of literary forms was, according to Slusser, determined by the science fiction magazines of the 1940s: 'His first (and only) market was pulp magazines, so he wrote short stories and novella length serials.' However, he points out that action does not seem the main concern of these narratives. He therefore suggests that Heinlein adapted and redirected the thrust of the form he was forced to adopt. The adventure patterns, he argues, were contrary to Heinlein's basic ethos of predestination. The acts of the hero were significant only insofar as they illustrated the workings of an 'immutable higher order' (p.5). This is the point at which we differ. Comments from Slusser like this one - intended as criticism - will appear in retrospect as affirmative:

Indeed, the final emphasis is not on the disparity between individual aspirations and the whole, but on their harmony. In amazing ways, the

two strands unite, the...acts of one being spill over into the larger ongoing process of racial destiny, apparently advancing according to a predetermined plan toward some glorious end. (p.10)

In fact many of Slusser's criticisms seem positive when viewed from a Jungian standpoint. Having noted the capacity of the Heinleinian hero he muses: 'But where does this superiority come from? It is nothing the hero develops - this would imply that any man could do it - but rather something he already has.' (p.12) Heinlein is concerned to promote a vision of an 'immutable higher order' but his God does not choose man. Man chooses God or rather he chooses to be His vehicle. The God which the Heinlein hero serves is a personal inner god - the 'Self' of Jungian psychology. Heinlein depicts individuals choosing to act in accord with the urgings of this 'higher' self. Slusser, however, suggests that Heinlein heroes are characterized by a predisposition toward election. In other words, they 'know from the start what they must do' (p.10). He argues that the individual hero 'seems chosen, compelled by some inner predilection that goes against all reason or common sense' - common sense? Heinlein's heroes certainly reject the consensus of the collective but they are not chosen. They choose to act in accord with the 'Will of God', that is, the 'higher self'.* I believe that Heinlein seeks to inculcate in the reader a disposition to act in accordance with the

* A capacity which we shall explore fully when we come to examine *Friday*.

promptings of this inner god and that the illustrative mode is his first chosen vehicle.

It is Slusser's view, however, that Heinlein believes in an elite as a corollary of his belief in an elect: 'These [early] narratives are little more than elaborate rituals of sifting: in a given situation, the wheat is gradually separated from the chaff; we discover who is the true elite, who the false.' (p.7) He argues that: 'As the true chain of power fuses and joins, official castes or hierarchies often break down. Their pseudo-leaders prove incompetent, unable to function - all along, their titles and honours were empty'. He ignores the illustrative factor - the fact that the minds of the non-elite are closed to the inner god. He may note that the belief of the Heinleinian elite in individual freedom can be correlated with their antipathy toward totalitarian forms of control and their intolerance of its concomitant mass-mindedness, but he fails to make the correlation between freedom and open-mindedness which Heinlein's illustrative intent demands. Instead he views Heinleinian freedom in terms of keeping open 'the channels of election' rather than as a means of ensuring that all are at least free to choose whether or not to serve *and thereby become identical with their higher selves.*

I ought, however, to make clear my agreement that Heinlein's characters often seem to act out some providential design or are the recipients of 'grace'. It will, however, become evident that, although this is a

corollary of the Heinleinian belief in an 'immutable higher order', those benefits which accrue are not (as Slusser would have us believe) 'unearned' but are dependant on the decisions of individuals to identify with their higher selves - often risking their lives and sometimes at the cost of life itself. Moreover, although Slusser suggests that Heinlein's protagonists are the beneficiaries of a providence which fails to take account of merit, Heinleinian heroes cannot become their higher selves unless they possess superior moral qualities.

Slusser also questions the notion that heroes in Heinlein shape their destinies through willed action. He suggests that deeds are futile because of the unearned predestiny of the elect. But it is Heinlein's belief that men must believe in themselves and act in accordance with that belief. Their endeavours will then be smiled upon by God: the result of a reliance upon their higher selves and an 'immutable higher order' which to Heinlein (and Jung) are - as we shall see - one and the same.

The stories which Heinlein wrote in the immediate post-war period for 'up-market' magazines like *The Saturday Evening Post* differ, as Slusser says, from those written for the 'pulp'. Whereas the heroes of the early stories act out his *Weltanschauung* those of the 'slicks' are *exempla*. The 'pulp' insistence on adventure gave vector to Heinlein's message of action in accord with the divine will but it also hampered his ability to make that message an all-in-all. In

short, the successes resulting from the actions of the individual were liable to be seen as products of his own egoistic will rather than as the product of his adherence to an 'immutable higher order' that demanded 'selfless' renunciation of ego in order to become manifest. The 'slicks' were interested in the human dimension and this allowed Heinlein to inject an emotional vector (what Slusser correctly assesses as sentimentalism) in order to present his message in its purest form - attunement to an 'immutable higher order' as communicated *via* the god within.

Let us analyse two pieces that will illustrate the difference. Slusser correctly views the hero of Heinlein's first story 'Life-Line' (1939) as a 'model of how we should act' (p.10). Dr Hugo Pinero has invented a machine to predict when an individual will die, which is, as Slusser says, an obvious threat to the insurance industry. Pinero acts to successfully outmanoeuvre his opponents but finally they have him killed and his machine is destroyed. However, it is discovered that he has left behind a correct prediction of the date of his own death. In short, he knew that he would die in defense of his machine.

'Life-Line' only appears to support Slusser's thesis that predestination is Heinlein's first and only theme. The tale is a representation in prose form of that theological paradox explored by Milton in *Paradise Lost* and *Paradise Regained* - the idea that predestination does not preclude the exercise of free will. In other words, if a select group

does exist in Heinlein it is composed of those who choose to serve their personal god or 'higher self'; or, to put it another way, the elite in Heinlein are those who choose to serve God. Although I may seem to be indulging in a hair-splitting dialectic the distinction is important. Where Slusser places the emphasis upon predestination, i.e., pre-selection, I emphasize choice. In theological parlance, an event may be foreknown but that does not mean that it is foreordained. The outcome may be the same but the selection process is not a random one. Pintero cannot choose not to die but that is irrelevant. The point is that he would have remained true to himself anyway. This is Heinlein's message: be true to yourself!

Heinlein's earliest hero may act out his *Weltanschauung* but 'Ordeal in Space' (1948) is an *exemplum*. Bill Cole heroically makes external repairs to a deep-space ship. At one point he 'looks down' and loses his nerve. Back on Earth he hears a cat stranded on a ledge outside his room. He rescues it and his nerve is restored. Slusser argues that the hero is one of the elect. But the point must surely be that Bill risks his life to save a fellow creature because that is the sort of person he is *and that is the sort of person the author wants us to be*. Slusser may argue that the cat appears as an incomprehensible act of divine providence but such manifestations do not simply 'happen' in Heinlein. They are 'engineered' - we shall see later - by the 'higher self'. Bill's public act of 'selfless' heroism demonstrates

his belief in a 'higher self' and he is rewarded by an opportunity to perform a private act of heroism which confirms that he is correct to believe in that 'higher self'.

Slusser notes that Heinlein's *novellas* consist of episodes 'organized...not in a linear series, but in concentric layers around a single center'. Moreover: 'In each... "action" is restricted to one pivotal problem or adventure. This is rapidly set forth and circumscribed; ensuing events tend to gloss it, building upon this center in analytical fashion.' (p.24) As Slusser says: 'we do not find linear movement toward a point, but pulsatory movement away from it' (p.25). The 'action' then contracts upon the point and the story ends. He correctly suggests that this 'centrifugal structure' allows Heinlein to insert disquisitive passages as a platform for his didacticism. However, he insists that:

Not only are Heinlein's early novellas strongly didactic; they illustrate, in their expansive and contractive structures, a vision of man in which the individual's relation to the whole is *predestined* and *unchangeable* [my italics].

The earliest of these longer narratives is 'If This Goes On -' (1940). The hero John Lyle is a naïve army recruit who discovers that he serves a tyranny. He subsequently joins and becomes the leader of a revolutionary cabal. Slusser argues that Lyle's is not a story of personal growth. He points out that his change of mind 'comes immediately, at the start of the action'. He suggests that Heinlein uses the

events culminating in the Lyle-led revolution as a didactic vehicle. We are, says Slusser, given a paean to the 'inscrutable process of election' (p.26). I agree that Lyle does not change further and that his participation in events has a didactic import but this is used to demonstrate Heinlein's belief in voluntary submission to the wisdom of a 'higher self'. This 'wisdom' can be tapped at any stage of physical growth. Thus Lyle is as 'wise' at the denouement as he is at the commencement. Expansion from the point at which Lyle accepts his 'higher self' or becomes 'wise' is balanced by contraction upon the point at which he experiences the fruit of this revolutionary wisdom - an expansive- contractive structure which expresses the relationship between *free-will* and *unchangeable wisdom*.

Slusser points out that new post-war publishing channels provided Heinlein with a market for which to write juvenile science fiction novels. He notes that Heinlein was forced to adopt the formulas and conventions of juvenile adventure but that he superimposed the vertical, analytical pattern of the novella upon the horizontal impetus of the action novel. He concludes: 'We can only assume, from the persistence of these hybrids, that Heinlein intends the fusion of forms, and is actively seeking some structural advantage from it.'

(p.25) We have already established that the structure functions as a didactic vehicle and as a means to emphasize the unchangeable nature of 'wisdom'. The juvenile market must have seemed ideal to Heinlein, a Lyle-like *tabula rasa*

receptive to the idea of a 'higher self'. A message given vector by translating the self-reliant ethos of the American 'Wild West' into the language of a new frontier. The theme, that is, of expansion outward from Earth.

The twelve novels of the juvenile series (1947-58) chronicle this expansion of the human race. *Rocket Ship Galileo* (1947) depicts men getting to the moon. The next five - *Space Cadet* (1948), *Red Planet* (1949), *Farmer in the Sky* (1950), *Between Planets* (1951), and *The Rolling Stones* (1952) - see Earth's people expand throughout the solar system; and the next five - *Starman Jones* (1953), *Star Beast* (1954), *Tunnel in the Sky* (1955), *Time for the Stars* (1956), and *Citizen of the Galaxy* (1957) - are set in far flung solar systems throughout the galaxy. The last juvenile - *Have Space Suit - Will Travel* (1958) - recapitulates and surpasses the other books in the series as Kip Russell travels first to the moon, then to Pluto, then to a planet in Vega's system and finally to the Lesser Magellanic Cloud. Eventually he returns home - a circularity which emphasizes the expansive-contractive motif.

Slusser's summary of the thrust of the novels of this middle period is accurate: 'The hero becomes not what he makes himself but what he was all along, hidden until the inner self is finally revealed.' (p.12) He also correctly sees this as developing out of the structure of the novella. Moreover, although he fails to comprehend its true

significance, he even gives us an accurate definition of the 'governing trope'² - ellipsis!

Heinlein was not confined solely to writing juvenile novels during this period but his 'trope' remained in governance. Hence Slusser's belief that the adult novel *The Puppet Masters* (1951) is not about inner growth through action but the external advancement of a member of the elect. I, however, would argue that it is a symbolic Jungian allegory* (in contradistinction to a tale like 'Ordeal in Space' which is an exemplary Jungian allegory) of self-development or individuation. The plot revolves upon an invasion of Earth by parasitic 'slugs' who take over their human hosts. The hero Sam is a secret agent and his 'wise' superior is the 'Old Man'. At one point Sam accuses his superior of being a slug-like 'puppet master' himself. He replies: 'The most I ever do is to lead a man on the path he wants to follow.'³ Clearly we are meant to perceive this 'Old Man' as Sam's 'higher self' to which he must submit voluntarily. The two work together and the 'slugs' are defeated. At the close Sam has become head of the secret organization or rather the new 'Old Man'. The ellipsis centres once again on the unchangeable nature of 'wisdom'. Because Sam submits to his 'higher self' or 'Old Man' he does not grow through his actions. Instead he becomes 'wise' through an identification with his 'higher self'.

* Allegory in its broadest sense, a narrative with a subtext.

The juvenile *Have Space Suit - Will Travel* is, as Slusser says, 'classic' Heinlein. He points out that the hero is a 'free agent' whose acts influence events. However, he asserts that the themes of election and destiny are also present in undilute form. The plot requires that the hero Kip travels to a nearby galaxy where he appears as a representative human being before a cosmic jury. His 'selfless' willingness to sacrifice himself is the actualizing instrument of the 'higher self' which saves the oftentimes *shadow*-possessed Earth from being prophylactically excised by the collective consciousness of the galactic judge: an example of Heinlein's belief that self-actualization is moral and has a beneficial effect on the collective. Slusser, however, says: 'Again, the center makes direct contact with the circumference.' (p.51) In Slusser's view Kip is elected by grace and the predestined confrontation takes place. He imposes, that is, his own schema: 'Rather than elision, this time there is unbroken linear development from one extreme to the other: the adventure pattern holds.' However, this is a tale of both self-reliance *and* elision. Slusser fails to take into account the significance of a final scene in which Heinlein has Kip throw a drink in the face of a boy who has bullied him.

Kip has returned to an Earth unaware of his absence: was it all a dream? Heinlein underlines the internal nature of personal growth: it's his intention that the reader should

undergo a psychological inner journey which parallels Kip's dream-like outward one. We empathize with his dream of a 'higher self' and are put in touch with our own higher selves. The elision resides in the fact that the reader - and Kip - grow through inaction. Heinlein hopes that the reader's subsequent actions - like Kip's - will be those of a self-reliant individual.

It's here that Sam Moskowitz's description of Heinlein's ability to inculcate a 'sense of wonder' becomes important: 'It is essentially an "opening" attitude'.⁴ In other words, Heinlein seeks to make his readers open to the promptings of the 'higher self', a step toward self-actualization. In short, he operates on the principle of what Diane Parkin-Speer describes as 'the necessity for artists to clothe their messages in entertaining guises'.⁵ Thus, despite Slusser's contention, the hero of *Have Space Suit - Will Travel* only appears to grow through his acts. His imaginings put him in contact with his 'higher self' and he becomes self-reliant.

As an example of a juvenile 'subverted' by ellipsis Slusser suggests *Time For The Stars*, a novel of twins. Pat is oriented toward action but Tom is an introvert. Because of their ability to communicate telepathically at a speed faster-than-light they are employed as a link between Earth and a ship travelling at light-speed to the stars. The extrovert Pat is chosen to travel aboard the starship while Tom remains behind on Earth. But Pat inflicts an injury upon

himself so that it is he who stays behind living comfortably upon their *joint* earnings.

Throughout the voyage scientists pursue individual research and send their findings back to Earth *via* the twins telepathic link. Due to Einsteinian physics 'in action', as it were, the scientists of Earth can spend several years finding applications for this information and then develop a new space-drive which enables Tom's ship to return home. The theory of relativity dictates that he has remained young while Pat has grown old.

Slusser argues that the confrontation between the aged and youthful twin 're-enacts the situation of that archetypal elided life, Rip Van Winkle'.⁶ He points out that Rip's long sleep may relieve him 'of the need to struggle through the middle ground of family and society to become an individual', but 'it exacts a terrible toll; for if Rip becomes an instant patriarch, it is at the price of instantly lost youth' ('Heinlein's Perpetual Motion Fur Farm', p.63).

I, however, would suggest this to be a peculiarly American myth which represents the belief that an individual ought to act despite the fact that he will not grow through his acts. However, according to Slusser: 'Not only is Heinlein openly fascinated with Rip Van Winkle but in his SF world seeks to improve upon his destiny, to reverse the direction of ellipsis and make the patriarch, in a flash, young again.'

He suggests that Heinlein uses 'Einsteinian paradox' to create a situation in which:

The travelling twin...can not only physically possess the wisdom bestowed by his experience in space - he can almost hold in his hand the long string of narrative adventures now suddenly compressed by this new temporal perspective to a single point - but because he can do so is able to draw from this compressed past renewed promise for the future; his own youth itself magically concentrated and preserved by the equations of space travel. It is as if, in this complex interplay of ellipsis, the aging process were accelerated so that the specter of old age itself can be cast off onto the scapegoat mirror image, leaving behind an instant father figure in his wisdom who remains, in terms of physical energy, a youth.

Slusser's analysis ignores his own critique. He implies that Tom has grown through his active participation in events but he has pointed out that Tom's introverted nature and passive shipboard function precludes the possibility of growth through action. Surely the point is that the selfish twin Pat has the elisive role? By fixing things so that he can remain in comfort on Earth he had attempted - like Rip - to evade his responsibilities. At the close we see him - like Rip - physically aged but, as Slusser says, not 'wise'. Tom's is the unchangeable wisdom of the 'higher self' - hence his unchanged state; or, to put it another way, Pat has grown old but remains unchanged inside whereas Tom has undergone an inner change while remaining outwardly the same.

Tom's inner wisdom is epitomized by the activity of the scientists aboard the starship. Their disinterested pursuit of pure individual research leads to the invention of the star-drive that takes them home. Slusser describes this as Heinlein's use of 'serendipity': 'you dig for worms and strike gold' (*Stranger in His Own Land*, p.4). I would argue that it is a corollary of what Slusser views as providential design and which - as we shall see - Jungian psychology terms *synchronicity*. In short, a further example of God smiling upon the 'selfless' endeavours of individuals in touch with their higher selves and an 'immutable higher order'.

It is almost superfluous to add that Slusser sees Tom as a member of the elect and Pat as representing the fate of 'one not chosen'. But it is clearly Heinlein's intention to present an elision similar to that which closes *Have Space Suit - Will Travel*. Tom's role of passive narrator/observer makes him the ideal reader surrogate. We empathize with his 'selfless' decision to take his brother's place on the voyage to the stars and despise Pat for his selfishness. The confrontation between youthful wisdom and mere physical decrepitude underlines Heinlein's message: it is possible for adults to grow old without growing wiser. But Tom is now guided by the unchangeable inner wisdom of his 'higher self'. He has found the fountain of eternal youth. In other words, he may age but his essence will be unchangeable.

Believe in yourself, says Heinlein, and you can be forever young in spirit!

Slusser may argue that the actions of Heinlein's protagonists are subsumed by the machinery of election but, if *Time For The Stars* has a moral, it is that actions in accord with the 'higher self' are the indispensable foci for the manifestation of an 'immutable higher order'. The importance of such 'selfless' acts as those of Tom and the scientists are contrasted with the ultimate insignificance of the egotistical manipulations of selfish individuals like Pat. In short, Heinlein suggests that there is a universal law which ensures that 'good' will prevail and 'evil' will fail. This is a philosophical position which - as we shall see - has theoretically sound psychological roots.

Slusser says of Heinlein's later works: 'Where the basic rhythm before was the chosen man's relation with some objective totality, now self and totality become one.' (p.5) The implication is that the heroes of the earlier works are subject to the hand of fate whereas those of the later period have control of their own destinies. But none of Heinlein's heroes have *control* of their destinies; they choose to serve a 'higher immutable order' through identification with their higher selves; or, rather, Heinlein depicts their struggle to make that identification.

The short story '"- All You Zombies -"' (1959), for example, which begins Heinlein's final phase. It is, as Slusser says, a work of solipsism. It's also - amongst other

things - a time-travel tale in which the protagonist succeeds in becoming his own father and mother by means of a sex-change operation: indeed, we learn that all characters are different temporal versions of the central figure. It is not a happy tale. The main character muses: 'I know where I came from - but *where did all you zombies come from?*' The zombies are those - including the reader - who are not versions of the hero. We are told: 'You aren't really there at all.' The piece ends: 'I miss you dreadfully!'

Heinlein's fear is that modern man will be forced to choose a negative form of solipsism as a means of coping with alienation. There is, on the other hand, a *positive* form of Heinleinian solipsism: the belief that the personal god or 'higher self' of each individual constitutes God. In other words, God exists in each of us in the form of our higher selves. Others are therefore different autonomous versions of Oneself as God.

In "'- All You Zombies -'" the protagonist and his various avatars selflessly manipulate time to prevent Armageddon. The scenario suggests that not everyone is in attunement with his 'higher self'. In short, the threatening 'other' (symbolized by the spectre of nuclear holocaust) has persuaded the hero to have faith only in himself - the result is solipsistic loneliness.

Slusser examines the decade of Heinlein creativity which spanned the 1960s in terms of *Stranger in a Strange Land* (1961) and *I Will Fear No Evil* (1970). He suggests that

Heinlein uses his 'subvertive' mode to suspend the action plot of the former and turn it into an *exemplum* of election. I have no quarrel with Slusser's structural assessments (we have already explored the reasons for this) but he goes on to argue that not only does Heinlein deny the validity of heroic action (*he does not*) but he also 'cancels the possibility of guided growth to adulthood as well' (p.25). He bases his observations on the appearance of polar opposites in *Stranger in a Strange Land*: the old ostensible mentor Jubal Harshaw and the young *tabula rasa* Michael Valentine Smith. He suggests that Harshaw may appear mature but his actions are those of one who has not 'grown-up': 'Smith, on the other hand, is not only young, but promises to grow up. During his *Lehrjahre*, as he moves from experience to experience, he is apparently being shaped, prepared for the ultimate revelation of self and mission in the adult world.' (p.26) However, as Slusser himself says:

The process of self-discovery does not come...from man's relation with the external world, but rather with himself alone. Emerson says: 'He who knows that power is inborn, that he is weak because he has looked for good out of him and elsewhere, and, so perceiving, throws himself unhesitatingly on his thought, instantly rights himself...commands his limbs, works miracles.' And Michael Smith echoes this: 'No matter what I said they insisted on thinking of God as something outside themselves.' Smith himself experiences such a 'perception' and in a flash the elaborate pretense of *Bildung* vanishes. (p.40)

Slusser suggests that Smith unearths an inner 'antiquity' of spirit. We must agree: rather than growth through action Heinlein depicts an identification with the unchangeable wisdom of the 'higher self'.

Harshaw is clearly a variant of the isolated individual who is distrustful of others. As Slusser says: 'a self-reliant ego incarnate, Jubal is the center of *Stranger's* world, and Mike Smith and his religion its circumference, its oversoul' (p.29). The key tenet of the religion founded by Mike is 'Thou art God'. It attempts to put individuals in touch with their higher selves. But it is not enough that each and every one of us are God. As Harshaw tells Mike: 'Talking doesn't prove it. *Show people.*'* Mike allows a disaffected mob of hostile non-attuned 'others' to tear him into pieces. Thus he re-enacts the mythic splitting of the original One into the many. In short, he attempts to incarnate in these 'others' the principle that 'Thou art God' and thus put them in touch with their higher selves.

Heinlein's message is clear: Mike's *gnosis* is insufficient on its own. The divine has to become manifest through action - hence Jubal's vision of a disembodied Mike entering *his* body. Alone Harshaw represented the fallacy that man grows through his acts. However, with Mike's spirit, as it were, 'incarnate', Jubal signifies the ego's active articulation with the circumferential whole or unchangeable wisdom of the 'higher self'.

Slusser centres *his* argument around the notion that only those able to 'grok' can participate in the new gnosticism. He suggests that these are Heinlein's elect. But 'grok' means to attune with one's 'higher self' and know that 'Thou art God'. Obviously only those who 'grok' can achieve *gnosis*. But they choose to identify with their higher selves; just as those 'others' evince dissociation from their higher selves by dismembering Mike.

The implication would seem to be that this act of dismemberment which re-enacts the sacrifice or splitting of God into His component parts, i.e., us, will unwittingly renew the gospel that 'Thou art God'. Heinlein depicts the futility of 'evil' acts by portraying Mike's death as part of God's grand design. He suggests that this becomes positively manifest through the free acts of individuals in tune with their higher selves - 'evil' may seek to thwart but it can only further.

Slusser points out that *I Will Fear No Evil* marks a return to the novella form: illustrative layered episodes expanding vertically outward from a single incident. The novel revolves around an attempt by the aged Johann Sebastian Bach Smith to buy longevity by having his brain transplanted into the corpse of a recently brain-dead but otherwise viable 'accident' victim. Smith undergoes surgery and wakes to discover that he inhabits the body of his female secretary Eunice. As Slusser says: 'Smith's plan (once the shock of discovery abates) is to impregnate this body with his own

sperm, which he had deposited earlier in a sperm bank' (p.43). He continues: 'To compound matters, a third sharer arrives. Jake Solomon [*sic*] dies late in the novel, only to be resurrected inside this overcrowded head. Now two bodiless men (one of them Eunice's physical lover, the other her mental lover) cling to a woman's body as it ripens with the seed that is meant to prolong them all.' (p.45) According to Slusser: 'by actually becoming the woman who bears his seed, he moves physically closer to the being who must succeed him. Through such contiguity the material spirit will perhaps abide.' (p.47) The body of Johann-Eunice-Jake dies in childbirth but their baby lives. Slusser assumes that the 'motif of the child of promise...is perverted into a bizarre form of recycling' (p.48). In his view we are meant to see the baby as 'the predestined one'. He muses: 'Perhaps Johann is one of the elect; but why does he seek so frantically to avoid his destiny?' (p.47)

Behind Johann's anxiety lies a peculiarly materialistic tendency. In this novel, 'souls' cleave to the flesh at all costs, individual egos strive to preserve themselves *this* side of paradise. Actually, what we have here are not souls but material spirits, vaporized egos, dependent on a body for existence. Johann marshals the formidable apparatus of modern science to give himself a strange kind of 'immortality'; instead of spiritual peace, he gains only more time and space.

I, however, would argue that, on a realistic narrative level, it is being suggested that the survival instinct will always ensure that human beings seek the continuance of the

biological process. I would also suggest that Heinlein views this as a purposeful reflex geared toward maximizing the possibility of actualizing the 'higher self' and maintaining the individual actor/vessel as a vehicle of an 'immutable higher order', i.e., the 'Will of God'.

The novel itself ends on an ambiguous note: 'An old world vanished and then there was none.'⁹ But rather than migration of the triad to the infant this suggests that the multiple-consciousness becomes disembodied/spiritual. Slusser's inverse assumption is a mark of his own materialism. It's also indicative of a recurrent motif in the later Heinlein: what you see is what you get! Thus the final line can be seen as a reminder to the reader that the baby is not a physical entity. This is a work of the imagination. The child is - as we shall see - a symbol.

Slusser's 1982 article - centred around Heinlein's *Time Enough for Love* (1973) - reaffirmed his critique of *I Will Fear No Evil*. Before we fully evaluate that critique let us, therefore, take a look at his earlier comments on the former novel. He suggests that the Smith of *I Will Fear No Evil* 'incorporated' others via the medium of sex, a central theme in *Stranger in a Strange Land* of course. However, it is clear from the above that Heinlein's main concern was the Smith-Harshaw nexus and the 'higher self'. Thus, although sex also gave vector to the novel *Glory Road* (1963), it's of more import that the hero's female partner acts as his guide and bears the title 'Her Wisdom'. 'She' appears to be the

symbolic representative of the male hero's 'higher self'. In short, 'Star' is clearly the feminine equivalent of Jung's 'wise old man'.

Glory Road is important because it is cited by Slusser as Heinlein's final portrayal of the youthful hero before he turned to older 'adult' protagonists. He mourns: 'With the passing of Scar Gordon, youth fades forever from Heinlein's universe.' (*Classic Years*, p.59) But Gordon's demise meant Heinlein's liberation. Prior to *Stranger in a Strange Land* publishing conventions dictated that there could be no market for sex in Heinlein's science fiction. He therefore concentrated on emphasizing the need to identify with the 'higher self' and elided the experiential sexual domain of the 'lower self'. However, with sex no longer taboo, older exemplary figures could emerge to explore that domain.

Slusser unwittingly penetrates to Heinlein's conception of the nature of this domain when he describes *Glory Road* as an 'endless road that moves back and forth' between 'center and circumference' (p.60). Heinlein is concerned to explore the sexual dimension of the 'lower self' and how it affects his heroes' relationships with their higher selves.

Slusser, however, views the expansive-contractive movement with a critics eye: 'Here begins that pattern of perpetual motion from one meaningless extreme to the other which receives its ultimate incarnation in...Lazarus Long'. The protagonist, as Slusser says, of *Time Enough for Love*: 'one hero, one theme, and one world - and all these are one:

Lazarus Long. It is a novel of solipsism' (*Stranger in His Own Land*, p.49). Meaningless solipsistic expansions and contractions?

In a far future where technology has conquered death Lazarus is the apotheosis of Heinlein's teleology of survival. Born in the early years of the twentieth-century he is deemed immortal. During the course of the narrative sequence he recalls raising a young orphan girl as his daughter. When she became a woman he married her, which prefigures his cloning of female twins from his own flesh. He makes love to these daughters/sisters after they tell him: 'Coupling with us might be masturbation, but it can't be incest, because we aren't your sisters. We aren't even your kin in any normal sense; we're you.'¹⁰ We are told: 'its Narcissus loving himself...this time...consummated'. Slusser says: 'If this is love, it is solely of self.' (p.51) In the final sequence Lazarus travels back in time to make love with his mother. He notes that they look enough alike to be brother and sister, a revelation which significantly takes place *via* the medium of a mirror. Slusser points to a single statment as central to the novel: 'liking yourself was the necessary first step toward loving other people' (Da Capo VII, p.587). He perceives what *I* take to be the *intended* irony: 'In reality it is the all consuming step.' (p.56) According to Slusser: 'Lazarus becomes the world, quite literally. With each new act of love, he subdues a more recalcitrant pocket of resistance,

reduces another duality to that unity which is himself.'

('Heinlein's Perpetual Motion Fur Farm', p.56) He's wrong:
but why?

In his 1982 article Slusser seemingly abandoned his critique of Heinlein in terms of 'election'. Earlier we suggested that "'- All You Zombies -'" was a fearful symbolic portrayal of how threatening 'others' force 'good' men into believing only in themselves: its hero the lonely victim of a 'selfless' solipsism. Slusser, however, suggests that he's concerned merely to create and perpetuate his own existence. In short, he is the 'walking dead', the 'zombie': 'it is the frightening study of a loneliness that turns aggressively on itself in order to generate and sustain its own isolated world' (p.52). He suggests that this 'pattern' is central in Heinlein: 'The obvious symbol Heinlein's pattern calls to mind is Ourobouros, the self-devouring and self-begetting worm that stands as key concept both in Jung's creation myth and his psychology of individuation.' (p.53) However, according to Slusser, Heinlein's male heroes are parasites performing acts of incestuous vampirism, a suggestion which reveals an ignorance of the mechanics of individuation. He seems to have missed the point that the individuation self-devouring and self-begetting ourobouric motion is incestuous. Women in Heinlein are, as Slusser says, *anima*-figures. These figures function, in Jung, as mediators between the outer reality and the inner world of the 'higher self'. Slusser himself points out that male

development involves a process of coming to terms with 'mother' and her various female projections into adult life, e.g., wife and mother as lover. Moreover, in his 'election' critique, he had noted that the women of *Time Enough for Love* are self-projections of Lazarus, i.e., *anima*-figures, and we have already established that Long's relations with the feminine are incestuous. It is Jung's view that the relationships between a man and the women in his life are determined by *anima*-projections and that these are products of the endogamous instinct or the incestuous urge.

Individuation or self-hood occurs when these projections are recognized or introjected; an act of self-devouring and self-begetting. The exemplary incestuous acts of Lazarus Long are therefore a symbolic portrayal of the individuational ouroboric movement rather than Slusser's 'parasitic acts of vampiric incest'.

Slusser, moreover, argues that Lazarus Long is 'trapped'. He points out that, in a film like *2001 : A Space Odyssey*, Jung's ouroboros has become an ambiguous mandala: 'the final superimposed fetus of the "Star Child" may signify for mankind, the emergence of a new transcendent self, or instead figure his entrapment in the biological process'. He refers us to Smith's act of self-fertilization in *I Will Fear No Evil*. However, in a Jungian context, Smith's is a self-begetting; rebirth or self-hood attained through the processes of nature - Heinlein's child is a symbol of the 'higher self'.

We have seen Slusser describe sex in *I Will Fear No Evil* as an act of 'incorporation'. In his exposition of Jungian concepts he says: 'the anima or shadow possess a negative and a positive aspect' (p.54). He fails to mention that Jung conceives the *anima* and the *shadow* as projections of a man's feminine and masculine psyche. In Jungian psychology the *shadow/anima* complex is associated with wisdom. The last 'incorporated' member of the triadic multiple-consciousness of Johann (masculine ego) Eunice (feminine *anima*) and Jake (masculine *shadow*) is named Salomon. The wisdom of Solomon* is proverbial. It would seem that the closing child motif symbolizes individuation or self-hood rather than Slusser's 'self-perpetuating parasitism', a hypothesis paradoxically supported by a dialogue between Johann-Eunice prior to the birth of their child. Jake expresses the hope that the infant will not be two-headed - a pun on their two-headedness? Yes, but also an allusion to the two-headed *hermaphroditus* of alchemy which - as we shall see - is a symbol of *anima*-introjection or psychological bisexuality. Eunice responds: 'I'll settle for two balls' (Ch.28, p.405). The dialogue continues: '(Thinking about incest, Lively Legs?) (And why shouldn't I think about it? We've tried everything else.)' The parentheses emphasize that *this* is an *internalized* dialogue. Stephen B. Safran and Monty L. Kary view the Johann-Eunice relationship as that of mother and

* It will become apparent in due course why Heinlein has used *Salomon* rather than Solomon to connote wisdom.

son,¹¹ i.e., incestuous. In other words, the child is the symbolic focus of a projected psychic union rather than the actual focus of a contemplated physical union.

Thus, although Ivor A. Rogers views Heinlein's fiction as a working out of Oedipal desires,¹² if his work has a personal psychological content it is Jungian. The above mentioned conversation, for example, may be interpreted as a husband-wife tête-à-tête between Robert and Virginia. Heinlein has said that his wife appears in his work. He has accorded her the status of 'collaborator' and, before her marriage, she was a chemist.¹³ Perhaps Heinlein's interest in alchemical symbolism derives, as it were, from his wife's chemical origins? We have already suggested that the alchemical synthesis of opposites is incestuous* and denotes self-union; paradoxically it takes place between husband and wife!

Slusser's 1982 approach further distorted his view of scenes like the one in *Stranger in a Strange Land* where Mike's spirit renews that of Harshaw:

The formation of a male successor in Heinlein's novels is endlessly beset by older figures who, if they seem to act as mentors, on a deeper level have no real function as guides to personal growth in the future but incarnate instead the tenacity and tyranny of the physical present,

* The 'marriage' between 'brother' Sam and 'sister' Mary in *The Puppet Masters* is the earliest example of Heinlein's usage of the symbolic alchemical synthesis; their sibling roles devolving from the relationship they have with their employer the 'Old Man'. In other words, their union is engineered by the 'higher self' aka God in the shape of the archetype of the 'wise old man'.

the reluctance of the figure in place to cede his role to a younger generation. (p.59)

He suggests that Harshaw is the antithesis of Jung's 'Cosmic Man'. In short, he fails to recognize that Mike is the 'wise' spirit and Harshaw is, as it were, the son. He insists that Heinlein has created a fictive universe in which 'age feeds endlessly on youth' (p.52) and that this 'devouring' represents an attempt to deny the biological/historical process, a corollary, says Slusser, of Heinlein's 'pattern' of 'self-perpetuation'. In fact he suggests that Heinlein denies 'selfhood in the Jungian sense': 'the renewal of spiritual life within the natural process of generation' (p.59). But it is surely Heinlein's point in *Stranger in a Strange Land* and elsewhere that the biological/historical process is one of external growth/decay, a process which the 'higher self' transcends. If there is a change in emphasis in Heinlein's later adult novels it is because there is a difference between tuning a *tabula rasa* to the 'higher self' and allegorizing an exemplary adult world of experiential multiplicity in which an individual ego must interpret the impressionistic - because *anima*-mediated - projective urgings of that 'higher self'.

Slusser, however, contends that Heinlein is not conscious of his 'pattern' but that he unconsciously promulgates a peculiarly American myth:

A projected wish rather than a reality, a form which, if it does not exist seeks to will itself into existence. Indeed if this American myth is the product of anything, it seems to result from a peculiar cultural intention to invert what is considered the normal relation between text and context, a desire that the former actually create the latter, bring it into being. (p.61)

He argues that, for example: 'In Emerson the sense of America as a "virgin land" has become a clear desire to perpetuate a landscape of virginal promise against the workings of time and change.'

Over and over in Emerson's writing we witness a tendency of progressive elements, the sequential domain of what he calls 'experience,' to inscribe a circle, then contract to a center point in the single man; 'Do [you] not yet see, that, if the single man plant himself indomitably on his instincts, and there abide, the huge world will come round to him.'

He notes that 'simultaneous with this contraction is a corresponding expansion of the point to generate a world of apparitional forms...of the individual man'. He suggests that this 'pulsating or undulating dynamic' is the 'prototypical' machinery of 'self-perpetuation'. It could, argues Slusser:

serve as a gloss to the self-sustaining existence of Lazarus Long. Here love and time, though altered to become physical dominance on the one hand and manipulation of temporal sequence on the other, still cover the fundamental Emersonian polarity of power and form. By means of a similar undulatory movement, where power ingested through the absorbing of all

forms to a single physical centre sets off a simultaneous projection of new forms of self which will in turn contract and be absorbed, (p. 62)

Slusser does not seem aware that he has described the individuation process: the projective urgings of the 'higher self', and the individual's recognition of the meaning of those projections and their introjection. Instead he suggests that this 'pattern' represents Heinlein's 'mythic strategy' to efface the horizontal love/time polarity of historical/biological process and sustain Lazarus in a perpetual present in order 'to retain the ideal promise of an Edenic virgin land forever lost as reality through the Fall'. I would agree that Heinlein's is a 'mythic strategy'; but he *is* conscious of it. Through our imaginative involvement with his expansive-contractive exemplary/symbolic Jungian allegories he seeks to make us *identify with and become* our higher selves, that is, announce our candidature for a return to Eden. This 'American Dream' is the 'projected wish' which Heinlein seeks to make real. Slusser is therefore ironically correct to perceive an attempt to invert the relation between text and context. His article concludes, however, with more acerbic comments centred around this passage from Ralph Emerson's essay 'Experience' (1844):

How long before our masquerade will end its noise of tambourines...and we shall find it was a solitary performance? A subject and an object - it takes so much to make the galvanic circuit complete, but magnitude

adds nothing. What imports it whether it is Kepler and the sphere,
Columbus and America, a reader and his book, or puss with her tail?'⁴

It is Slusser's suggestion that Emerson here: 'not only outlined the mechanism of creation that is still with us today, but seems to have judged it as well' (p.66). In other words, he interprets the passage in terms of solipsistic self-perpetuation - an evaluation which ignores its inherent *pathos*. Emerson acknowledges that the struggle of life must take place. But he recognizes that we live our lives within our own projections. Heinlein uses the same elliptical device to remind us that persistence in seeing personal growth as the sum of our acts may further the biological/historical process but it will not lead to the realization that our actions are the vehicle of an 'immutable higher order'. For this to occur we must physically grow and act in time while serving the unchangeable wisdom of our higher selves. Not to do so is to remain unconscious of the true importance of our acts. Then we act in ignorance. Our acts are meaningless to us. The biological/historical process becomes what Slusser describes as a 'perpetual-motion machine' (p.51) that denies transcendence. Unfortunately he erroneously describes a world of meaningless 'perpetual-motion' in Heinlein.

*

Slusser seems to have combined his knowledge of literary forms and Jungian concepts with a wilful blindness to the use Heinlein makes of them. I feel justified therefore in asking the reader to see him as one of those to whom Emerson addressed this corrective ellipsis:

Do you see that kitten chasing so prettily her own tail? If you could look with her eyes you might see her surrounded with hundreds of figures performing complex dramas, with tragic and comic issues, long conversations, many characters, many ups and downs of fate - and meantime it is only puss and her tail. (p.248)

It is Slusser's thesis that the 'perpetual motion pattern' has a central place in American science fiction. This may or may not be true, a discussion of the general validity of Slusser's thesis lies outside the parameters of this study. But before we turn our attention to another of Heinlein's critics - Alexei Panshin - I would like to make a suggestion. To wit: if Slusser's 'pattern' were to exist it might not function as he envisions it in Heinlein!

Notes to Chapter 2 a

1. *The Classic Years of Robert A. Heinlein*, p.4. See bibliography 3. Subsequent references are incorporated within the text.
2. 'Heinlein's Perpetual Motion Fur Farm', p.62. See bibliography 3. Subsequent references are incorporated within the text.
3. Chapter 8, p.68. See bibliography 1 B. Subsequent references are incorporated within the text.
4. *Seekers of Tomorrow*, p.211. See bibliography 3.
5. 'Robert A. Heinlein: The Novelist as Preacher' p.214. See bibliography 3.
6. *Robert A. Heinlein: Stranger in His Own Land*, p.15. See bibliography 3. Subsequent references are incorporated within the text.
7. See "' - All You Zombies -'" in *The Unpleasant Profession of Jonathan Hoag*, p.137. See bibliography 1 B. Subsequent references are incorporated within the text.

8. Chapter 36, p.388. See bibliography 1 B. Subsequent references are incorporated within the text.
9. Chapter 29, p.414. See bibliography 1 B. Subsequent references are incorporated within the text.
10. Variations on a Theme XVII, p.466. See bibliography 1 B. Subsequent references are incorporated within the text.
11. 'Edward Hopper: The Artistic Expression of the Unconscious Wish for Reunion with the Mother', p.308. See bibliography 3.
12. 'Robert A. Heinlein: Folklorist of Outer Space', p.236. See bibliography 3. Subsequent references are incorporated within the text.
13. See Commire, p.103. See bibliography 3.
14. *Essays*, p.249. See bibliography 4.

b. Robert A. Heinlein: Psychologist?

Alexei Panshin adopts the requisite psychological approach when he points out that there is a subjective dimension to Heinlein's work, but his methodology is inadequate. He posits: 'We are born possessing three means of knowledge about the universe and ourselves within the universe. These means are instinct, intuition and intelligence.' It is Panshin's argument that human intelligence is not fully developed at birth. The human infant is therefore forced to rely on instinct and intuition. Instinct seeks self-preservation: 'To instinct, the Other - the rest of the universe - is secondary to the Self.' (p.102) This is counter-balanced by intuition which 'tells us that Self and Other are in some fundamental sense One' (p.103).

Panshin mistakenly equates 'Self' with ego. From a Jungian standpoint it would be acceptable to argue that instinct seeks to preserve the integrity of the individual. But instinct would have to be considered as a mechanism which operates in accord with the urges of the 'higher self'; an impulse which leads to the emergence of the ego. The result is, as Panshin says, that the individual perceives the rest of the universe as secondary. But it is simplistic to suggest that 'intuition' balances this by telling the 'Self' that it and the 'Other' are 'One'. The individual ego-complex - formed by the 'higher self' through its use of instinctive impulses - retains an awareness of the 'higher

self' through the latter's use of 'intuitive' impulses. In short, the individual intuits not that 'Self' and 'Other' are 'One' but that *ego* and 'higher self' are 'One' as 'Self'; or, to put it another way, *ego* and 'higher self' constitute the totality that is 'Self'. Moreover, because the 'higher self' is 'God' and 'Thou' the 'Other' 'art God', the individual also has the 'intuition' that it and the 'Other' are 'One'. In short, a perception of universal 'Oneness' remains.

Panshin argues that the instincts of the human infant block out its perceptions of 'Oneness'. The result is alienation, that is, 'the infant is confronted by a crueler, lonelier subjective environment', 'another character in its mental playlet' which it 'personifies' as 'the Demonic' (p.104). It therefore suppresses instinct in favour of a reliance on intelligence or *ego*. However, its suppressions are unselective and the result is a further repression of 'intuition' and the perception of 'Oneness'.

From a Jungian perspective this is a plausible hypothesis. Panshin's 'Demonic' would correspond to Jung's negative *shadow*. The individual's separation from the 'higher self' and the knowledge that 'Thou art God' leads to alienation and the projection of that perception onto the externality as 'Other' in the form of the *shadow*.

Panshin's version of the individuation process requires that the individual recognize an 'Other' in order to defeat the 'Demonic' and achieve 'Oneness' between 'Self' and

'Other'. In Jungian terms the individual must accept the guidance of his 'higher self' in order to recognize the projected *shadow* and know that 'Thou art God'. Panshin, however, adopts the Freudian position. The tyrant of 'If This Goes On -', for example, is 'both a father figure and Demonic' (p.114). In short, Panshin sees Heinlein as Lyle: 'He recognizes the Other in the form of a band of kindred spirits, dedicated revolutionaries. As one of these, he confronts the Demonic and overcomes its tyranny.' (p.113) But isn't Heinlein's 'Demonic' father a further instance of an attempt to provide the young reader with subjective guidance; to inculcate a reliance upon the unchangeable wisdom of the 'higher self' rather than the patriarchal adult who may have aged but has not necessarily attained 'wisdom'? Moreover, this figure *is* 'Demonic': in other words, Heinlein intends to embody evil rather than confront a projection. The tyrant represents what alienation could mean. He is a man who has projected his *shadow* onto the externality. The result is *participation mystique* with the externality as *shadow*. In short, his tyranny is a corollary of his attempts to subdue this projected *shadow*. In terms of Panshin's analysis this means that the figure of the tyrant is not a confrontation with the author's or the reader's *shadow* - which must necessarily take place in the form of a projection found to be false - but a depiction of what could happen if one fails to recognize one's own *shadow*-projections.

Earlier we established Lyle's acceptance of his 'higher self'. This constitutes Panshin's 'recognition' which defeats the 'Demonic', which means that Lyle's entry into the cabal does not constitute recognition of an 'Other'. He recognizes it as a group in collective attunement with their higher selves and with whom he can fulfil the impulses of his 'higher self' to defeat 'evil'. In short, the group represent the 'Thou art God' concept. Panshin's own analysis of the sequel 'Coventry' (1940) furthers our argument:

A good society...has been established. But Heinlein's protagonist has rebelled against it. He has violated its canons. He has struck another man who insulted him, and he refuses re-education. In consequence, he is exiled to Coventry where the remnants of the Prophet's hosts, fascists and other people live. This is the true Demonic, as David MacKinnon quickly comes to realize. What is more, the Demonic means to break free and conquer the good society. MacKinnon hurries to warn society - and thereby re-earns his place within it. (p.115)

Panshin asks rhetorically: 'And why did MacKinnon make his rebellion in the first place?' He answers for us: 'Because he projected onto society his hatred of his father':

one of the nastiest little tyrants that ever dominated a household under the guise of loving kindness... The boy's natural independence, crushed at home, rebelled blindly at every sort of discipline, authority, or criticism which he encountered elsewhere and subconsciously identified with the not-to-be-criticized paternal authority.²

In short, MacKinnon learns to distinguish between his *shadow*-projections and those of an 'Other'. According to

Panshin: 'The Self is an outsider who recognizes society as the Other.' (p.114) But Mackinnon does not identify with an 'Other'. He identifies with his 'higher self' - symbolized by his 'wise' mentor 'Fader' - in order to preserve a 'good' society from 'evil'. Essentially this constitutes another acknowledgement to a 'good' society that 'Thou art God'.

Panshin, however, suggests that 'Let There Be Light' (1940) results from Heinlein's awareness that society is 'Demonic'. It attempts, says Panshin, to present a solution which does not require that the individual identify with society as an 'Other' in order to defeat a 'Demonic' which is also part of society. The central characters are a couple who discover an efficient light and power source but are opposed by power companies whose profits are threatened. Mary advises Archie: 'Relax.'³ Or, as Panshin says: 'become as helpless as the infant who is in touch with his intuitive knowledge of Oneness' (p.118). In Jungian terms Archie must surrender ego-attachment and become attuned to the 'intuitive' impulses of his 'higher self'. By 'selflessly' giving their secret to the world the pair negate the 'Demonic' power companies. Panshin correctly attributes their success to 'the death of what had seemed to be Self-interest'. Selfishness does not promote the interests of the 'Self'. In Jungian psychology the interests of the individual are best served when he 'selflessly' surrenders attachment to ego and accepts the guidance of his 'higher self'. The two

scientists pursue 'selfless' research in accord with the impulses of their higher selves and are granted 'wisdom'.

Panshin, however, argues that 'Let There Be Light' represents a continuing search to identify with an 'Other'. He suggests that Heinlein has remained attached to ego. In other words, he posits that Mary's advice was that which an egocentric Heinlein could not accept. But the hero of 'Beyond This Horizon' (1942) specifically rejects egoism in acting to defeat a coup led by will-to-power advocates, i.e., egoists. During the final confrontation Hamilton Felix is, as Panshin says, knocked unconscious:

The sequence is not easy to follow because it involves Hamilton's true mind flitting lightly from viewpoint to viewpoint. This true mind begins with Hamilton's view, Mordan, Hamilton's fiancée, and another character named Monroe-Alpha Clifford, a mathematician, are referred to in the third person. But then, suddenly, in the second paragraph, the true mind sees itself successively as Monroe-Alpha, as Hamilton, and as Mordan - who have each been viewpoint characters in the story. (Ch.11, p.158)

This is Hamilton's vision:

It was pleasant to be dead. Pleasant and peaceful, not monotonous. But a little bit lonely. He missed those others - serene Mordan, the dauntless gallantry of Phyllis, Cliff and his frozen face. And there was that funny little man who ran the *Milky Way Bar* - what had happened to him? He could see his face, but what had he named him? Herbie, Herbert, something like that - names didn't taste the same when words were gone. Why had he named him Herbert?

Never mind. The next time he would not choose to be a mathematician, Dull, tasteless stuff, mathematics - quite likely to give the game away before it was played out. No fun in the game if you knew the outcome. He had designed a game like that once, and called it *Futility* - no matter how you played, you had to win. No, that wasn't himself, that was a player called Hamilton. Himself wasn't Hamilton - not this game. He was a geneticist - that was a good one - a game within a game. Change the rules as you go along. Move the players around. Play tricks on yourself, 'Don't you peek and close your eyes. And I'll give you something to make a s'prize!'

'Himself' explains: 'That was the essence of the game - surprise. You locked up your memory, and promised not to look, then played through the part you had picked with just the rules assigned to that player.' Hence:

It was always like this on first waking up. It was always a little hard to remember which position Himself had played, forgetting that he had played all of the parts. Well, that was the game; It was the only game in town, and there was nothing else to do. Could he help it if the game was crooked? Even if he had made it up and played all the parts. But he would think up another game the next time. Next time.

We have equated the 'higher self' with God, so it shouldn't be a surprise to discover that Hamilton is an individual component of Himself, that is, God as a group consciousness - after all: 'Thou art God'. Panshin, however, observes that Hamilton cannot hold onto the knowledge vouchsafed him: 'Or, as he knew in his dream state: "You locked up your memory, and promised not to look, then played through the part you

had picked with just the rules assigned to that player."'

(p.159) He interprets the passage negatively:

Hamilton/Heinlein cannot surrender ego-attachment in order to experience Himself. But the observant reader will have noticed the curiously pre-conscious or child-like qualities and the seemingly amoral character of the god-game played by the multiplex Himself. This reflects the Jungian view that the 'higher self' is an initially unconscious entelechy which becomes conscious or actualized in the course of individual development. In other words, it is the responsibility of the individual carrier (the ego-that-is-Hamilton) to actualize the latent moral consciousness of the *imago Dei*.*

In Panshin's view 'If This Goes On -' and 'Coventry' represent a growing disenchantment with society as an 'Other' with which to identify. He suggests that Heinlein saw the outbreak of the Second World War as a concretization of an ever present 'Demonic' lurking within this 'Other'. I would argue, however, that Heinlein never sought to identify with society as an 'Other'. He does not, however, reject it; even though he sees it as susceptible to possession by the 'Demonic'. He was concerned with an individual and therefore gradual defeat of the 'Demonic'. This is evident in MacKinnon's recognition that 'evil' embodies in the form of *shadow-projections*.

* An idea which we shall explore fully when we come to examine *Job*.

In his 'Guest of Honour' speech at the 1941 'World Science Fiction Convention' Heinlein predicted that the world would be in a condition of insanity for several years. He said that 'during such a period it is really a difficult thing to keep a grip...on yourself'. He then advocated the use of the 'scientific method': 'look at what goes on around you... observe...delay your judgement...distinguish facts from non-facts'.⁵ In my view he meant that we should learn to recognize 'evil' as our own *shadow*-projections. Panshin, however, interprets Heinlein's statement as advice to 'retain the continuity of the ego' (p.179). He argues that ego-attachment has led Heinlein to reject the 'Other'. In short, he suggests that Heinlein projects his *shadow* onto the 'Other'. As an example he points to the superheroes of 'Lost Legion' (1941) who identify and dispose of the 'evil' elements of society using 'psi-power'. He contends that these are 'evil' simply because Heinlein says so: 'The nuclear "I" is the thing that makes this "unholy breed" unholy.' (p.153) In short, he overlooks the fact that the victory is a moral one. For Heinlein self-actualization (psi power) is a moral affair. There is no danger of his supermen becoming evil themselves. The acts of the 'others', however, are 'evil'. They have chosen to identify with the 'Demonic'.

Although Panshin notes the 'key perception' of *Stranger in a Strange Land* to be 'Thou art God' he argues - like Slusser - that this is qualified by its exclusivity: 'except for those people who aren't' (p.173). But are these 'others'

victims of an authorial *shadow*-projection produced by Heinlein's own egocentric exclusivity? Isn't Mike's fate at the hands of a misguided mob an exemplary portrayal of the collective *shadow* receiving projection onto a 'stranger'?

Panshin seems ignorant of the fact that Mike's ego-death apotheosizes 'selflessness'. He argues that Heinlein's post-war theme was mere survival: in short, ego-survival. He suggests that the protagonist of *I Will Fear No Evil* does nothing *but* survive. But we established earlier that the survival instinct is a furthering impulse of the 'higher self'. Panshin, however, would argue that Heinlein has been unable to realize his own 'higher self'. He refers us to Leonard Lewin's introduction to his *Diffusion of Sufi Ideas in the West* (1972):

'Mankind is now preparing to emerge from the chrysalis. Not his physical form, but the quality of his consciousness is about to undergo a transformation to a new condition long latent within. The protective casing which must be breached is a mental prison-shell compounded of vanity, self-love, self-deceit, greed, mental arrogance, prejudice, selfishness, and years and years of conditioning.

In all cultures, and at all times, a few, a very few, individuals have been able to free themselves and have helped others also to escape. Now this opportunity is being made available to all who are able to perceive its reality. The social turmoil of our times can be seen as a manifestation of this process.' (p.187)

It is perhaps superfluous to add that Panshin does not place Heinlein in the category of the enlightened. He even

criticizes '*The Number of the Beast* -' without perceiving the obvious connection between Lewin's remarks and the title of the first section of that novel: 'The Mandarin's Butterfly'.

Heinlein is aware of the 'mental prison-shell' and the need to 'breach' it. He would argue that our times have seen a manifestation of the 'Demonic' in the form of our collective *shadow*-projections but that he has been concerned to free himself and enable others to become free by promoting identification with the 'higher self' and the use of the 'scientific method' to detect the solution to the *shadow* and defeat the 'Demonic'. In 'The Unpleasant Profession of Jonathan Hoag' (1942), for example, the 'Sons of The Bird' are evil creatures who lurk behind mirrors in readiness to burst forth and take possession of the real world. The people of the real world are 'coarse and brutal'. In other words, the collective *shadow* or the 'Sons' are correlations of mass-mindedness. Hence the unconsciousness/amnesia of the eponymous protagonist. Hoag, however, seeks to discover 'Himself' with the aid of detective Edward Randall. Panshin laments:

Throughout the story, for no reason that bears examination, Randall is threatened, frightened, toyed with, lied to, hypnotized and confused. He is dragged into the mysterious world that lurks behind mirrors by cruel, ugly sneering monsters who put him on a large table, sit around it and haze him unmercifully. His only ally is his wife, and she is treated

similarly. In fact, their love and fear for each other is exploited without shame or limit. (p.167)

Exactly! Heinlein believes that love is the solution to the problem of the *shadow*. We learn that Hoag is a being from a meta-reality. Because of the struggles of the couple who embody 'love' he recalls his purpose and erases the 'Sons'. In other words, Hoag signifies the *shadow*-nullifying 'Self' actualized by 'love'.

Panshin, however, cites these passages from Le Guin's *A Wizard of Earthsea* (1968) as an example of a confrontation with the 'Demonic' that Heinlein has been unable to achieve:

Ged spoke the shadow's name, and in the same moment the shadow spoke without lips or tongue, saying the same word: 'Ged.' And the two voices were one voice.

Ged reached out his hands, dropping his staff, and took hold of his shadow, of the black self that reached out to him. Light and darkness met, and joined, and were one.⁶

But the problem of the *shadow* and the synthesis of psychological opposites through love has, as we shall see, always been at the core of Heinlein's fiction. Panshin may compare Heinlein's later science fiction to the final works of H.G. Wells and argue that, whereas the former is 'senescent', the latter - though 'progressive' - 'was dismissed by reviewers who filtered blurred and hasty readings through their own preconceptions' (p.190). But Panshin is himself a victim of *shadow*-projections *vis à vis* Heinlein and this has resulted in a 'mental prison-shell'

which makes him a victim of egoistic atrophy in his preconceived approach.

Panshin does note the parallels between Heinlein's 1941 speech and Wells' *Mind at The End of Its Tether* (1946) which begins 'by expressing total despair with man as he is, that poor doomed futile creature. His present troubles...only a sample of those that will end the race of man-as-he-is.' However, as Panshin says, in a 'companion pamphlet' *The Happy Turning*, Wells 'predicts a better race of man to come, a quantum jump' (p.191). He does not, of course, consider Heinlein a devotee of the 'quantum jump'. But isn't Heinlein advocating the path to follow when he promotes identification with the 'higher self'?

Panshin made his remarks prior to the publication of *Time Enough for Love*. He posited Lazarus Long as the hero whom Heinlein had decreed should survive until he could achieve 'Oneness' and the defeat of the 'Demonic' through an identification with an 'Other'. He argued that love meant identification with an 'Other' and therefore the absence of ego. In other words, the title of the novel contained an implicit promise that Heinlein was about to advocate the surrender of ego-attachment in favour of love. But haven't we already established that Heinlein advocates ego-surrender in favour of an identification with the 'higher self'? Doesn't the novel portray 'love' as an impulse of this 'higher self'?

To illustrate what I mean let us examine Panshin's contention that *Time Enough For Love* confirms his assertion that Heinlein had not become 'wise' like Wells. The 'blurb' on the dust-jacket describes the novel as Heinlein's 'capstone'. This is not accidental. There is a verse in one of the synoptic gospels which speaks of such a 'capstone':

The stone the builders rejected

has become the capstone;

the Lord has done this,

and it is marvellous in our eyes. (Mt 21:42)

Heinlein's novel portrays incest - that which man has rejected - as the basis of a 'narcissistic' individuation process which induces the perception that 'Self' and 'Other' are 'One' and 'Thou art God'.

Panshin went on to ponder upon the nature of Wells' 'quantum jump': 'in a universe completely conscious of itself, Being achieves its end.'⁷ He posits that:

A universe populated by creatures who consider themselves separate colliding particles with no common purpose must be inherently contentious and competitive. Immediate practical results must be the bottom line in a universe in which there are short-term local processes and conditions but no grand design. (Ch.22, p.369)

He describes Heinlein as an egotistical twentieth-century 'privateer': 'in a universe where some must win and others must lose'. But Heinlein has always believed in a 'grand design' as a corollary of his belief in identification with

the 'higher self' as a vehicle of the 'Will of God'. In his universe the 'others' that lose are the egoists.

According to Panshin: 'fact has been the prime index' but, 'in the new organization of reality, the central concept will be *pattern*' (p.374). The implication is that Heinlein emphasizes the 'scientific method' because he is a manipulative egoist. But 'pattern' is central in Heinlein. In emphasizing the 'scientific method' he advocates that we learn to recognize our *shadow*-projections. In short, his is a psychological 'pattern'.

Panshin uses the discoveries of modern physics to support his thesis:

The Old Head vision claimed to be objective and realistic and to stand apart from the facts that it so blithely manipulated. But contemporary physics...tells us that it is not possible to stand apart and manipulate fact. There simply is no such thing as pure dispassionate objectivity. Every action we take not only has consequences, but involves us in the outcome of the processes that we affect. (p.375)

Panshin infers the 'program' to be more fundamental than the individual fact and deduces that 'we are not arrived at the time when the power of these patterns is fully harnessed, directed and discharged' (p.377). Heinlein would argue that these 'patterns' cannot be manipulated at all. In his universe the 'program' or 'grand design' operates through individuals attuned to their higher selves. The selfishness of his 'others' precludes them from participating in giving the overall 'pattern' shape through

'selfless' acts. Panshin therefore evinces the same manipulatory egoism of which Heinlein stands accused when he speaks of harnessing powerful patterns. Is it poetic justice that his own egoism should preclude him from participation within the 'grand design'?

Panshin intended his 'privateering' comments as a critique of *'The Number of the Beast -'*. But we shall see later that this novel is a refutation rather than an endorsement of egocentricism, a refutation prefigured by Heinlein's earlier 'Elsewhere' (1940) in which a group of philosophy students learn that: 'to one who believes in Bishop Berkeley's philosophy...the mind creates its own world, but a Spencerian determinist...never leave[s] the road of maximum probability'.* As Panshin says: 'All of the students find limited alternatives cut to the measure of the intentions they carry with them.' (Ch.11, p.152) He suggests that this is due to Heinlein's own egotistical limitations. In other words, he fails to recognize the story as an exemplary/symbolic Jungian allegorization of the fact that we live within our own projections. Heinlein may not believe in solipsism *à la* Berkeley but he does, as we shall see, believe that the withdrawal of negative projections is essential if we are to make the world a better place in which to live.

*

Panshin also sought to apply his methodology to explain the diverse political statements to be found in Heinlein. His analysis - though incorrect - will therefore assist us in understanding where H. Bruce Franklin fails in his *Marxist* analysis. Panshin argues that Heinlein's political statements fall into three groups; those endorsing liberty:

When any government, or any church for that matter, undertakes to say to its subjects, 'This you may not read, this you must not see, this you are forbidden to know,' the end result is tyranny and oppression, no matter how holy the motives.⁹

Those endorsing society:

Your psychometrical tests show that you believe yourself capable of judging morally your fellow citizens and feel justified in personally correcting and punishing their lapses... From a social standpoint your delusion makes you mad as the March Hare. (p.143)

And those in which society is found wanting:

Democracy can't work. Mathematicians, peasants and animals, that's all there is - so democracy, a theory based on the assumption that mathematicians and peasants are equal, can never work. Wisdom is not additive; its maximum is that of the wisest man in a given group.¹⁰

It is Panshin's view that these statements are inconsistent unless seen in terms of Heinlein's subjectivity. He suggests that the first passage from 'If This Goes On -' states the nature of the 'Demonic'; the second from 'Coventry' connotes an acceptance of the 'good' society as the 'Other' with whom the individual must identify in order to defeat the

'Demonic'; and the third from *Glory Road* recognizes the susceptibility of society to possession by the 'Demonic'.

In general I would agree with Panshin's conclusions. But I would disagree that these statements are understandable in terms of Heinlein's developing subjectivity. They are clearly part of a basic unchanging *Weltanschauung*. Statement one espouses a freedom from conditioning that will allow each individual the opportunity to identify with his 'higher self'; statement two depicts the folly of judging others in terms of one's own *shadow*-projections; and the third states Heinlein's position that 'wisdom' requires attunement to the 'higher self'. Those who have achieved attunement are the 'mathematicians'; those who fail to identify with their higher selves because of conditioning or 'self-interest' are the 'peasants'; and those who have chosen to identify themselves with the 'Demonic' in the form of the *shadow* are the 'animals'.

Notes to Chapter 2 b

1. *Science Fiction in Dimension*, Chapter 10, p.101. See bibliography 3. Subsequent references are incorporated within the text.
2. See 'Coventry' in *Revolt in 2100*, p.170. See bibliography 1 B. Subsequent references are incorporated within the text.
3. See 'Let There Be Light' in *The Man Who Sold The Moon*, p.46. See bibliography 1 B.
4. Chapter 10, p.131. See bibliography 1 B.
5. 'The Discovery of the Future', p.48. See bibliography 1 B.
6. Chapter 10. See *A Wizard of Earthsea* in *The Earthsea Trilogy*, p.164. See bibliography 3.
7. See G.P. Wells, pp. 21-52, p.52. See bibliography 4.
8. See 'Elsewhen' in *Assignment in Eternity*, p.93. See bibliography 1 B.
9. Chapter 6. See 'If This Goes On -' in *Revolt in 2100*, p.55. See bibliography 1 B.

10. Chapter 20, p.232. See bibliography 1 B. Subsequent references are incorporated within the text.

c. Robert A. Heinlein: Ideologist?

H. Bruce Franklin argues that Heinlein's fictions embody the contradictions of American culture. In short, he suggests that Heinlein's support for the 'American way' is compromised by the actual state of American society and the international role of the United States. I, however, would argue that Franklin has misinterpreted Heinlein's concern to depict a universal problem of the modern age and present his own solution. The problem, of course, is that of a collective consciousness or mass-mind susceptible to totalitarian control and liable to manifest the 'scapegoat syndrome' of *Stranger in a Strange Land*; the propensity, that is, to project a collective *shadow* upon the 'stranger'. Individuation is, of course, the solution - hence Heinlein's advocacy of identification with the 'higher self' rather than adherence to collective perceptions. In short, he suggests that 'evil' can only be defeated through individuals taking responsibility upon themselves for the recognition and deactivation of their own *shadow*-projections.

Franklin argues that the split between Heinlein and his society is ideological. He views modern America as the embodiment of monopoly/state capitalism and Heinlein as an advocate of 'free enterprise' capitalism. But Heinlein's position is clearly a corollary of his belief in a freedom from restriction that will assist individuation. In short,

he equates monopoly/state capitalism with a collectivism that de-individualizes; an economic corollary of the mass-conditioning forms of totalitarian control. In other words, he views 'free enterprise' as embodying the principles required for individuation - self-reliance and individualism.

Franklin bases his thesis on the fact that the Heinlein family farm equipment business was swallowed in 1912 by the monopolistic 'International Harvester Company of America' and that Robert's own small-business ventures of the 1930s were unable to compete with large scale concerns. The 1929 stock-market collapse signalled, as Franklin says, the onset of economic 'Depression' and the emergence of monopoly/state capitalism as the dominant force within the American political economy. He is probably correct to suggest that these encounters with impersonal capitalism were determinants in the formation of Heinlein's economic ideology: 'the belief that the main vehicle of progress was free enterprise, a vehicle sometimes willfully sabotaged by the giant corporations' (Ch.2, p.18). We are referred to the fate of Pinero in 'Life-Line' whose machine threatened the profits of corporate insurance. Franklin is correct to view the inventor as the earliest apotheosis of Heinlein's *Weltanschauung*. But a belief in 'free enterprise' that contradicts the dominant ethos of state/monopoly capitalism is not (as Franklin would have us believe) indicative of a

contradiction. The exemplary thrust of 'Life-Line' is wholly self-consistent.

In 'Logic of Empire' (1941) the 'Company' has become an interplanetary monopoly. Wingate is a 'labor client' on Venus - in reality a slave. As Franklin says: 'devastating is Wingate's discovery that the conditions of labor are deadening his consciousness' (p.26). Wingate describes his realization that 'he was becoming one of the broken men' who had developed a 'slave psychology'.² Franklin takes a Marxist line - the tale is uncharacteristically 'left wing'. It depicts, however, Heinlein's apolitical belief in freedom. His 'Company' is a metaphor for all forms of conditioning - capitalist *or* communist.

The companion pieces 'Universe' and 'Common Sense' (1941), for example, are a depiction of the universality of the problems inherent in adhering to collective norms. The setting is a 'generation starship' which takes so long to reach its destination that the descendants of the original crew imagine the ship to be the entire universe. The hero discovers the truth but, because of collective consciousness or 'common sense', he is unable to persuade the societal 'universe'.

It is Heinlein's belief that people must individuate or achieve an individual perspective through identification with their higher selves. But he recognizes that conditioning encourages the individual to remain pre-individuated or identified with the collective consciousness

rather than develop his own individual consciousness. In other words, by negating individual consciousness the 'Company' can maintain the collective consciousness at a low level of perceptivity and keep it susceptible to conditioning, which is how the collectivity develops a 'slave psychology'.

Wingate's motto is: 'No slave is ever freed, save he free himself.'³ (p.168) One cannot be given freedom. Each individual must come to a recognition of his own conditioned status and transcend collective perceptions in identification with his 'higher self'. Franklin, however, suggests that a conditioned individual cannot perceive his own condition. He points out that Heinlein's portrait of tyranny in 'If This Goes On-' explores this problem. A member of the revolutionary cabal makes the central statement: 'No people was ever held long in subjugation save through their own consent.' (Ch.11, p.110) He posits that, if you give people freedom, 'they will go back to their chains...like a horse led from a burning barn' (p.111). Franklin elsewhere accuses Heinlein of 'a yearning to be part of a collective, a yearning so intense that it threatens to overwhelm individual identity' (p.19). I would argue that Heinlein views this as the attraction of identification with the collective consciousness. His mouthpiece in 'If This Goes On -' posits an attraction so intense that people are prepared to accept enslavement in return. In short, they *choose* not to be free. Heinlein knows

that his belief in a maximization of freedom to encourage individuation may ameliorate but cannot cure this problem. As Franklin has it:

It is also one of the central problems of twentieth-century socialist revolution, which attempts to establish a new form of society, often in lands dominated by the most backward beliefs and most pervasive thought control, such as Russia in 1917, China in 1949, Cuba in 1959. (p.31)

Heinlein would agree; but he would also point out the appeal of collectivism to a collective consciousness already conditioned to accept tyranny. He might argue that the leaders of these revolutions merely used the attractions which the collective consciousness saw in collectivism to replace one despotism with another. In other words, these revolutions were not concerned with the freedom of the masses but with their control.

Franklin points out that Heinlein's original solution to the problem in 'If This Goes On -' was unsatisfactory. The plan in 1940 was 'to change the psychological conditioning of the people and make them aware that they really had been saved from a tyranny which had ruled by keeping them in ignorance, their minds chained'.⁴ Some are unable to make the transition from identification with the collective consciousness to individualism: 'The subject might come out of the hypnosis with an overpowering sense of insecurity'. Franklin notes that the determining of who 'thinks correctly' has 'monstrous possibilities' and Heinlein rejected the idea in his revised 1953 version. But the

benignity of his intent is unarguable: 'readjusting the people to freedom of thought'. The final version depicts his awareness that, for some, the attractions of the collective consciousness mean that no form of positive conditioning can free them to become individuals: 'Free men aren't "conditioned"! (Ch.14, p.127) In other words, positive conditioning cannot make a man free if he chooses not to become an individual. Just as individuals are always free if they choose to be so. Even though they may have to make the 'ultimate sacrifice'.

Franklin argues that this problem reappears throughout Heinlein's work: 'he will continue to see essentially just two alternatives: either the elite (the *good* elite) saves the day...or society succumbs to the ignorance and folly of the masses of common people' (p.34). I would not disagree with this evaluation, but I would point out that Heinlein's elite are 'good'. They identify with the 'higher self' and learn to recognize their own *shadow*-projections in order to effect a gradual defeat of the 'Demonic'. Heinlein does not view the masses as evil; but he views the inability of the collective consciousness to recognize its own collective *shadow*-projections as susceptible to possession by *that* evil. As Franklin says:

His concept of revolutionary social change imagines something created by an elite for the benefit of the people, usually quite temporarily. He seems quite incapable of believing that progressive social change could

come through the development of the productive forces and consequent action by the exploited classes themselves.

He concludes: 'Thus Heinlein places himself consistently in direct opposition to the most powerful forces of social change in the twentieth century.' I would point out that 'forces of social change' are not necessarily 'progressive'; revolution, for example, by the manipulated *for* a totalitarian elite. Improvements are 'temporary' in Heinlein because the collective consciousness tends to negate creative individualism and remain susceptible to conditioning and possession by its collective *shadow*.

Franklin points to 'Lost Legion' as an example of Heinlein's antipathy toward 'progressive' social change. He points out that the story was published in the November 1941 issue of *Super Science Stories*, that is, before the United States' active participation in the Second World War: 'the forces of "pure evil" are poised for a decisive assault: "They've won in Europe; they are in the ascendancy in Asia; they may win here in America"' (p.47). However: 'In "Lost Legacy," the 1953 version of the story, Heinlein switches the words "Europe" and "Asia," thus switching his identification of "pure evil" from fascism to communism.'

According to Jung the evil of 1930s Nazi Germany resulted from a de-individualizing totalitarianism which created a *Volkgeist* capable of giving collective expression to the darker elements of each individual psyche (CW, 10, para. 474ff). In order to understand much of Heinlein's work it is

important to remember that he began writing as World War II convulsed Europe; or, in other words, as the collective consciousness gave birth to the collective *shadow*. I would therefore suggest that Heinlein perceived Nazism as the result of a collective consciousness possessed by the collective *shadow* and Russia as a totalitarian state susceptible to a similar collective possession, a perception which the crushing of freedom movements in Hungary (1956) and Czechoslovakia (1968) did nothing to alter.

Franklin also accuses Heinlein of racism for his portrayal of the Pan-Asian hordes who invade and conquer the United States in 'Sixth Column'. It is undoubtedly true that Heinlein had the story published in the Spring of 1941 *before* the Japanese attack on Pearl Harbor precipitated the U.S.A. into the Second World War. However, if Heinlein sees war as a corollary of the collective consciousness, then his vision of the 'hordes' in 'Sixth Column' must be considered as prophetic rather than racist. He does not view 'Asiatics' as inferior; he views the collective which produces war as evil.

In 'Lost Legacy' evil is defeated by individuals who rediscover their heritage of 'super powers'. Franklin's summary of the story's message is correct: 'History has been an ever-recurring struggle between the good psychic adepts and the evil forces' (p.48), who believe in 'authoritarianism, non-sense like the leader principle, totalitarianism, all the bonds placed on liberty which treat

men as so many economic and political units with no importance as individuals'.* The 'evil' are manipulative egoists. As Franklin says: 'They are all under the command of an inscrutable "evil thing," a no-eyed legless monster in control of almost limitless psychic forces.' (p.47) Clearly a symbol of the collective *shadow*. The 'super powers' of the 'good' are therefore symbolic of the 'higher self'.

Franklin, however, argues thus:

The belief that mind can *at will* do almost anything to matter represents the absurdity at the extreme end of the bourgeois definition of freedom and free will. If the will is free to do anything it wishes, the will is free from the apparent laws of the political universe and also free from the apparent laws of human social development - a thoroughly non-dialectical definition of freedom. Instead of human consciousness being collectively and progressively freed by the advances of science, technology, and social organization, all produced by developing human consciousness, human history is seen as a sinister, imprisoning force that overwhelmed the supposed freedom of nineteenth century enterprise or even, as in this story, some prehistoric, mythic freedom of beings like gods. In the face of the historic forces threatening the destruction of his social class, Heinlein's impulses are characteristically reactionary, that is, longing to reverse the processes of history, and often even thoroughly anti-historic, that is, yearning to see history shattered and swept away. (p.48)

Franklin has clearly confused Heinlein's symbolic 'will' with its referent. It is Heinlein's intention to promote identification with a 'higher self'; an 'unchangeable

wisdom' which is free from Franklin's 'laws of social development'. Heinlein would argue that human consciousness develops through an identification with the 'higher self' and that this is 'progress' through the individual. Franklin's argument that human consciousness is collectively and progressively freed by 'advances' is a fallacy - individuals make 'advances'. This may maximize freedom or the opportunities and possibilities for freedom and individuation through identification with the 'higher self' but it does not guarantee collective progress: individuals still have to choose freedom rather than adherence to the collective consciousness. It is undoubtedly correct that Heinlein views the history of the twentieth-century as that of the collective consciousness and the collective *shadow* but he is not the 'reactionary' that Franklin depicts. He advocates transcending the 'historic forces' of conditioning and collectivism through identification with the 'unchangeable wisdom' of the 'higher self'.

Franklin, however, points out that Bob Wilson in 'By His Bootstraps' (1941) becomes 'the lone active will and consciousness thirty thousand years in the future, ruling alone as lord and master over an Earth filled with his slaves' (p.55). He describes this as 'the ultimate expression of the bourgeois myth of the free individual, who supposedly is able to lift himself by his own bootstraps' (p.56). However, he also points out that the people of the future world are 'slaves by nature' who 'lack the

competitive spirit'. As Heinlein says: 'Wilson had a monopoly on that.'⁶ Franklin argues that the tale 'displays this world-embracing egoism as the center of political imperialism' (p.57). But that is the point! Heinlein is portraying in symbolic form the susceptibility of the collective consciousness to dictatorship. If the collective had identified with their higher selves or individuated then Wilson could not have imposed his ego. Similarly, if Wilson had identified with his 'higher self' rather than his ego he would not have sought to impose his will.

The story of Bob Wilson also affords Slusser an opportunity to display *his* perverse misreading of Heinlein: 'Here, rather than election, we have a ritual of damnation.'

(*Classic Years*, p.17) An accurate assessment if we ignore Slusser's insistence upon 'election'. He concludes that 'this allegory is unique in Heinlein, for it is one of the rare times he traces the destiny of one not chosen.' Chosen? We have already established Heinlein's belief in the individual's responsibility for his own actions. Wilson chooses - but he chooses ego. In short, he fails to identify with his 'higher self' which, as we shall see, is the reason for his damnation.

Wilson's world of the future was once ruled by 'High Ones'. Their absence is correlated with the mindlessness of the people. We must therefore read 'High One' as 'higher self'. Franklin provides us with a useful synopsis:

When we first meet Wilson, he is being accosted by two mysterious strangers who pop out of a 'Time Gate' into his apartment. Later we perceive the same scene from the point of view of each of these men, who turn out to be later selves of Bob Wilson, sent from the future back into the present. The first Wilson goes through the Time Gate and meets the mysterious all-powerful Diktor, who sends him back into his own time, from which still another Wilson eventually emerges into that remote future ten years before the encounter between Diktor and Wilson. In all these adventures, Wilson can never recognize any of his future selves. He does not even realize that he himself has become Diktor until the moment of the first encounter between this future self and the first Wilson from the past. (p.56)

The stasis of the future society results from a failure to self-actualize: it has become an unindividuated collective. Heinlein portrays the actions of his hero as equally regressive because egocentricism denies the 'higher self'. As Franklin says: 'When Diktor asks the first Bob Wilson to return briefly to his own time, his purpose is to acquire... Adolf Hitler's *Mein Kampf*.' (p.57) Heinlein here underlines his position that the collective consciousness is vulnerable to the imposition of a single will. In Nazism the shadow of one egoist found echo and amplification in the shadow of the collective consciousness. Wilson has a similar egoistic 'will to power', which is why Heinlein damns him; or, to put it another way, that is why Wilson is damned.

The ultimate ineffectuality of Wilson's actions are also a further instance of Heinlein's belief in the ultimate

futility of egoism. Wilson/Diktor slowly realizes that egocentricism has taken him to the apex of meaninglessness. He uses the time-machine to seek out the 'High Ones':

He saw it,

When he pulled himself together he was halfway down the passageway leading from the Hall. He realized that he had been screaming. He still had an attack of the shakes.

...

It had not been fear of physical menace that had shaken his reason, nor the appearance of the creature - he could recall nothing of how it looked. It had been a feeling of sadness infinitely compounded which had flooded through him at the instant, a sense of tragedy, of grief insupportable and unescapable, of infinite weariness. He had been filled with emotion many times too strong for his spiritual fiber and which he was no more fitted to experience than an oyster is to play a violin.

He felt that he had learned all about the High Ones a man could learn and still endure. He was no longer curious. The shadow of that vicarious emotion ruined his sleep, brought him sweating out of dreams, (p.106)

Jung notes that religio-mythic *imago Dei* are psychologically indistinguishable from symbols of the 'Self' (CW, 9, II, para.60). The totality, that is, of ego and 'higher self'. Heinlein has Wilson/Diktor confront 'God'. But his ego-bound nature precludes self-hood. He cannot actualize the 'High One'. That is the tragedy. The grief and weariness are of the High One. The 'Self' must remain a neglected potentiality.

According to Franklin 'Solution Unsatisfactory' (1941) is the only story 'that directly confronts the actual situation emerging in...[the] early years of World War II' (p.60). The United States has developed an atomic weapon. Franklin notes the nervousness of the narrator: 'I had the usual American subconscious conviction that our country would never use power in sheer aggression. Later, I thought about the Mexican War and the Spanish-American War and some of the things we did in Central America, and I was not so sure -'⁷ Heinlein recognizes that the problem of the *shadow* is endemic but: 'The United States was having power thrust on it, willy-nilly. We had to accept it and enforce a world-wide peace, ruthlessly and drastically, or it would be seized by some other nation.' (p.106) Franklin laments that 'this choice is forced on us by such "facts" as these':

Four hundred million Chinese with no more concept of voting and citizen responsibility than a flea. Three hundred million Hindus who aren't much better indoctrinated. God knows how many in the Eurasian Union who believe in God knows what. The entire continent of Africa only semicivilized. Eighty million Japanese who really believe that they are Heaven-ordained to rule. (p.115)

But this passage must be understood as a critique of the problem posed by the collective. The 'Eurasian Union' is a pseudonym for Russian communism which then held the Nietzschean view that 'God is dead'.⁸ But if 'God' is the 'higher self' then its death means the birth of a collective consciousness susceptible to possession by the *shadow* -

hence the depiction of fascistic Japan. We must also remember that Heinlein was writing for American readers and that his thrust is exemplary. He is portraying what he fears might happen and what he feels ought to be the attitude to adopt if it did. As Franklin says:

The President of the United States at this time is a good man, so he and Colonel Manning wish to prevent the atomic weapon being used 'to turn the globe into an empire, our empire' for 'imperialism degrades both oppressor and oppressed.' They decide that the power 'must not be used to protect American investments abroad, to coerce trade agreements, for any purpose but the simple abolition of mass killing.' In characteristic American and Heinlein style, 'Manning and the President played by ear,' establishing treaties 'to commit future governments of the United States to an irrevocable benevolent policy.' (p.61)

The vehicle of 'World Safety' are, as Franklin says, pilots of an international 'Peace Patrol' armed with the atomic weapon. But:

Then the good President is killed in a plane crash, and the presidency is assumed by the isolationist Vice President, allied with a senator who had tried to use the Peace Patrol to recover expropriated holdings in South America and Rhodesia. They attempt to arrest Manning, but the pilots of the Peace Patrol intervene, arrest the bad President, and make Manning 'the undisputed military dictator of the world.' (p.62)

As Franklin says: 'Nobody, not even Manning, likes this solution.' He concludes: 'But, though unsatisfactory, it apparently seemed the best to Robert A. Heinlein in 1941.' However, the title of the piece states that the solution is

unsatisfactory, which suggests that Heinlein did *not* see it as the 'best'. But the tale *does* envision a removal of the threat of the collective *shadow*. This defusal of the possibility of war is therefore another instance of his concern to provide the optimum conditions in which individuals can achieve an identification with their higher selves and make the 'Peace Patrol' obsolete.

Franklin sees the *Pax Americana* of 'Solution Unsatisfactory' as a post-war actuality:

With enormous technological capabilities force-fed by the war, including its monopoly on atomic weapons, America now dominated the world's oceans and atmosphere, with no other power capable of contesting the supremacy of its gigantic modern navy, vast fleet of strategic bombers, and planetwide system of foreign military bases. (Ch.3, p.64)

He presents us with a vision of American neo-colonial hegemony, a vision contrary to that of Heinlein in 'Solution Unsatisfactory' - a point which Franklin ignores. Instead he points toward the anti-fascist communist movements of Europe and the anti-imperialist movements of Asia becoming anti-capitalist movements threatening the United States' global hegemony. To support this argument he points to America's war against communist Korea in the 1950s and against Vietnam from the 1960s on into the 1970s.

It is Franklin's thesis that Heinlein's post-war fiction dramatizes the subsequently 'split vision' of the United States:

On one side, America's powers seemed invulnerable and its future seemed as boundless as space. But on the other side, the combined force of the Soviet Union* and the anti-imperialist revolutionary movements in Asia,† Africa, and Latin America threatened the very existence of a society based on worldwide economic and military hegemony. (p.66)

I would argue, however, that Heinlein's 'split vision' reflects his continuing concern to promote an individual freedom and present the dangers of identification with the collective consciousness. The fiction of this period splits, as Franklin says, into two groups: 'On one side are fourteen** juvenile novels and an equal number of short stories expressing an ebullient, optimistic, visionary drama of boundless expansion into the universe.' (p.66) He suggests that Heinlein dramatizes the 'American Dream' - an ever-expanding frontier. However, although it is undoubtedly correct that Heinlein was concerned to promote the space-programme, it is also clear from our earlier conclusions that this expansive portrait was a paradigm and a metaphor for the way in which individuals could and should achieve identification with their higher selves. The other stories of this period are, as Franklin says, foreboding. However, his summary of the 'optimistic' juveniles reveals that they too have a dark

* Russia ended America's nuclear monopoly in 1949,

† China experienced communist revolution in 1949,

** Franklin includes *Starship Troopers* (1959) - a juvenile rejected by Heinlein's publisher Scribner's because of its 'militarism' - and *Podkayne of Mars* (1963). More of which anon.

side: 'expansionary, romantic, pulsing with missionary zeal for a colossal human endeavour...[but] also throbbing with a fear to escape from the...imprisoning experience of Earth.' (p.73) Our world is presented throughout as the home of a collective consciousness susceptible to possession by the collective *shadow*. It is clearly a symbol of that which is to be rejected. In short, the thrust is exemplary. Franklin, however, suggests that these books display 'how and why "fit" types survive while the "unfit" - the sulkers, the weaklings, the whiners, the lazy, the self-centred, the vicious - are eliminated' (p.77).

I would point to 'Waldo' (1942) as a necessary corrective to generalizations like this. The eponymous protagonist of that novella has all of these negative personality traits and more, but he accepts his 'higher self' in the shape of a 'wise old man' figure and becomes, as it were, 'fit'. In short, Heinlein's 'fit' are those who choose to identify with their higher selves; those who do not - these correspond to Franklin's 'eliminated'. Even this, however, is inaccurate: Heinlein's vicious may pay the 'ultimate penalty' but his ineffectual simply remain so. Franklin's detection of 'Social Darwinism', however, leads him to discover and condemn an anti-democratic emphasis. The government in *The Star Beast*, for example:

We have managed to keep a jury-rigged republican form of government and to maintain democratic customs. We can be proud of that. But it is not now a real democracy and it can't be, I conceive it to be our duty to

hold this society together while it adjusts to a strange and terrifying world. It would be pleasant to discuss each problem, take a vote, then repeal it later if the collective judgement proved faulty. But it's rarely that easy. We find ourselves oftener like pilots of a ship in a life-and-death emergency. Is it the pilot's duty to hold powwows with the passengers?"

This negative attitude toward democracy is obviously a corollary of Heinlein's perception of a pre-individuated or 'childish' and therefore manipulable collective consciousness susceptible to possession by the collective *shadow*. Franklin suggests that Heinlein's solution is 'wise' leaders to manipulate the masses for their own good. I would not disagree; but we must bear in mind that the exemplary thrust is toward benignity rather than dictatorial egoism - the preservation of society rather than its subjugation.

The exemplary thrust of *Citizen of the Galaxy*, for example, is against 'slavery' in all its forms. The young hero begins the novel as a slave; eventually, however, he discovers his identity as heir to 'Rudbek Associates' which controls the slave trade and has had him removed to ensure its continuance. At the novel's close we see him combatting slavery through his eminent position.

The novel is also a further instance of Heinlein's belief in a maximization of freedom that will provide the opportunity to choose identification with one's 'higher self'. During his odyssey Thorby encounters the 'Free Traders'. Franklin describes the interaction which ensues as

'Heinlein's most incisive exploration of the contradictory nature of bourgeois freedom' (p.90). He notes that the traders are 'the People' but refer to all others as subhuman 'fraki'. In short, he fails to recognize that Heinlein has Thorby reject the way of life of 'the People' because they are unfree, that is, they project their collective *shadow* onto the 'stranger'. In other words, they are slaves to their collective projections.

The perceptions of the 'galactic court' in *Have Space Suit - Will Travel* have a similar import with regard to the collectivity that is 'Earth':

By their own testimony, these are a savage and brutal people, given to all manner of atrocities. They eat each other, they starve each other, they kill each other. They have no art and only the most primitive of science, yet such is their violent nature that even with so little knowledge they are now energetically using it to exterminate each other, tribe against tribe. Their driving will is such that they may succeed. But if by some unlucky chance they fail, they will inevitably, in time, reach other stars. It is this possibility which must be calculated: how soon they will reach us, if they live, and what their potentialities will be then.¹⁰

It is a clear portrait of the problems brought by a collective consciousness which projects a collective *shadow*. Heinlein seemingly contrasts the composite galactic mind with that of Earth but, in essence, they are identical. The court sentences Earth to 'rotation' thereby evincing the

same solution to the problem of the *shadow*-projecting 'other' as those of Earth - violence.

The Earth is eventually reprieved and deemed redeemable because collectively we are 'children': 'Toward evil we have no mercy. But the mistakes of a child we treat with loving forbearance.' (p.163) Heinlein's portrait of a galactic collective raising the level of its consciousness is exemplary. Each individual 'child' of Earth must come to a recognition of its own *shadow*-projections. In this way the collective *shadow* will be defeated and the level of the collective consciousness will be raised. From this new perspective Franklin's summary of the series assumes an added dimension:

Through this vision we see that the entire juvenile space epic is Heinlein's version of the human epic, the story of the childhood of a race, best symbolized in the lives of children becoming adults as they grow into a role in the galaxy. (p.93)

He may argue that the other works of this period are wholly pessimistic but I view them as 'works of warning'. In 'Jerry Is A Man' (1947) the totalitarian force is 'Workers Inc'. The 'workers' are intelligent chimpanzees. As Franklin says: '"The little tykes" are "conditioned to the social patterns necessary to their station in life".' (p.93) They are therefore a symbol of the collective consciousness. Heinlein has his eponymous protagonist stand up in a court convened to determine whether he can be considered 'human'. The chimp proves *his* humanity by singing 'Way down upon de Suwanee

Riber.¹¹ The parallels with black slavery are, as Franklin says, obvious. Once more Heinlein presents the maximization of freedom as the key to individuation and the defeat of the 'Demonic'.

By 1949 the United States had, as Franklin says, committed itself to a 'global crusade against Communism'. He therefore views Heinlein's novella 'Gulf' (1949) as 'an anti-Communist diatribe arguing the need of a master race of "supermen" to settle the problem of our times and the future' (p.94). But Heinlein's *homo novus* is a symbolic grouping of those who have identified with their higher selves. The 'others' or '*homo sap*' symbolize the collective consciousness. Franklin may note that Heinlein equates the ability of *homo novus* to 'think better' with morality but he describes this as 'nonsensical confusion': 'There is even the outright statement that "Evil is essentially stupid".' (p.95) However, 'evil' results from individuals identifying - singularly or collectively - with their own projected *shadow*. In Heinlein's view this is stupid. But Franklin is correct to suggest that 'Gulf' is anti-communist. Heinlein sees collectivism as symptomatic of the problem - the creation of a collective consciousness susceptible to possession by a collective *shadow*. Hence the attitude of his *homo novus* toward democracy:

I confess to that same affection for democracy, Joe. But it's like yearning for the Santa Claus you believed in as a child, For a hundred and fifty years or so democracy, or something like it, could flourish

safely. The issues were such as to be settled without disaster by the votes of common men, befogged and ignorant as they were. But now, if the race is simply to stay alive, political decisions depend on real knowledge of such things as nuclear physics, planetary ecology, genetic theory, even system mechanics. They aren't up to it, Joe.¹²

The 'befogged and ignorant' are those who have chosen to remain conditioned and identified with the collective consciousness rather than become individuals capable of recognizing that their lives are determined by their own projections. This is underlined by the fact that the 'New Men' had attempted to reinstate democratic forms after the defeat of communism:

We helped to see to it that the new constitution was liberal and - we thought - workable. But the new Republic turned out to be an even poorer thing than the old. The evil ethic of communism had corrupted, even after the form was gone. We held off. Now we know that we must hold off until we can revise the whole society. (p.65)

For 'communism' read the attractions of identification with the collective consciousness and the development of a 'slave psychology'.

Franklin also views the film *Destination Moon* (1950) based on *Rocket Ship Galileo* as 'anti-communist' - in this instance *disguised!* If that was the intent then it must have suited Heinlein. There are no direct references to the 'communist threat'. The problem is therefore more abstract. An opportunity to present the problem in a pure form. As Franklin says: 'the villain is the "Enemy General"...whose

...nation has the "efficiency...of a solidified state"
(p.97). The problem is, of course, a collective
consciousness susceptible to totalitarian conditioning.

The Puppet Masters has also long been viewed as a 'Cold War' allegory; but the role of the 'Old Man' as Sam's 'higher self' clearly marks it as Jungian. The slug collectivity which takes over men's minds while offering 'nirvana' is obviously a symbol of the attractions of the collective consciousness. It has been seen as 'political' because the hero is prone to utter remarks like this: 'I wondered why the titans had not attacked Russia first: the place seemed tailor-made for them. On second thought, I wondered if they had. On third thought, I wondered what difference it would make.' (Ch.21, p.138) I would not disagree that this novel is anti-communist but it is a Jungian allegorization of a *universal* socio-political danger rather than a sustained critique of communist Russia. Such and similar portraits of the 'communist menace' - 'The Year of The Jackpot' (1952), 'Project Nightmare' (1953), and *Farnham's Freehold* (1964), for example - spring, as Franklin says, 'from a deeper source': 'he [Heinlein] was imagining a surprise nuclear attack by the Russians against the United States as early as 1941 in "Solution Unsatisfactory"' (p.102). This 'source' was his recognition of the vulnerability of the collective consciousness to totalitarian control and possession by the collective *shadow*. What happened in Nazi Germany confirmed this

perception. With that threatening variant removed he turned his attention to communism and all other forms of collectivism which at their best deny individuation and at their worst foster evil.

Double Star (1956) presents the solution. The political leader Bonforte is abducted and the actor/mimic Lorenzo is co-opted as his temporary replacement. Bonforte dies and Lorenzo assumes his role permanently. Franklin points out that Bonforte means 'good' and 'strong'. In other words, the 'strength' of 'goodness'. He symbolizes the 'unchangeable wisdom' of the 'higher self'. His 'Expansionist Party' is a symbol of the need to transcend the limited perspective of our collective consciousness and escape our collective projections. Its antithesis is the 'Humanity Party', a xenophobic projector of the collective *shadow* which advocates the forceful annexation of Mars. However, the 'Expansionist Party' when it was founded was not much different:

Expansionism had hardly been more than a 'Manifest Destiny' movement when the party was founded, a rabble coalition of groups who had one thing in common; the belief that the frontiers in the sky were the most important issue in the emerging future of the human race, Bonforte had given the party a rationale and an ethic, the theme that freedom and equal rights must run with the Imperial banner; he kept harping on the notion that the human race must never again make the mistakes that the white subrace had made in Africa and Asia.¹³

The parallels with the history of the United States as a 'coalition of groups' who believed in their 'manifest destiny' are obvious. It is also clear that the 'mistakes of the white subrace' apply equally to those made by the white settlers of the frontier against the North American Indians of the Great Plains and elsewhere. Heinlein views mankind's expansion outward from Earth as dependant upon our ceasing to project a collective *shadow* upon the 'stranger'. We must 'expand' our consciousness and identify with our higher selves. If we do not then we may destroy ourselves. Failure to 'expand' psychologically therefore means failure to 'expand' universally.

Franklin notes the positive implications of the novel's message but points out that Lorenzo's impersonation is another example of an elite manipulating the masses for their own good, which is correct. But the elite are 'good'. The tale is exemplary. The masses *do* constitute a manipulable collective consciousness susceptible to be possessed by the collective *shadow* and to project it xenophobically onto the 'other'. It is Heinlein's view that this must not happen!

Franklin notes the expansionary title of Heinlein's *The Door into Summer* (1956) but suggests that it signifies an 'escape into boundless freedom'. I would argue, however, that it signifies the 'higher self'. The protagonist Daniel Boone Davis was 'named' for 'self-reliance'. He must identify, that is, with his 'higher self'. He follows his

own star and invents labour-saving or emancipative domestic appliances while his business associates conspire against him. Their manipulative egoism is contrasted with his 'selfless' pursuit of a higher purpose. They seize control of the company and make him an employee. In other words, he is enslaved by a totalitarian monopoly. However, rather than accept his slave status, he contracts to take 'the Long Sleep' and reawaken in the year 2000. As Franklin says:

The society is far from ideal, however, for there is over-population, bureaucratic and corporate stifling of individual inventiveness, and the danger of falling into the hands of 'a zombie recruiter' who uses drugs to turn the hordes of unemployed into 'labor zombies' for a 'labor company'. (p.107)

In short, the twenty-first century is merely a futuristic version of the twentieth: the problem of a collective consciousness susceptible to egotistical totalitarianism remains. Dan, however, evinces 'self-reliance' and becomes the 'Davis Engineering Company'. As Franklin says: 'The world itself is a better one, its progress coming through the kind of engineering incarnated by Daniel Boone Davis' (p.108): 'the future is better than the past. Despite the crape-hangers, romanticists, and anti-intellectuals, the world steadily grows better because the human mind, applying itself to environment, makes it better.'¹⁴ But note that it is the environment which becomes better and not the people in it. Once more Heinlein presents an individual identifying with his 'higher self' to improve the human condition, that

is, provide the optimum conditions in which individuals might reject identification with the collective consciousness and choose their own 'door into Summer'.

Franklin recognizes that "'- All You Zombies -'" and *Starship Troopers* (1959) are intricately connected:

Starship Troopers is the story of a military recruit, a youth whom we witness being transformed from a raw enlistee into a full-fledged officer in the interstellar Mobile Infantry. 'All You Zombies -' is the story of a military recruiter, whom we witness transforming her/himself from a baby girl into a cosmically solitary officer of the Temporal Bureau. (p.110)

However, he condemns the 'Mobile Infantry' because it is part of a military elite governing Earth. The 'selflessness' of Heinlein's elite is, however, the quality which makes them 'fit' to govern. They are the ones who have volunteered to fight against the alien 'Bugs', a warlike collectivity clearly intended to represent the problem of a collective consciousness possessed by its *shadow*. These, Heinlein's hero informs us, are the 'hive':

We were learning, expensively, just how efficient a total communism can be when used by a people actually adapted to it by evolution; the Bug commissars didn't care any more about expending soldiers than we cared about expending ammo. Perhaps we could have figured this out about the Bugs by noting the grief the Chinese Hegemony gave the Russo-Anglo-American Alliance.¹⁶

Heinlein here envisions Chinese Communism as the collectivist danger. In other words, he conceives a non-

collectivist Russia allied with America and Britain - shades of *glasnost* and Tiananmen square? According to Franklin:

The difference between...World War II army movies and *Starship Troopers* measures the distance from the conscript army that fought against the Fascist-Nazi-New-Order drive to conquer the world and the growing 'military-industrial complex' (to use those words of President Eisenhower) that was attempting to hold and expand a worldwide empire against a rising tide of global revolution. (p.112)

This may or may not be the case historically; but it has no relevance to *Starship Troopers*. Heinlein would argue that the device of 'conscription' leaves the collective consciousness open to totalitarian manipulation. In *Starship Troopers* he recognizes that 'selfless' individuals would only volunteer to fight against 'evil'. In other words, the Korean and Vietnam wars would not have taken place if a) the soldiers had been volunteers and b) they had not perceived the threat as 'evil'. In short, Heinlein would condemn with Franklin the scenario he depicts. But is Franklin's scenario accurate? Juan Rico is, as Franklin says, Heinlein's hero:

He discovers that 'the unlimited democracies' of the twentieth century failed because 'their citizens were not responsible for the fashion in which they exerted their sovereign authority...other than through the tragic logic of history' [Ch.12, p.155]. The undisciplined, self-indulgent masses thus caused all the problems of society. Social collapse came in the form of moral collapse, which produced 'the Terror' of unchecked street crime in North America, Russia, and the British Isles. 'Murder, drug addiction, larceny, assault, and vandalism' were

'the disorders that preceded the breakup of the North American republic,' going 'right up to the war between the Russo-Anglo-American Alliance and the Chinese Hegemony [Ch.8, p.99],' (p.113)

Heinlein does not intend that we differentiate here between one side or the other. He presents the problem in terms of the attractiveness of identifying with a collective consciousness that has no 'selfless' dimension and is susceptible to both totalitarian manipulation and possession by its collective *shadow*. We may assume that Russia and China signify the totalitarian aspect because of their communist ideology. America and Britain would therefore signify the democratic 'disease'. It may seem paradoxical for Heinlein to reject democratic 'freedom' but, in *Starship Troopers*, he is concerned to promote what he regards as 'true' democracy - a meritocracy. He views democracy as a worthy ideal; in practice, however, it represents 'freedom' from responsibility and the 'freedom' to be either possessed or enslaved. His meritocracy is, moreover, moral: 'every voter and officeholder is a man who has demonstrated through voluntary and difficult service that he places the welfare of the group ahead of personal advantage' (Ch.12, p.155).

The connection between *Starship Troopers* and "'- All You Zombies -'" is therefore 'selflessness'. We may recall the protagonist who 'selflessly' manipulated time in order to prevent Armageddon. As Franklin says: 'Without the ceaseless work of the operatives of the Temporal Bureau, history would develop as it appears to Heinlein to be developing.' (p.123)

This is an exemplary tale exhorting individuals to identify with their higher selves in an attempt to improve the human condition while pointing out that the prerequisite for such 'selflessness' is an alienating recognition of the problem posed by the threatening 'other', that is, the collective consciousness possessed by the *shadow*. It is not, as Franklin implies, a solipsistic denial of the historical process.

But Franklin is correct to assess *Stranger in a Strange Land* as appealing to those who 'sought escape from what they perceived as sterility, alienation, lovelessness, and driving ambitions - personal and national - that seemed to destroy all communities' (Ch.4, p.127). The problem is Panshin's 'Demonic'. We are the victims of our own *shadow*-projections - individual and collective. We perceive the 'other' as the problem but the problem is us. As Franklin says:

'Grok' has become part of our language and culture because it expresses what people most yearn for - in one form or another - within late twentieth-century capitalist society; to reverse the intensifying process of alienation. What better word do we have for overcoming alienation? Michael expresses in this word...the wished for triumph over alienation - alienation from our fellow humans, alienation from nature, alienation of mind from body, alienation from our essential selves.

(p.137)

The latter in particular. However, Franklin - like Slusser - views Mike's group as a Calvinist elite rather than as

those who are able to 'grok', that is, identify with their higher selves. He points out that Mike's elite group is communistic but suggests:

This yearning for a communism restricted to a small elite moves in precisely the opposite direction from the mass revolutionary movements that have characterized our historical epoch, from Russia in 1917 through the Cuban revolution, victorious while Heinlein was writing *Stranger in a Strange Land*, to the revolutionary triumphs of the 1970s in Vietnam, Angola, Ethiopia, Laos, South Yemen, Guinea-Bissau, and Mozambique. (p.138)

Heinlein would have supported these revolutions if he could have been persuaded that the ideology of communism would further the cause of freedom and afford individuals the opportunity to choose identification with their higher selves. But he views collectivism as anathema to individuation because it produces a collective consciousness susceptible to totalitarian control and possession by the collective *shadow*. The elite group of *Stranger in a Strange Land* represent the communist ideal; an ideal furthered not by collectivism but by the individuation of individuals identified with their higher selves. They cease to perceive the 'stranger' as 'other', that is, they cease to project a *shadow*. They are therefore a community of individuals able to 'love their neighbour' because: 'Thou art God'.

Franklin argues that: 'Michael is anything but a historical leader, a man who leads people forward along the way from their past to their future.' (p.139) Instead: 'He comes as a

messiah to rescue us *from* our history, to lead us away from the future implied in the processes of the past and present.' I cannot disagree: Mike represents the 'unchangeable wisdom' of the 'higher self'. Heinlein perceives a bad future developing from a bad past founded upon the susceptibility of the collective consciousness to totalitarian control and possession by its own collective *shadow*. But he promotes identification with the 'higher self' as the solution to the problems of the present and the only promise for the future.

Robert G. Pielke's analysis of *Stranger in a Strange Land* illustrates this. He points out that the novel appeals to both the extreme political right and left, that is, the affirmation and rejection of egoism. He observes that Mike endorses the latter: 'fundamentally social and cooperative ... Self-seeking is simply not a possibility for him'.¹⁶ He argues that his counterpart Jubal Harshaw represents an affirmation of the former position. He concludes: 'the... appeal might be...the result of each...group having its... favourite character', but 'both characters...[appeal] to both groups!' (p.158) Pielke argues that this is because 'their extremism has to do with their optimistic views about the possibility of harmonious social relationships without any reliance on external controls; its a *conceptual*, not a *tactical* extremism'. He continues: 'Those of the extreme or optimistic right...are highly confident that the universal pursuit of individual interests will not produce destructive

conflicts. Rather, such interests are felt to be ultimately harmonious.' As Pielke says: 'Regardless of its source, an optimistic belief of this type is the necessary precondition for urging the goal of a stateless society.' In short, says Pielke, 'differences are unimportant; for it's the *degree* of optimism which counts and not its *source*' (p.160).

It is here that Heinlein's fictionalized Martians become important. There is no evil on Mars because they have no freedom - everything is planned. Pielke suggests that Heinlein paradoxically sees freedom as both the problem and the solution to evil: 'the phrase, "stranger in a strange land"...indicate[s the]...disjunction between actual and potential [in] human relationships' (p.163). Clearly we are intended to perceive freedom as a prerequisite for moral self-actualization, i.e., 'good'. In other words, evil results from the individuation-denying susceptibility of the collective consciousness to possession by the collective *shadow* or the power drive of an egocentricism which denies 'Self' aka God.

But egoism is, of course, ultimately futile. As Diane Parkin-Speer says: 'The villains who...demonstrate a malevolent hostility to the heroes find themselves defeated by events outside their control.''' In other words, egocentricism damns. What, then, of the harmonious accord between Mike and his Fosterite antagonist in the 'heaven' sequence which closes the novel? Elizabeth Anne Hull posits that 'what is good in the short term may ultimately prove to

be bad and vice versa'.¹⁸ Or, as Slusser says, Digby and Mike are part of a 'grand design' (*Stranger in His Own Land*, p.38). The unifying factor is, of course, Pielke's *optimism*. Belief in one's 'Self', i.e., God, ensures the fulfilment of the grand design even if one's actions (Digby) seem evil to those of another (Mike).

Podkayne of Mars (1963), however, is a wholly* pessimistic 'work of warning'. Franklin argues that: 'Uncle Tom - the character who speaks in the characteristic tones of his author - has the right name for this society: "corporate fascism." Yet, symptomatic of Heinlein's contradictions, Uncle Tom doesn't know how to evaluate it' (p.146):

He calls it 'corporate fascism' - which explains nothing - and says that he can't make up his mind whether it is the grimmest tyranny the human race has ever known...or the most perfect democracy in history.¹⁹

There is no contradiction here either. In Heinlein's view 'perfect democracy' equals the irresponsibility of a collective consciousness willing to surrender to totalitarian control in return for 'bread and circuses'. As the eponymous heroine says: 'free enterprise is not enough excuse to blare in your eyes every time you leave your own roof' (Ch.9, p.92). But this is not 'free enterprise'. It is 'corporate fascism'; or 'perfect democracy'. Franklin, misinterpreting the point, says: 'perfect democracy for the owning class actually depends upon their maintaining a grim

* Almost. See the introduction to my *Job* chapter.

tyranny over the majority of the population.' Surely the point is that the 'owners' give what the 'majority' want?

Oscar Gordon is the plebeian hero of *Glory Road* and a veteran of the Vietnam war. Later he became a mercenary, a 'hired killer'. According to Franklin: 'Our hero without a cause is perilously close to the psychology of the American mercenaries who fought for the white-supremacist government of Rhodesia, as quoted in the *Wall Street Journal* (April 30, 1979):

Thus, Hugh McCall, a corporal in the Rhodesian army, describes the first man he killed in combat. 'It's the most exciting goddam thing in the world. There's nothing else like it. The feeling you get when you come out of a contact - well, you bet your own life, and you know it.'

'I went big game-hunting here once, but I haven't bothered again, because it doesn't do that much for you,' says one American who wants to remain anonymous. 'After hunting men, hunting game is sort of tame.'

Here is the living embodiment of the *Glory Road* mentality.' (p.148) Franklin points out that the people he kills 'are recognized as true heroes by their own nation and hundreds of millions of people around the world'. Heinlein would agree - that is the problem. He is drawing a parallel between being paid to kill for one's own country and being paid to kill for another. In the mind of his protagonist there is no difference, a corollary of the author's perception that 'conscription' is another instance of the way in which the collective consciousness is vulnerable to manipulation. The American troops in Vietnam, for example,

were subjected to a jingoistic conditioning which encouraged them to project their collective *shadow* onto the Vietcong communists. In other words, they were encouraged to think of them as subhuman 'gooks'. Heinlein would, however, argue that the Vietcong also constituted a collective consciousness drawn to the mirror of collectivism and become the victim of totalitarian manipulation. Gordon's decision to become a mercenary is a reaction, a reflection of his instinctive awareness that the Americans and the Vietcong were the dupes of their own collective projections. In Gordon's case this has resulted in a rationalization: it doesn't matter who you fight for as long as they pay!

Gordon is disaffected because he has identified with the collective consciousness and its projected perceptions. This has prevented him from identifying with his 'higher self' and serving a 'higher purpose'. In short, he is disenchanted. That is why his story is the enchanting one of 'sword and sorcery'. The 'blurb' on the dust jacket sets the scene:

It started with an ad in the *Herald Tribune*: 'Permanent employment, very high pay, glorious adventure, great danger...apply in person'. Gordon got the job and suddenly found himself catapulted into a new universe, and a new world of intergalactic chivalry and knight errantry. His task to recover the Egg of the Phoenix, the key to the empire of the Twenty Universes.

As Franklin says: '*Glory Road* openly proclaims itself a fantasy offered as an escape from an intolerable world.'

(p.146) The 'intolerability' of contemporaneity is its relativity; to one group a man is a hero; to another the same man is a villain. It is implicit that the fantasy sequences of the novel are an inner or psychic odyssey. In other words, the heroic encounters with the fearsome beasties of the imagination constitute the killing of the projections of the collective *shadow* rather than the 'gooks' of the contemporary world which are the victims of the collective *shadow* projected by the mercenary. At the close of the book Gordon turns to the reader: 'Got any dragons you need killed?' (Ch.22, p.256) He has killed his own dragons. In other words, his life is no longer determined by collective *shadow*-projections. The implication is that he is now able to recognize 'evil' as the projections of 'others'. Is he therefore offering to combat contemporary 'evil'? Probably not: that is a matter for each individual. The reader is being asked whether he has any *more* dragons. In short, Gordon is meant to be *our* hero and his beasties are *our* projections - hence the somewhat parodic style. The beasties are, after all, illusions; treated lightly because the aim is to dissipate their negative charge, a treatment repeated in '*The Number of the Beast -*', a novel in which the 'Beast' turns out - perhaps not surprisingly - to be both Everyman and one man - Robert A. Heinlein!

Franklin, however, concludes his assessment of *Farnham's Freehold* with this comment: 'From Heinlein's point of view, American society seemed about to be destroyed and replaced -

respectively - by the two most frightening boogeymen of the day - the Russians and the Blacks.' (p.159) Hugh Farnham and his *ménage* are dislocated in time by the holocaust that ensues when thermonuclear war breaks out between Russia* and the United States. They find themselves in a far future where whites are enslaved and eaten by black cannibals! Franklin argues that the novel expresses 'the most deep-seated racist nightmare of American culture': 'the nation most notorious for enslaving and oppressing Black people has recurring fantasies about being enslaved and oppressed by Blacks.' (p.157) But, as Franklin says:

That does not explain Heinlein succumbing to this racist nightmare in 1964. His monstrous vision of Black cannibals enslaving, debauching and devouring the white people who survive a twentieth-century Armageddon was apparently generated by very specific events in the 1960s.

In Franklin's view the novel is a paranoid fantasy generated by the Civil Rights movement of the late 1950s and early 1960s, a libertarian struggle which culminated in the murder of its most prominent black leader Martin Luther King and violent disturbances throughout the United States in 1968. A 'sign of the times' was, as Franklin says, the emergence of a militant group calling themselves 'Black Muslims', a group prepared to espouse violence to achieve 'black power'. Franklin correctly views Heinlein's black masters of the future as 'extrapolated enlargements' of the

* Here the *shadow* receives its ultimate projection, This is another 'work of warning'.

'Black Muslims':

Their holy book is a rewritten Koran, now, unlike the original, 'rabid' with anti-white 'racism'. They even refer to themselves continually as 'the Chosen,' the very term used by the members of the Nation of Islam. (p.159)

But Franklin undercuts his own argument when he points out that the 'Black Muslim' leader Elijah Muhammad:

himself projected a kind of science fiction, in which some time prior to the year 2000 a rain of bombs and fire would destroy all of white civilization, leaving the entire world of the future for 'the Chosen.'

Farnham's Freehold is not an incitement to white racism. It is a warning to the white majority of the consequences of their oppression. Heinlein believed in freedom. He watched the violent treatment meted out to peaceful blacks endeavouring to register as voters in the Southern United States. He saw how oppression turned pacific demonstrators into urban guerillas. In other words, he observed white totalitarian states create a collective black consciousness and watched as that consciousness became possessed by its own *shadow* of 'reverse racism'.

Hugh Farnham succeeds in returning to his own time a few hours prior to the original holocaust and, armed with foreknowledge, he survives. One slight change from the earlier present gives him cause for optimism that the existence of the future black society is provisional. In the earlier present Farnham's car had been an automatic but, in this present, it has a gear lever mechanism. The implication

is that this present is ours. Farnham's automatic car is a symbol of white middle-class America maintaining its ascendancy through oppression of minority groups, a symbol of the attitude that could result in race war. But the strictly functional car of the present is a symbol of resources equably distributed* in a society of equals free to identify with their higher selves and defeat the 'Demonic'.†

However, as Franklin says: '*Farnham's Freehold* reflects a global as well as an American historical crisis.' He suggests that 'Heinlein imagines the far future belonging to the dark peoples, the people of the Third World, especially those from Africa, the people who had in fact already turned the post-World War II period into the epoch of global revolution.' (p.159) He then presents this scenario:

Prior to the second great war to end all wars, most of the world belonged to a handful of European nations, whose planetary hegemony rapidly disintegrated in the ensuing decades, battered by national liberation movements, especially in Asia and Africa. The U.S. attempt to take over the European empires as neo-colonies was already beginning to spread the contagion of these libertarian movements into America itself. The accuracy of Franklin's scenario is debatable. His view of America as a hegemonic neo-colonialist power is

* The result of enlightened self-interest, Heinlein would seem to find the ideological optimism of the 'free market' vindicated by an 'economic' dimension which he finds in Jungian psychology.

† Heinlein would argue that recent moves toward social and economic freedom have seen a similar defeat of the 'Demonic' in the newly benign Soviet Union.

questionable. It is quite possible to view his 'liberation movements' as manifestations of a *shadow*-possessed collective consciousness susceptible to manipulation and totalitarian control; on the other hand it is possible to conceive of them as legitimate movements seeking freedom from totalitarian oppression and exploitation. The 'proof of the pudding', as they say, 'is in the eating'. Heinlein would argue that the success or failure of a revolution by the masses is dependant upon the goals of their leaders; for there *must be* a leadership. The nature of the collective consciousness precludes spontaneous *and organized* revolt *en masse* and organization is the *sine qua non* of successful revolution.

Hence 'Free Men' (1966). It apotheosizes organization in the shape of an imperialist totalitarian bureaucratic monopoly, that is, 'world government'. As Franklin says: 'The story dramatizes the familiar Heinlein message' (p.161), which is: 'you can't enslave a free man. The most you can do is kill him'.²⁰ According to Franklin:

This fantasy of the United States under occupation by the imperial forces of World Unification, fighting a guerilla war for national liberation, reverses the actual world situation in 1966, when United States forces, based in eighty-six countries around the globe were actively fighting against national liberation movements on three continents.

He refers us to J.G. Ballard's 'The Killing Ground' of the same year:

Here the heroic guerilla resistance fighters are the British, defending their homeland against the invasion force attempting to conquer the world, the colossal American military machine which is imagined as having won the war against Viet Nam and now fighting a 'global war against dozens of national liberation movements,' with the entire planet 'now a huge insurrectionary torch, a world Viet Nam.'²¹

It may be true that the United States suppressed freedom either self-interestedly or through mistaken zeal but the 'world government' of 'Free Men' is the apotheosis of both organization and revolution. From his perception of 'global revolution' Heinlein recognized that its organizational infrastructure would also have to be 'global'; in other words, imperialist, totalitarian, bureaucratic, and monopolistic. 'Free Men' may contradict Franklin's perceptions of the global situation in 1966 but it is logically extrapolated from the idea of global revolution and it is not self-contradictory in terms of Heinlein's own *Weltanschauung* of freedom.

Hence *The Moon is a Harsh Mistress* (1966), a 'replay' of America's successful revolt from Imperial Britain in 1776. Franklin notes that this novel also depicts a revolution against 'world government': 'a "managed democracy" run for the benefit of the managers' (p.162). In short, the collective consciousness has proved once more that it is susceptible to totalitarian control by manipulative egoism. As Franklin says: 'Heinlein displaces his vision of the victimized people, ruthlessly exploited by a global

monopolistic empire, to the moon, which thus becomes the archetypal colony fighting the quintessential war of national liberation.' The 'Loonies' are, as Franklin says, victims of Earth's superexploitative 'Lunar Authority', 'which extracts every possible ounce of foodstuffs, grown ...in the moon...to feed the starving billions of Earth'. Prices are 'fixed' by the 'Authority' and a 'free-market' is the stated aim of the revolutionists: 'as long as Authority held monopoly over what we had to have and what we could sell to buy it, we were slaves'.²² Heinlein's main *raisonneur* Professor Bernardo de la Paz states the case thus: 'that we should be ruled by an irresponsible dictator in all our essential economy! It strikes at the most basic human right, the right to bargain in a free marketplace' (p.25).

Franklin notes that Heinlein's revolution follows the Leninist model of leaders and led. In other words, he unwittingly draws our attention to the fact that the Russian revolution had its basis in the same elitist manipulation of the masses for which he condemns Heinlein here as elsewhere - witness this speech by the Professor:

In each age it is necessary to adapt to the popular mythology. At one time kings were anointed by Deity, so the problem was to see to it that Deity anointed the right candidate. In this age the myth is 'the will of the people'...but the problem changes only superficially. (Ch.21, p.216)

The 'proof of the pudding', as I said earlier, 'is in the eating'. There did not appear to be any significant increase in genuine freedom for the Russian people until the regime of President Gorbachev with its decentralized emphasis on 'openness'.

Franklin argues that Heinlein's revolution 'against imperialism and monopoly-state capitalism':

is not the socialist-Communist revolution sweeping across the world as this novel was being written...not a revolution against capitalism by impoverished workers and peasants...not a revolution attempting to accelerate the historical forces operating in the twentieth century. Rather, it is a revolution that attempts to reverse history, to overthrow industrial monopoly capitalism and reinstate free-enterprise'.

(p.165)

Heinlein would argue that 'free enterprise' is a necessary corollary of individualism or the freedom to identify with one's 'higher self' and individuate, that is, effect the gradual defeat of the 'Demonic' through an individual recognition and depotentialization of the power of the *shadow*. He would also argue that the Russian example suggests a socialist-Communist revolution against monopoly/state capitalism by the impoverished on behalf of a manipulative totalitarian elite. In short, he would suggest that the true historical forces of the twentieth century represent an ever thwarted urge toward freedom; an urge which requires the reinstatement of 'free enterprise' for its fulfilment.

However, the America of *I Will Fear No Evil* is, as Franklin says, presented as a 'terminal case'. He points out that, in 1971, 'the National Commission on the Causes and Prevention of Violence warned that crime would turn the cities into armed camps within "a few years"' (Ch.5, p.173). He notes that the cities of Heinlein's novel 'consist largely of "Abandoned Areas," where no government rules' (p.174). The protagonist propounds as authorial spokesman: 'It may take endless wars and unbearable population pressure to force-feed a technology to the point where it can cope with space. In the universe, space travel may be the normal birth pangs of an otherwise dying race.' (Ch.26, p.373) The race is dying because of that combination of factors which might be subsumed under the headings of 'irresponsibility' and 'selfishness'. Heinlein's protagonist gives symbolic birth on the moon to underline his belief in an 'immutable higher order' and progress through the 'fit', that is, those who are prepared to forswear the dubious attractions offered by both collectivity and egoism in favour of 'selfless' identification with their higher selves. Franklin may argue that the hedonistic sexploits of Heinlein's brain-transplanted protagonist incarnate an extreme version of the bourgeoisie myth of free will but, as we saw earlier, the point is that Johann-Eunice-Jake *learns to absorb* the wisdom of his 'higher self'.

Heinlein's apolitical belief that freedom is the solution to the problem of the collective is voiced throughout *Time*

Enough for Love. This rhetorical question, for example, from the interpolated 'Notebooks of Lazarus Long': 'Does history record any case in which the majority was right?' (Second Intermission, p.364) Franklin applies his prejudgemental Marxist critique with predictable results but he does note the centrality of the incest theme and asks: 'Is this all mere unconscious self-revelation by Heinlein? Or does he expect us to apply Freud's terms and analysis to the fiction? Or is he even going so far as to offer the fiction as an alternative to Freud's approach to the unconscious?' (p.185) We have already established that Heinlein's fictions require a Jungian analysis and Franklin makes one very interesting point. The young girl who Lazarus raises as his daughter (and then marries) is named Dora. Moreover, she is thrown into his arms from a burning building. Franklin points to Freud's *The Case of Dora* (1905), a girl 'in love' with her father who dreamt that 'a house was on fire': 'My father was standing beside my bed and woke me up. I dressed...hurried downstairs, and as soon as I was outside I woke up.'²³ Franklin points out that Freud described how Dora's father 'handed her over to me'. Now, in Jungian psychology, incest is a symbol of the desire for self-union. Heinlein would appear to be arguing that Dora's father had projected onto her his own desire for self-union. In other words, she had become the victim of 'psychic contagion' and believed that she desired him. The reverse was in fact the truth - albeit an unconscious and symbolic truth. Heinlein

here takes the Jungian position that the father's handing over of his daughter constituted a rejection of the impulse toward self-union. He had thrown away the 'divine child' of self-hood; or, to put it colloquially, he had 'thrown out the baby with the bath water'. Long's marriage with his 'Adopted Daughter' is therefore a symbolic incest, a symbol of self-union.

A further instance of this usage of the incest motif appears in the interpolated 'Tale of the Twins Who Weren't', a story of a diploid brother and sister who wed. She is named 'Llita'. Now, earlier we established the self-devouring ouroboros as an incestuous symbol of *anima*-introjection. It is also known as the 'tail-eater' - Llita? An anagrammatical clue: the letters are an anagram of tail + L or tail + Llita, i.e., taillita or tail-eater. The twins union is therefore another symbol of self-union. Franklin, however, adopts the consensus view despite his psychological insight. He describes the exploits of Lazarus Long as narcissistic and solipsistic. But the climactic point of this symbolic novel is an audio-hallucination which occurs *after* Lazarus has culminative incestuous relations with his mother:

'You still don't understand,' the Gray Voice droned on, 'There is no time, there is no space. What was, is, and ever shall be. You are you, playing chess with yourself, and again you have checkmated yourself. You are the referee. Morals are your agreement with yourself to abide by your own rules. To thine own self be true or you spoil the game.'

'Crazy.'

'Then vary the rules and play a different game. You cannot exhaust her infinite variety.'

'If you would just let me look at your face,' Lazarus muttered pettishly.

'Try a Mirror,' (Coda II, p.604)

Franklin concludes that 'Lazarus is trapped in a solipsistic world of his own devising, one where *all* other beings are merely reflections of himself' (p.195). But surely we are being informed that we *all* live within our own projections? Lazarus is vouchsafed the insight that 'Thou art God' because the 'infinite variety' of his incestuous sexual odyssey with 'her' symbolizes *anima*-introjection or rather a withdrawal of projections that allow him to recognize his 'highest self'.

*

H. Bruce Franklin is another example of a critic interpreting an author in terms of his own projections. His is that egoistic partialness which Heinlein's 'Gray Voice' warns Lazarus will 'spoil the game'. Only through identification with one's 'higher self' can one be continually above the pitfalls of projectivity; or, to put it another way, Franklin's Marxist analysis is a 'different game' among 'various rules' or projection-inducing perspectives.

Notes to Chapter 2 c

1. *Robert A. Heinlein: America as Science Fiction*, Chapter 1, p.8. See bibliography 3. Subsequent references are incorporated within the text.
2. See 'Logic of Empire' in *The Green Hills of Earth*, p.168. See bibliography 1 B. Subsequent references are incorporated within the text.
3. An unattributed quotation for the cognoscenti from *The Narrative of the Life of Frederick Douglass: An American Slave* (1845).
4. *Astounding Science Fiction*, March 1940, p.141. See bibliography 1 A.
5. Chapter 7. See 'Lost Legacy' in *Assignment in Eternity*, p.188. See bibliography 1 B.
6. See 'By His Bootstraps' in *The Menace From Earth*, p.103. See bibliography 1 B. Subsequent references are incorporated within the text.
7. See 'Solution Unsatisfactory' in *The Worlds of Robert A. Heinlein*, p.103. See bibliography 1 B. Subsequent references are incorporated within the text.

8. See *The Joyful Wisdom*, p.125. See bibliography 4.
9. Chapter 15, p.153. See bibliography 1 B.
10. Chapter 11, p.160. See bibliography 1 B. Subsequent references are incorporated within the text.
11. See 'Jerry Was A Man' in *Assignment in Eternity*, p.266. See bibliography 1 B.
12. See 'Gulf' in *Assignment in Eternity*, p.63. See bibliography 1 B. Subsequent references are incorporated within the text.
13. Chapter 7, p.123. See bibliography 1 B.
14. Chapter 12, p.189. See bibliography 1 B.
15. Chapter 11, p.131. See bibliography 1 B. Subsequent references are incorporated within the text.
16. 'Grokking the Stranger', p.157. See bibliography 3. Subsequent references are incorporated within the text.
17. 'Heinlein's *The Door into Summer* and *Roderick Random*', p.30. See bibliography 3.

18. 'Justifying the Ways of Man to God: The Novels of Robert A. Heinlein', p.42. See bibliography 3.

19. Chapter 10, p.105. See bibliography 1 B. Subsequent references are incorporated within the text.

20. See 'Free Men' in *The Worlds of Robert A. Heinlein*, p.46. See bibliography 1 B.

21. See *The Day of Forever*, p.140. See bibliography 3.

22. Chapter 2, p.24. See bibliography 1 B. Subsequent references are incorporated within the text.

23. 'Fragment of an Analysis of a Case of Hysteria', p.64. See bibliography 4.

d. Robert A. Heinlein: Evolutionist?

Leon E. Stover aspires to the receptivity which a positive critique of Heinlein requires. He argues that his fiction echoes American historian Frederick Jackson Turner's (1861-1932) 'frontier thesis': 'from 1939 [Heinlein] projected the...founding...[of the United States] onto a wider human future enlightened by the same moral, spiritual, and political ideals' (Ch.2, p.24). He identifies the source of these ideals* as 'individualism' or 'self-reliance'. The proving ground? The 'frontier': 'Heinlein's future history of the American journey *from* America by spaceship follows on the frontier journey *within* America by wagon train and, before that, the equally daring journey *to* America by deep-water sailing ship.' (Ch.3, p.28) Stover correctly argues that a process of 'self-selection' operates:

The men and women...[who] pioneer the new frontiers of outer space...will be self-selected...no less than were their heroic ancestors. Or looked at another way, Heinlein's history to come... remind[s]...the reader of...[America's] founding idealism, the better to inform (and reform) the present.

We may interpret 'self-selection'† as 'identification with

* Essentially they can be reduced to *one* ideal - freedom.

† Stover's 'self-selection' argument leads to the position that the world's 'elect' are to be found among the citizens of the United States. It seems evident, however, that 'self-selection' or identification with the 'higher self' involves the crossing of a psychological rather than a physical frontier. It is, however, also evident that the psychological frontier and the physical frontier are to some extent identical. What more positive indicator of 'self-selection' than the NASA Space Program? It is

one's higher self'; an adjustment suggestive of 'common ground'. We ought not to be too surprised therefore to discover ourselves in complete agreement with Stover when he suggests that Heinlein is not a social Darwinist advocating ruthlessness. An exemplary portrayal would be that of the space-pioneer in 'Requiem' (1940) and 'The Man Who Sold The Moon' (1950) who embodies the Heinleinian concept of racial progress through 'self-selection'. He is asked 'How does a guy go about getting rich, like you did?'' As Stover says:

Harriman replies, 'Getting rich? I can't say, I never tried to get rich, or well known or anything like that.' Disbelief. Then: 'No, I just wanted to live a long time and see it all happen.' (Ch.1, p.16)

D.D. Harriman is not concerned to pursue a 'wolfish' self-interest but to identify with his 'higher self'. His success as a space-pioneer is a concomitant of that identification. If he had not served the 'higher purpose' of racial progress through personal evolution he would not have been successful. In short, Harriman is successful because he is not an evolutionarily regressive 'wolfish' egoist.*

Stover - like Slusser - paradoxically sees Heinlein (despite the author's own denial) as a Calvinist; paradoxical because the concept of 'chosen', i.e., elective 'grace', denies the concept of 'choice', i.e., self-

certain, moreover, that Heinlein's work provides the ideological *reinforcement* for an ever-expanding 'new frontier' through 'self-selection'.

* His exemplary portrait is a corollary of Heinlein's belief in an ultimately moral universe, a suggestion which contradicts Stover's contention that Heinlein is concerned to depict the universe as ultimately amoral. He cites *Job* in particular, a contention which, as we shall see, is confounded by my own analysis.

selection. We shall see, however, that this critic has an idiosyncratic conception of Heinlein as a 'Cosmic' Calvinist. He is, however, sufficiently aware of the innate paradox to have reservations about 'Coventry' as a Calvinist work. We may recall that David MacKinnon was diagnosed as 'sick' and sentenced to 'Coventry' where he re-earned his place in society. Stover points out that the elect do not attain grace by conversion: 'rebirth is inconsistent with Calvinist doctrine; one is elected at birth, or not at all' (Ch. 10, p.119). He put this point to Heinlein who replied that MacKinnon was 'never sick'. Stover deduces that he was therefore one of the author's 'elect' heroes, but he relates how Heinlein surprised him: 'MacKinnon is not the hero, he said; "he's just a chorus to Fader Magee."' (p.120) Stover points out that 'Fader' is Danish for 'Father'. The explanation then becomes simple. The MacKinnon who enters 'Coventry' is a pre-individuated individualist: in short, misguided. His confrontation with the evolutionary regressivity of the *shadow*-possessed because individuation-denying collective consciousness, i.e., Panshin's 'Demonic', leads him to choose identification with his 'higher self' - 'Father'. He undergoes a personal evolution and emerges to endorse the 'good' society. In short, 'Coventry' is not a work of Calvinism and Heinlein is not a Calvinist writer.

In his preface Stover also contends that Heinlein is 'transcendental', a contention somewhat undercut by his Calvinist thesis. The pre-damned cannot transcend and the

pre-elect have no reason to transcend. Stover, however, argues that Heinleinian Calvinism resolves this by positing 'ordinary' individuals as 'agents of forces...greater than their own frail personal efforts' (Ch.8, p.89). He suggests that Heinlein's exemplary heroes emphasize this 'Cosmic Purpose' rather than 'personal salvation', that is, the true transcendentalism of individuals choosing to identify with their higher selves. In short, where I see a preoccupation with racial progress through personal evolution he perceives racial evolution in terms of an impersonal instrumentality:

The race is like a vine whose branches intertwine and send out shoots. Only by taking a cross-section would we fall into the error of believing the shootlets were discrete individuals,²

A statement made by Dr Hugo Pinero in 'Life Line' and cited by Stover in support of his thesis. It is, however, a macrocosmic vision of the paradoxicalities of egoism. Each egoist's standpoint is an erroneous 'cross section', a 'Fall' into unconsciousness which produces divisiveness and that struggle for survival which fulfils merely the biological goals of humanity. Each 'shoot', however, has the potential not only to recognize that 'Self' and 'Other' are 'One' but also to identify with that 'higher self', i.e., God, and act in free concordance with its 'Will'. Stover, however, posits single individuals as 'organic parts...of a supra-individual organism that is the species *Homo Sapiens*' (Ch.9, p.102). Each individual is a repository of racial evolution or 'Cosmic Purpose'. Potentially perhaps - with

that proviso I would agree with Stover that 'humanity' *could* be 'one cosmic unit suffused with the spirit of the Deity' (Ch.10, p.121). He continues: 'a great man is but one who represents more of this divine essence than his fellows'. However, according to Stover, these are 'assertive types' who contribute 'by nature' to 'racial salvation', i.e., species survival. Egoists? Those whom Stover describes as Heinlein's 'elect' are transcendental individuals but only because they have chosen to renounce ego and identify with their higher selves. Heinlein's concept of racial survival may depend upon outward expansion from Earth but this is dependant upon individuation or psychic expansion within, that is, individuals who *choose* 'personal evolution'. In short, the progressive dynamism of the human race is dependant upon 'personal salvation'.

Stover's analysis of 'They' (1941) is similarly flawed. He argues that the collective 'They' of the title prevent the hero from achieving 'kinship' with his 'fellow human beings'. He overlooks the fact that 'They' are the fellows of Heinlein's nameless protagonist 'he':

'They went to work to earn the money to buy the food to get the strength to go to work to earn the money to buy the food to go to work to get the strength to buy the food to earn the money to go -' until they fell down dead. Any slight variation in the basic pattern did not matter for they always fell over dead. And everybody tried to tell me that I should be doing the same. I knew better!'

Incarcerated in an insane asylum 'he' continues his tirade:

'How do I know? Because all this complex stage setting, all these swarms of actors, could not have been put here just to make idiot noises at each other. Some other explanation, but not that one. An insanity as enormous, as complex, as the one around me had to be planned.'

He deduces:

'It is a play intended to divert me, to occupy my mind and confuse me, to keep me so busy with details that I will not have time to think about the meaning. You are all in it, every one of you.'

The twist in the tale is that 'he' is correct. From our previous hypotheses we may assume that 'They' represent the evolutionary regressivity of the individuation-denying collective consciousness. In a dream of psychic breakthrough 'he' realizes his true nature: 'everything was living and aware of him, participating in him, as he participated in them. It was good to be, good to know the unity of many and the diversity of one.' (p.149) But isn't the 'unity of many' anathema to Heinlein? Certainly: but the 'diversity of one' qualifies the emphasis upon 'unity'. The passage is reminiscent of Hamilton Felix's perception of Himself as a potential group consciousness of higher selves. In short, the Heinleinian 'he' dreams of a self-hood in which the collective consciousness is not the negation of personal evolution or individuality but its expression.

Even Slusser makes an accurate comment on the vision of 'he': 'In this epiphanic moment the individual makes direct contact with a new circumferential whole.' (*Classic Years*, p.16) Slusser, however, is seemingly unaware that Jung sees

the encircled point as a symbol of the deity and/or the 'Self' (CW, 9, II, para.343), that is, the ego's evolutionarily progressive relationship with the 'higher self'. One might be forgiven for wondering how he can have misunderstood such a basic concept (especially when he accuses Heinlein of being un-Jungian), a concept which illuminates that 'constructional principle' discussed earlier in connection with those works of space-expansion outward from the geo- or ego-centricity of Earth, that is, non-linear works organized in 'concentric layers' around a single centre; works which do not provide linear movement toward a point but pulsatory movement away; works which expand and then contract upon a single point. In short, expansion and contraction is not merely the elliptic form of didacticism used by Heinlein or a symbolization of that process whereby the individual exchanges a limited ego-bound state - or the false orientation of an adherence to the evolutionarily regressive collective consciousness - for personal evolution or self-hood. It is a symbol, as it were, of the 'Self' itself; the racially progressive evolution of the individual ego in tune with the 'higher purpose' of the 'higher self'. Slusser, of course, disagrees: 'Fusion of this form with the pattern of heroic adventure...allows Heinlein to redirect a view of man...alien to him. Freedom [of] the individual...implied in the narrative of heroic quest...cancelled out as the axial form spreads from the center.' (p.25) If, by 'hero' Slusser means the evolutionary

regressivity of the egotist, we must agree. Heinlein's heroes choose adherence to the 'Self', that is, the individual circumferential whole rather than the ego-as-point.

Slusser's analysis of a similarly 'archetypal' novella 'Waldo' is, properly understood, similarly self-defeating. He summarizes the plot: '"Progress" has led to the creation of radiant energy. This weakens men and weak men in turn affect the power of their machines and cause them to fail.' (p.36) Any Jungian critic would assume that 'progress' is here the result of an ultimately regressive societal ego-bias that denies the energies of the unconscious 'Self' and that this has weakened man. As Slusser says: 'The web of interlocking circumstances which is "Waldo" is radial in form. In its dynamics, however, it is centripetal [sic], not centrifugal.' He argues, however, that the eponymous hero makes contact with his 'predestined' counterpart in the 'circumferential human world'. Gramps Schneider is, of course, an avatar of Jung's 'wise old man'. Ofttimes an archetype or representative of the circumferential 'higher self' that appears at need in dreams or is manifest to the conscious mind as a half-acknowledged tutelary spirit* which acts to guide ego-consciousness to self-hood or personal evolution. He shows Waldo how to solve the problem by reaching into 'Other Space'.

* Cf. The audio-hallucinative reappearance of a dead mentor when need forces the hero Max into a semi-conscious trance-like state in *Starman Jones*,⁴

Slusser blithely observes that Schneider has an Emersonian conception of 'Other Space' as 'inborn' and '*not to be sought outside the self*'. Though failing to conceive of that 'Other Space' as 'Self' he is able to recognize Waldo as 'the ruler of two worlds - this space and the other...the alpha and omega of the linear narrative...[in whom] all poles close' (p.39). Quite so: the ego-conscious individual has actualized the transcendent capacities of the 'higher self'.

Waldo is a misanthrope who surrenders attachment to ego and becomes a social saviour, a self-sacrifice. A self-actualizing ego-sacrifice, that is. An act which reflects Heinlein's belief that self-actualization is a moral and social 'good'. Restoration of 'power' to society by the individuated Waldo is therefore symbolic of racial progress through personal evolution.

The 'he' of 'They' makes a similar identification with *his* 'higher self'. Stover, however, correlates the idea of 'the unity of the many and the diversity of the one' with his concept of 'Cosmic Purpose' or racial evolution/survival. He argues that the narrator stands for the relationship between the universal (mankind) and the particular man: 'the unity of the many (all diverse individuals collected within a single organism of racial scope) and the diversity of the one (each contributing to the organic whole in his own personal way).' (Ch.9, p.108) In other words, he fails to recognize that 'They' are a symbol of the 'many': the

evolutionary regressivity of the individuation-denying collective consciousness. If the narrator dreams of 'kinship' it is a 'higher' fellowship in which he is 'with his own kind'. In short, he envisions a communion of personally evolved and racially progressive 'higher selves' in which 'Thou art God'.

Stover also compares the evolutionary regressivity of 'They'; for whom 'the collective organism is all, the individual nothing', with 'despotic socialism' (p.111). He suggests that this contrasts with Heinlein's protagonist who embodies the 'dynamic interplay' of the 'individual/collective'. In short, he is guilty of the Franklin syndrome - imposing a political ideology* upon a philosophical *Weltanschauung*. 'They' are the collective consciousness, a de-individualized and de-individualizing apolitical force but susceptible to the totalitarian manipulations of any political grouping or demagogue. Stover's 'dynamic interplay' of the 'individual/collective' is misconceived. The 'dynamism' is wholly one-sided as the Heinlein protagonist struggles against the absorbent powers of the collective consciousness in order to identify with his 'higher self' and achieve a racially progressive personal evolution.

* Similarly with Heinlein's collective 'slugs' (*The Puppet Masters*) and 'Bugs' (*Starship Troopers*), Stover fails to recognize that this is not a straightforward condemnation of communism but a depiction of the universal threat which the evolutionary regressivity of an individuation-denying collective consciousness poses to the dynamism of individuals who ensure racial progress through their own individuation or 'personal salvation'.

We have seen that Heinlein heroes often have exceptional forenames and common surnames - Johann Sebastian Bach Smith and Daniel Boone Davis, for example. Stover argues that this too supports his thesis. He points to Andrew Jackson Libby, the hero of 'Misfit' (1939), who has the forename of a president of the United States and an Everyman surname. He is a member of a group who have the task of repositioning an asteroid. He has a 'gift' for 'arithmetrical relationships'⁸ and spots the error in calibration which allows the job to be completed successfully. Stover suggests that his 'gift' is a mark of a 'Cosmic' elective 'grace' impersonally operating through the individual to further racial evolution/survival. But his surname is a truncated variant of 'Liberty'. Heinlein is making the point that individuals must be free to achieve racial progress and personal evolution through transcendent identification with their higher selves. The Everyman surname symbolizes both the problem (the evolutionary regressivity of the individuation-denying collective consciousness) and the solution (freedom to choose personal evolution) whereas the forename (here as elsewhere in Heinlein) - and Andy's inspired act - symbolize racial progress through personal evolution as the apotheosis of that freedom. Stover may argue that Andy's 'gift' is his contribution to an evolutionarily progressive 'bigger scheme' (p.105) of racial scope. He may suggest that Heinlein heroes are therefore 'impersonal' agents of the 'Cosmic Purpose'. But the progressive evolutionary mode is

intrinsically 'personal' - identification with the 'higher self'. A 'personal' mode open to all but chosen by few.*

Stover's paradigm is, of course, the United States, a 'dynamic' servant of racial evolution/survival because of the 'interplay' between the 'individual' and the 'collective': 'in America the parts and the whole, the one and the many, are united in social harmony' (p.111). But the personal evolution of the 'one' is the 'dynamic' factor not the evolutionary regressivity of the individuation-denying 'many'. There is no positive† 'interplay'. Stover may - in what comes to seem Americanist/racist evolutionism - eulogize thus: 'There is no authority [in the United States] to dictate the universal; the parts decide that, as each individual works out the nation's common destiny in asserting his own liberty.' (p.112) But he posits racial evolution through that chimeric 'dynamic interplay' of 'individual/collective' where he ought to stress 'liberty':

* This does not mean that Libby's is an act of altruism. Stover points out that all Heinlein heroes are 'generous in spirit'. He views this quality as a mark of elective 'grace'. But Libby's virtue is a sign of racial progressivity through personal evolution, that is, identification with the 'higher self'. Stover also notes that Heinlein's space pioneers are more 'cultivated' than their supposedly 'civilized' counterparts. My concept of the 'higher self' can be applied to resolve these and all similar dichotomies in Heinlein.

† Stover notes that the 'moral struggle' between 'good men and evil' produces 'progress' (p.102). But he views this as a corollary of the 'dynamic interplay' of the 'individual/collective'. This reduction of the struggle between good and evil to the level of a 'diversity of organic parts' is not simply a gloss on 'Cosmic Purpose'; it is a devaluation of individuation as that 'personal salvation' which is the true vehicle of 'progress'. In other words, Stover's reductivity has all the hallmarks of the amoral collectivity he professes to abhor. As one Heinlein character named 'Robert' says; 'he had fallen into the Cartesian fallacy, mistaking clear reasoning for correct reasoning.'⁶ An observation that has an application with regard to all previous critics of Heinlein.

American - and universal - progressivity is dependant upon the freedom of individuals to identify with their higher selves. In short, racial progress is dependant upon personal evolution.

Stover is, however, honest enough to note the flaw in universal suffrage when eulogizing upon the virtues of America's 'free' democracy. He notes the 'levelling down' tendency of what he correctly terms 'mobocracy', that is, the evolutionary regressivity of the individuation-denying collective consciousness, but suggests that this tendency is counteracted through a Whitmanesque 'levelling up':

'building up...the masses by building up...individuals' (p.112). He attempts a correlation between Whitman's 'grand individuals' and Heinlein's exemplary heroes. But these do not represent the concept of racial evolution/survival through the 'dynamic interplay' of 'individual/collective'. Heinlein's solution to 'levelling' is racial progress through 'personal salvation'; in other words, personal evolution not Stoverian 'Cosmicism'. Heinlein's 'levelling up' is individual and gradual. Readers are meant to identify with the Heinlein hero in order to tune in to their higher selves. Through their personal evolutions the author hopes, as Stover says, to reform the present.

Heinlein's framework of reformation through individuation is, of course, his 'Future History'. The stories written about the period up to the present are - and remain - fiction. However, it is the *idea* which is important: 'a set

of time lines on which...[are] chronologically located not only...pieces of fiction, but also...historical events... [and] discoveries...which "will happen" in the future'.⁷ Franklin describes it as a 'vision of a spiral of progress moving upward through cyclical rises and falls' (Ch.2, p.27). A movement which Slusser recognizes in Erich Neumann's description of Jung's ouroboros as denoting an upward evolutionary spiral,⁸ but which, inexplicably, he cannot credit Heinlein with espousing ('Heinlein's Perpetual Motion Fur Farm', p.53).

However, as Frank H. Tucker says, in *Time Enough For Love* (Intermission, p.260), Lazarus Long explicitly points out that progressivity is dependant upon that 'creative minority' which 'scores an advance', but 'before long that creative minority is again inhibited by its society'.⁹ In other words, the evolutionary regressivity of the collective consciousness is a rigidifying force which hampers the possibility of racial progress through personal evolution. Lazarus, however, represents the 'trickster' archetype of Jungian psychology - often discernible behind the personal evolutions of individuals who counteract collective perceptions. Hence Heinlein's introduction of Long in 'Methuselah's Children' (1941), a figure with whom the reader is asked to identify or *become*. In short, for the time it takes to read this tale the reader is a trickster and open to the individuationally creative promptings of the unconscious 'Self'.

This core narrative of the 'Future History' recapitulates Heinlein's basic theme while introducing one important idea: the 'Howard Families', a breed of long-lived humans whose revelation of their existence results in the implementation of a pogrom against them by the society of which they are a microcosm. Another exemplification of Heinlein's view of the susceptibility of the individuation-denying collective consciousness to the evolutionary regressivity of possession by the *shadow* and an analogy of Nazism's 'final solution' to the 'Jewish problem'. Moreover, despite their longevity the 'Families' also represent an individuation-denying and manipulable collective consciousness - hence their sheep-like behaviour. Long, however, is able to 'trick' both the wider society into providing him with a 'star-ship' and his 'Family' into the necessary unanimity required to facilitate their emigration off-Earth.

Eventually they arrive at the planet of the technologically superior 'Little People', which provides another example of the evolutionary regressivity of the collective consciousness. Telepathic communion between the 'Little People' ensures that bodies may die but individual consciousnesses remain within the group. Some members of the 'Families' choose the proffered immortality and 'drown' themselves in the 'ego of the many' but Heinlein stresses that this 'nirvana' means 'selflessness', i.e., loss of 'Self', and Lazarus rejects the 'Little People' as an

evolutionary 'dead end' despite their 'improvement' of a human baby:

It was manlike, yet certainly not a man child. It lacked even the button nose of a baby, nor were there evident external ears. There were organs in the usual locations of each but flush with the skull and protected with bony ridges. Its hands had too many fingers and there was an extra large one near each wrist which ended in a cluster of pink worms.¹⁰

We are told:

Its body architecture has been redesigned for greater efficiency, our useless simian hangovers have been left out, and its organs have been rearranged in more sensible fashion. You can't say it's not human, for it is...an improved model. Take that extra appendage at the wrist.

That's another hand, a miniature one...backed up by a microscopic eye.

A fictive episode which marks Heinlein's realization that societal emphasis upon ego-consciousness is immoral. It produces impersonal collective rationalizations that are dehumanizing in their clinicism. Lazarus observes: 'the creature was hermaphroditic - not in deformity but in healthy development, an androgyne'. The parody of the hermaphroditic Marion Schmidt parodies Heinlein's preoccupation with personal evolution as a *morally* attuned psychological bisexuality or self-hood. It represents a recognition that a corollary exists between lop-sided collective rationality and the fallacious concept of racial evolution. The engineered hermaphrodite symbolizes the tendency of a collective overemphasis upon the rational to literalize and reify psychological truth; the psychological

bisexuality of individuation replaced by the physical, i.e., racial, evolutionism of hermaphroditism: or, to put it another way, the replacement of individual spiritual progress with the biological determinism of the collective.

Heinlein depicts Lazarus Long as having been born before his 'Future History' and still alive at its close. In fact, as we saw earlier, he is the central character of *Time Enough for Love*, and he also appears as a major protagonist in Heinlein's last completed work before his death *To Sail Beyond The Sunset* (1987). W. Dale Hearell notes a parallel with George Bernard Shaw's idea of the 'Superman' as set forth in *Man and Superman* (1903) and *Back to Methuselah* (1921). Hearell notes that Shaw conceives his supermen as products of an evolutionary 'Life Force' which requires longevity to attain its goal. 'Methuselah's Children' ends with the message that the 'Families' are a product not of biological but of *psychological* evolution. In other words, to become a member of the 'Family' of racially progressive higher selves each individual must choose personal evolution. This is the novel's message: all mankind are *potentially* members of the 'Families'.

Shaw's 'Life Force' is the 'Self' in Heinlein and 'Self' is the Jungian God. In our analyses of *Friday* and *Job* we shall discover how Heinlein's 'supermen' must be moral individuals before they can participate in the 'Will of God' and play their part in 'Future History', that is, racial progress

through personal evolution. Peter Nicholls, however, argues thus:

Heinlein offers lip service, many times over, to the idea of human evolution, but this is contradicted by the tone and style of the various forms of New Men that we meet; they talk just like us, and do not seem to behave very differently. It is, I believe, the greatest failure of Heinlein's imagination that although he was intellectually committed to the development of the human species, he could not in fact visualize it as being very different from what it is now.¹²

In the aforementioned analyses it will become clear that Heinlein's psychological view of racial progress through personal evolution accords with H.G. Wells' teleological vision in *The Happy Turning*: 'a world "beyond good and evil," [where]...in a universe completely conscious of itself, Being achieves its end'.

Meanwhile let us consider Nicholls' position that Heinlein's vision of the future of mankind is evolutionarily static. Robert Scholes and Eric S. Rabkin suggest that it 'represents the introduction of macro-history into science-fiction. The macro-historians attempted to see human history in terms of recurring patterns that could be charted through different historical periods'.¹³ A notion which can be correlated with Jeanne Murray Walker's critique of the 'capstone' of the 'Future History'. According to Walker *Time Enough for Love* - the 'sequel' to 'Methuselah's Children' - seeks to assert the value of fiction over the values of the macro-historian. She notes that 'the importance of the

historical acts...stops with their immediate meaning': 'The best illustration of this is the view of time which Lazarus Long enunciates, "Each individual lives...life in *now*". She continues: 'Such an existentialist view of time throws extreme significance on each human act at the moment of its performance but, inevitably, denies significance to the act as it recedes into history.'

Thus, Heinlein minimizes the significance of human acts as history, even in the sense of fact remembered by the actor. As a result characters repeat the same actions over and over.

This means that Lazarus 'relives the same life cycle with minor variations throughout the entire novel'.¹⁴ Walker refers us to this comment from Lazarus: 'one of the few things I've learned is that humans hardly ever learn from the experiences of others. They learn - when they do, which isn't often - on their own, the hard way.' His interlocutor responds: 'That statement is worth recording for all time.' Lazarus replies: 'No one would learn anything from it' (Prelude II, p.38). Walker notes: 'So, paradoxically, the character who is regarded as the font of the book's wisdom counsels the impossibility of passing knowledge from one human to another.' In other words, individuals may individuate or personally evolve and succeed in building progressively upon the race's already existing body of knowledge but human beings as a *generic species do not* evolve. Walker posits that the novel seeks to make the reader imagine 'new beginnings':

Humans never run out of the need for or the possibility of new beginnings: that is the novel's theme, the 'truth' that it offers over and over. Heinlein does not attempt to establish the validity of this 'truth'. Its validity does not even lie in anything so permanent as the reader's ability to remember it. Its validity lies rather in the novel's power constantly to refurbish its vision of 'new beginnings' and by its continual revision to make the reader imagine the same truth repeatedly. In the literary act which occurs whenever the reader imagines the scenes of *Time Enough for Love*, lies the novel's validity. The novel argues that it verifies itself in the reader's imagination, it appeals to no higher criterion of truth. That may be why it is so long, repetitive, and open-ended in structure. Heinlein wishes to prolong the 'now' of the reading as long as possible and to make the reader imagine further versions of the 'new beginnings' theme if possible. (p.33)

Having noted Heinlein's use of archetypal imagery, Frank Tucker says: 'The reader is not asked to accept Carl Jung's interpretations of these phenomena, and it would be unwise to assert that Heinlein has done so.' (p.175) But Heinlein's vision of 'new beginnings' is clearly aimed at those capable of self-selection, i.e., personal evolution. It is therefore related to the archetype of rebirth.

We have seen how the protagonist of *I Will Fear No Evil* posits the conquest of space by self-reliant individuals as the 'birth pangs' of the human race. Heinlein's 'Future History' denotes a 'recurring pattern' of individual achievement and an advocacy of racial progress through such revolutionary 'new beginnings'. An idea which has its most

obvious application in the shape of Luna City's revolution against the evolutionary regressivity of the *shadow*-possessed Earth in *The Moon is a Harsh Mistress* and that which takes place against the individuation-denying dictatorship of 'If This Goes On -'. It is Heinlein's thesis that man and mankind are part of an archetypal open-ended process of racial progress through individual acts of self-actualizing rebirth.

The final story of the far flung future in Heinlein's projected chart of the 'Future History' was to be 'Da Capo'. It is also the title of the penultimate section of *Time Enough for Love*. Joe R. Christopher notes that the musical term suggests 'non-verbal''⁵ communication. We must agree. 'Da Capo' means 'repeat from the beginning'; obviously an allusion to his theme of 'new beginnings': racial progress through individual enactments of the archetype of self-actualizing rebirth. Christopher, however, notes that Lazarus travels back in time to make love with his own mother and argues that development therefore turns out to be sexual. Most critics have taken this Freudian line - the working out of an Oedipal complex. But I have attempted to explain how incest symbolism, properly understood, denotes a personal evolution; the individual revolution of a self-union which produces rebirth. The 'Da Capo' sequence is therefore yet another instance of Heinlein attempting to get the reader to personally evolve through imaginative contact with a revolutionary self-actualizing archetype. The incest

motif - as an archetype which promotes racial progress through personal evolution - is his ultimate individual tool.

Stover, however, sees Heinlein's main reformatory technique in terms of his use of the 'outsider', e.g., Mike in *Stranger in a Strange Land*, to view a futuristic American society extrapolated from present trends: 'He thereby defamiliarizes our accustomed affairs, making them look strange and stupid, worthy of indictment and fit for radical reform.' (Ch.6, p.58) Mike finally becomes the victim of individuation-denying evolutionary regressivity, that is, the *shadow*-possessed collective consciousness.

The eponymous protagonist is, as Stover says, the 'stranger' of *Friday*. At one point she is told by a Heinlein *raisonneur*: 'a dying culture invariably exhibits personal rudeness. Bad manners, lack of consideration for others in minor matters. A loss of politeness, of gentle manners, is more significant than a riot.' (Ch.23, p.293) This is also a central theme of Heinlein's penultimate work *The Cat Who Walks Through Walls* (1985). His subtitle is *A Comedy of Manners* - an ironical misnomer. *Friday* begins with the rape of the heroine and *Stranger in a Strange Land* ends with a similar 'crucifixion'. *The Cat Who Walks Through Walls* begins with the killing of a guest dining at the table of a hero who sees the 'crime' in terms of 'bad manners'. The point is, as Stover says, that 'the manners are the morals' (Ch.2, p.20). He notes that the hero speaks of his enemy as

an adversary whose 'intention is to get me angry, ruin my judgement'. The hero is resolved: 'above all I must not let it happen'.¹⁶ Emotional involvement would mean contamination. He must not descend to the level of his opponent. To do so would be to share his *Weltanschauung*. He would become his own enemy.

This is not hyperbole. On one level Heinlein's narratives are, as Stover says, works of 'culture criticism'. This is particularly true of his later work.* Stover points out that Heinlein speaks of 'multiperson solipsism' in *The Cat Who Walks Through Walls* and 'multiple-ego solipsism' in '*The Number of the Beast -*', a terminology which he compares with 'the anthropological concept of culture, which says that each separate cultural reality is a collective (or multiperson) project, the shared worldview of each society's making' (Ch.4, p.40). In other words, society is a product of the collective consciousness. The hero of *The Cat Who Walks Through Walls* must not become vindictive toward his enemy; to do so would be to become part of a shared perspective: he would be contributing to the evolutionary regressivity of an individuation-denying collective consciousness susceptible to possession by a murderous collective *shadow*. His and our 'salvation' lies in a morality personally evolved. This is an attribute of the 'higher self', a sign of which is 'good manners'. Stover

* Stover's is the only full-length treatment of the Heinlein canon by a single critic.

refers us to Lazarus Long's definition of a 'gentleman':
'the quality tagged by that name represents the slow
emergence in human culture of an ethic higher than simple
self-interest - damn slow in emerging in my opinion'
(Variations on a Theme II, p.79). Clearly this is the ethic
of the 'higher self' - racial progress *via* personal
evolution.

Job takes a more direct look at the problem of emotional
morality. Stover points out the comparison between the
fundamentalist Christian religion of the novel and the
political programme of America's 'Moral Majority'. He points
to the murderous evolutionary regressivity of the
individuation-denying theocratic dictatorship of 'If This
Goes On -': 'voted in by the masses after a wave of popular
enthusiasm for the Reverend Nehemiah Scudder, its "First
Prophet"'. We are referred to the obvious parallel: 'the
Iranian Revolution with its fundamentalist Muslim clerics
raising the Ayatollah Khomeini to theocratic power' (Ch.6,
p.56). Heinlein's point is that collective morality is
emotional morality. We have seen that the collective
consciousness is susceptible to possession by the *shadow*,
that is, individuation-denying evolutionary regressivity. It
is Heinlein's thesis that emotional collectivities are by
their very nature possessed by the *shadow* and therefore
regressive in terms of racial evolution, that is, racial
progress through individuation or personal evolution. The

solution - as ever - is identification with the 'higher morality' of the 'higher self'.

In order to appreciate the full significance of Stover's comments on Heinlein's final work *To Sail Beyond The Sunset* the reader needs to be more familiar with Heinlein's treatment of the theme of male-femaleness. The importance accorded to marriage, for example, derives from his understanding of Jung's concept of exogamous union as a vehicle in which the *anima* or 'soul image' of a man receives projection onto the beloved woman and *vice versa*. Gradually his couples become aware of their respective projections and move toward true relations with one another as external realities. In other words, *anima* and *animus* cease to receive projection and become introjected where they function in their respective male and female 'hosts' as internalized components of psychologically bisexual totality. However, as Sarti says, in a work like *The Rolling Stones*,* 'the message is that parenthood is more important than anything else' (p.118). Heinlein went on to conceive the extended family as an evolutionary force for individual/racial progress, a concept derived from Jung's belief in the endogamous or 'kinship' urge as a force for societal cohesion. In brief, he presents the individuational exogamous marriage operating

* Later titled *Space Family Stone*, a change which probably has more to do with a belief in Jung's individuational conception of the exogamy/endogamy nexus (Family) and alchemical symbolism (Stone) or Heinlein's own Jungian interpretation of self-actualization through 'New Frontiers' (Space) than any fears about a confusing conflation with that group of contemporary musicians also known as *The Rolling Stones*.

within the extended familial bond in the form of a 'group' - *Stranger in a Strange Land* - or 'line' marriage - *The Moon is a Harsh Mistress* and *Friday* - as an antidote to the evolutionary regressivity of the individuation-denying collective consciousness. Hence Russell Letson's observation that Lazarus Long experiences psychological rejuvenation due to his 'involvement'¹⁷ in the extended family of *Time Enough for Love*.

Interpersonal relations mean sex of course. Alice Carol Gaar notes that this is 'subordinated to the family pattern'. She says of *Time Enough for Love*: 'Sex is here an aspect of interfamilial identity and dependence and as such is inseparable from the family grouping.'¹⁸ This is because the interactive individual components of the exogamous marriage and the endogamous family group are *anima* and *animus*. Sex is therefore the 'icing on the cake' for Heinlein; or rather *should be*. Hence Garr's observation that 'his use of sex is basically not even really erotic'. David N. Samuelson complains: 'Sex is a major component of the later novels, although its treatment is still unreal, if we assume that characters' speech and behaviour should be adequately motivated rather than mere conveniences for the author's didactic purposes.'¹⁹ But what if we do not? If sex is the 'icing' on the 'cake' of racial progress through personal evolution why treat it as novelistic 'glue'? However, as Sarti says: 'for all that Heinlein is constantly suggesting sexual arousal, he never delivers...no sexual

coupling is ever actually described' (p.129). Let us leave the case for the defence in the capable hands of Rogers:

It is extremely difficult to write explicit love scenes that are neither pornographic nor unpleasant. It is even more difficult to write explicit love scenes showing true love and tenderness simply because the act of putting such a scene on paper introduces a voyeuristic tendency in the reader, thus destroying the true intimacy and love postulated between the characters... A realistic novel may be brutally realistic or sexually explicit in a scene, but it cannot be tenderly or lovingly explicit. And Heinlein writes in a realistic manner. (p.237)

And Heinlein is an advocate of familial loving tenderness as an evolutionarily progressive antidote to the collective shadow. An example of Rogers' thesis in operation is, as we shall see, Heinlein's realistic portrayal in *Friday* of a rape sequence without explicit sex that involves the reader positively. In other words, without voyeurism but with an empathy for the victim of projected hate/lust that seeks to 'trigger' personal moral evolution and thereby further racial progress.

I have said how Heinlein introduced the subject of sex into his fiction in *Stranger in a Strange Land*, a novel published in 1961 - the year in which Jung died. Intentional? Coincidence? Or an example of what - as we shall see - Jung termed *synchronicity*? Ronald Lee Cansler argues that it is 'concerned with exposing and undermining stifling sexual mores and repressive religion'.²⁰ He cites this 'authorial' statement:

All human behaviour, all human motivations, all man's hopes and fears, were [and are] colored and controlled by mankind's tragic and oddly beautiful pattern of reproduction. (Ch.11, p.85)

The observation could be Jung's own, and Cansler points out that the novel condemns the anti-sexual stance of the Judaeo-Christian code (a full explanation of why this should be so can be obtained from a reading of my *Job* chapter). Heinlein uses the fictitious 'Fosterite' religion to make his point. As Cansler says: 'The Fosterites began as a cult whose founder recognized the state of sexual repression and knew how to cash in on it' (p.951). Kenneth L. Golden describes it as a 'compensatory'² movement:

The culture...had a split personality... Its laws were puritanical; its covert behaviour Rabelaisian...nowhere on Earth was sex so vigorously repressed - and nowhere was there such deep interest in it. (Ch.27, p.267)

Slusser summarizes a central premise of the novel thus: 'Men and women must not be seen only as antithetical beings, but rather as polar opposites, always striving to reunite and coalesce.' (*Stranger in His Own Land*, p.39) It will be apparent from the analyses to come that Heinlein posits sexual repression as an immoral force preventing racial progress through personal evolution or individuation, that is, moral self-actualization through male-female love. In *Job* he actually posits Heaven and Hell as evolutionarily regressive false conceptualizations directly attributable to a collective sexual repression which denies the

individuation value of sensual love. We shall see later how that novel chronicles the hero's personal evolution or self-actualization through love, which means that we shall see him gradually realize that he is 'Buddha' because, as John Rothfork says: 'In Buddhist thought, deliverance is accomplished...when the illusions of heaven and hell are no longer projected.'²²

To further understand *Stranger in a Strange Land* - thereby obtaining the key to an understanding of *To Sail Beyond the Sunset* - we must now take a retrospective glance at the evolutionary regressivity of the microcosmic society that has forgotten its purpose in 'Universe'. As James Gunn says: 'the process by which reality becomes myth is implied by the way the reality of the self-contained spaceship is translated into religious imagery'.²³ Nicholls underlines the point: 'The little knowledge of an ultimate destination that remains in book form is assumed to be religious allegory.' (p.188) *Stranger in a Strange Land* posits Judaeo-Christianity as a similar allegorization of an individually progressive 'truth' which Jung has decoded. Larry Joe Hall agrees that the 'personal' religion founded by the hero is intended to make Christianity 'current',²⁴ i.e., evolutionarily progressive,* while

* During his lifetime Heinlein consistently refused to discuss his work but remarks made in *Grumbles From The Grave* (1990) - a collection of private letters and miscellany edited by his wife Virginia as a sort of posthumous semi-biography - are consonant with a statement made in 1971 to the effect that religion was stuck in a 'rut'.²⁵ He went on to advocate that the 'Augean stables' of education be cleansed,

Cansler believes that Heinlein shows 'contempt for what he believes to be Christianity's falling away from the true gospel of Christ' (p.952). Hence the importance of Harvey Cox's suggestion that 'religion is to a civilization what fantasy is to an individual'.²⁶ The novel is very explicit about this. Franklin summarizes the central protagonists perceptions of the Fosterite religion thus: 'this fake religion is no more nor less truthful than any other... all...depend on imaginative literature masquerading as sacred writ' (Ch.4, p.135). Or, as we are told elsewhere: 'Find out what the chumps want and you can leave half your props in the trunk.' (Ch.26, p.253) Because the 'chumps' want 'bread and circuses' 'props' *may* be interpreted here as 'truth'.* I would argue that Heinlein has attempted to encode the evolutionarily progressive 'truth' contained within the evolutionarily regressive collective conceptions of religion and actualize that 'truth' through an archetypal appeal to individual fantasy as the key to a racially progressive individuation or personal evolution. Hence this statement in the mouth of a character intended to be a self-portrait: 'I want praise from the customer, given in cash because I've *reached* [my italics] him - or I don't want

* Usually interpreted autobiographically: Heinlein gives the 'chumps', i.e., his readers, what they want. I, however, would argue that Heinlein's guise of 'pure entertainer' is a cover for the provision of self-actualizing archetypes which provide what the 'chumps' need. An explanation which gains added support from the extended clarity of the posthumously published 'uncut original' of 1991. It is made explicit therein that Mike learns Fosterite techniques of showmanship to draw the 'chumps' to *his* hedonistic religion; then he teaches them to 'grok' or self-actualize.

anything.' (Ch.30, p.299)

Heinlein has chosen this mode because, as we have seen, one individual cannot consciously learn how to individuate or evolve from another. Information must therefore be encoded to act upon and actualize the potentiality of the unconscious 'Self'. And, as Golden has said, the hero-archetype of the novel with whom the reader is asked to identify 'parallels the Christ figure as interpreted by Carl Jung in his "Christ, a Symbol of the Self"' (p.295). Hence Michael Valentine Smith's sermon as he is 'crucified' at the novel's climax by the evolutionarily regressive because shadow-projecting adherents (Christians) of the individuation-denying collective consciousness: 'The Truth is simple but the Way of Man is hard. First you must learn to control your self.' (Ch.37, p.392)

In the course of our introduction to Heinlein it has become evident that racially progressive personal evolution or moral self-actualization through love is a process of integrating/introjecting one's projections, a sort of self-begetting and self-devouring symbolized by the ouroboros* serpent. Hence the broth brewed from Mike's remains after his death. It is partaken of by his extended family group who, lovingly, endogeneously, and necrophageously, 'grok'

* Later we will encounter Jung's thesis that the Christian Trinity is a formulation of this process and, as Hall points out (p.171), *Stranger in a Strange Land* reformulates the *Gloria Patri* or 'Glory be to the Father, and to the Son, and to the Holy Ghost, as it was in the beginning, is now, and ever shall be world without end' in 'personal' rather than abstract or collective terms: 'Self's integrity, was, is, and ever had been.' (Ch.24, p.243)

his 'essence'. Samuelson reminds us: 'Cannibalism is not that rare in human history - a symbolic variety is built into Christian communion - and it recalls myths of human beings partaking of the divine...Orpheus, Dionysus, Freud's "primal horde"'.²⁷ With an incredible intuition wholly lacking in psychological insight he notes the comparison between cannibalism and 'the snake devouring its own tail' (p.171). At least a partial success here for Heinlein's use of the archetypal image as individuation* catalyst?

Robert Plank, however, conjectures that Heinlein's intent was to 'travesty' the sacrament of communion. He bases his critique on Mike's possession of psi-powers, a metaphor, as we saw earlier, for the personally evolved and racially progressive actualized 'Self'. In fact one of the fictional premises of the novel is that Mike can teach these psi-powers, that is, personal evolution or self-actualization.

* In the 1960s *Stranger in a Strange Land* was blamed for inciting Charles Manson to commit ritual murder and cannibalism. Moreover, the posthumous publication of Heinlein's 'uncut original' coincided with the discovery of similar happenings in the United States of 1991. However, on this occasion, blame seemed to lie with a recent film dealing with the cannibalistic exploits of a serial killer - history repeating itself? Certainly; Stover relates how Manson admitted to Heinlein's lawyer that he had never read *Stranger* (Ch.6, p.57) while the publication date of the novel which provided the basis for the vilified screenplay also precluded any 'copy cat' scenario.

Truth is clearly at least as 'strange' as fiction. Remember how we interpreted Heinlein's parody of the hermaphroditic Marion Schmidt as a satire upon the tendency of the collective consciousness to reify psychological truth? The urban cannibals of today may be understood as similar reifications of the archetype of integration/introjection. Products, that is, of a symbol-denying concretism for which *Stranger* might be said to act as a necessary corrective. The symbolism of *Silence of the Lambs* is, of course, similarly compensatory. *Shadow*-projections lead 'Hannibal the Cannibal' to kill and devour 'others'. The conscious abhorrence of the cinema audience is unconsciously complemented by the archetype of individuation devourment. The collective ceases to project, and the *shadow* receives integration.

Plank, however, notes that Mike uses his power to make clothes disappear; both his own and those of others. According to Plank: 'This compulsive desire to strip is... psychotic...[and has] a technical name...denudative'.²⁸ He notes that Mike's denudations are sexual and refers us to Hans Christian Andersen's 'The Wild Swans', a fairytale in which witches 'took their rags off...dug...into...fresh graves, took the bodies out, and ate the flesh' (p.93). He then draws a parallel between Mike's denudations and the novel's necrophagy; arguing that the book is evolutionarily regressive because it appeals to once-conscious desires, and citing as evidence 'civilized' man's reflexive abhorrence at the thought of eating human flesh (p.95). I, of course, conjecture an appeal geared toward a racially progressive personal evolution or actualization of the unconscious 'Self'. In other words, an appeal to the archetype of self-actualization through self-devourment. Plank, however, notes that Freud saw a link between omnipotence²⁹ (psi-powers aka personal evolution or actualization of the 'Self' through love) and cannibalism* (p.98). He interprets Mike's message of love by referring us to a comment by Anthony Burgess: 'pornography depersonalizes, creating an abstract paradise Steven Marcus called Pornotopia, in which the only emotion

* Plank notes that, although the practice of exogeneous cannibalism was common in primitive societies in conflict, endogeneous cannibalism was taboo because analogous to incest (p.91). But, as we have seen, incest is a symbol of self-actualizing rebirth. There is therefore a certain *outré* positive symbolism in Mike's devourment by his 'family'.

is lust and the only inhabitants animated phalluses and vulvae.'³⁰

As we saw earlier, there is no explicit sex in Heinlein; only the advocacy of personal evolution or individuation through sensual love. However, according to Plank:

'Heinlein's book embodies primitive fantasies. There is no evidence in it of any attempt to transcend them.' (p.103) He argues in Freudian mode that the ideological content of the novel (critique of evolutionarily regressive because individuation-denying Judaeo-Christian morality) is designed to 'bribe' the 'superego' (p.105) which, acquired through social conditioning, tells one it is 'forbidden' to seek 'unhampered fulfilment' of 'basic drives' (p.104). Plank admits that it could be argued that the real aim is to offer the ego an ideological perspective and that Heinlein lulls the 'id' with fantasy but, he says, although it may be true that one part of the psyche has to be sedated the two parts are not equal; only the 'id' will respond. But the ideology is an integral part of the 'fantasy'. It is, of course, Heinlein's concern to put the reader in touch with an actualizing archetype of the unconscious 'Self', i.e., ouroubouros, the racially progressive archetype of personal evolution. A self-devouring and self-begetting individualational symbol of introjecting self-hood, that is. In short, *Stranger in a Strange Land* is not merely 'antirepressive', which is Stover's description of *To Sail*

Beyond The Sunset. He says of Heinlein's understated treatment of sex therein:

This is dangerous ground, never before held with success. Indeed, Italo Calvino wonders if there is any place at all in literature 'for the debunking purpose of a direct, objective, dispassionate representation of sexual relations as facts of life amid all the other facts of life. If this attitude were possible, it would not only occupy a central position, opposed as much to the internal censorship of repression and hypocrisy as to sacred or demonic speculations on Eros, but it would without the least doubt be the victor, clearing the field of all opposition. The literary experience of the last fifty years, however, convinces us that this position remains an intellectual and would-be enlightened pretension.'³¹ The real question for the critics to address, then, is whether or not Heinlein is the first novelist to prove Calvino's judgement premature. (Ch.11, p.124)

I would argue that the real importance is the fact of Heinlein's attempt. Why did he make it? Where Stover sees 'neutral' I see 'neutralization'. The novel is specifically 'antirepressive' with regard to incest. Stover points out that Heinlein depicts the ideal form of union as omnigamous rather than exogamous or endogamous (p.126). In other words, Heinlein does not advocate incest *per se* but a type of sex in which incest is simply not a factor to be considered.* The only factor of any importance is love. Incest then becomes 'normal' as an expression of love. But it is not as

* Genetic incompatibility limits reproductive sex but the restraint is pragmatic rather than psycho-emotive. Non-reproductive incest is not taboo.

simple as that. Heinlein is not advocating immature incest between, for example, a pubescent brother and sister - he explicitly rejects this (Ch.19, p.295). He advocates mature incest. All the adult characters are long-lived but rejuvenated and physically young. The point is that they are personally evolved or individuated and individuation means the introjection of the incest urge in the form of the *anima* or contrasexual component. The adult group of the novel therefore represent the psychological goal of Heinlein's teleology of racial progress through personal evolution. In short, sex is no longer coloured by incest; or, to put it another way, *sex can no longer be incestuous*. Physically perhaps, but psychologically - and more importantly - no.

To Sail Beyond The Sunset is, as Stover says, an evocative title. In Jung's hermeneutical psychology the sun is, as we shall see, a symbol of the masculine ego. In the analyses to come, we shall discover that the ego is the originator of the projected incest urge in the form of the contrasexual component. To have gone 'beyond' ego-projection is indicative of a journey or 'odyssey' successfully completed. The implication is of a successful recognition of the *shadow* through identification with the 'higher self' and the attainment of self-hood through the recognition/introjection of the *anima*.

*

Stover describes Heinlein's omnigamous ideal as Edenic. In Jungian psychology introjection means racial evolution through progressive personal evolution or 'self-hood' and the Anthropos or Adamic 'first man' is the equivalent of the 'higher self'. If omnigamy means individuation then Stover's perceptive remark is a vindication of receptivity as *the* critical tool.

Notes to Chapter 2 d

1. See 'Requiem' in *The Man Who Sold the Moon*, p.232. See bibliography 1 B.
2. See 'Life Line' in *The Man Who Sold the Moon*, p.20. See bibliography 1 B.
3. See 'They' in *The Unpleasant Profession of Jonathan Hoag*, p.141. See bibliography 1 B. Subsequent references are incorporated within the text.
4. Chapter 21, p.203. See bibliography 1 B.
5. See 'Misfit' in *Revolt in 2100*, p.203. See bibliography 1 B.
6. See 'By His Bootstraps' in *The Menace From Earth*, p.87. See bibliography 1 B.
7. C.W. Sullivan III 'Heinlein's Juveniles: Still Contemporary After All These Years', p.65. See bibliography 3.
8. See *The Origins and History of Consciousness*, I, 18. See bibliography (G, 4).

9. 'Major Political and Social Elements in Heinlein's Fiction', p.189. See bibliography 3. Subsequent references are incorporated within the text.
10. Chapter 5, p.153. See bibliography 1 B.
11. 'Longevity and Supermen: Robert A. Heinlein's Debt to George Bernard Shaw', p.21. See bibliography 3.
12. 'Robert A. Heinlein 1907 -', p.190. See bibliography 3. Subsequent references are incorporated within the text.
13. *Science Fiction: History, Science, Vision*, p.54. See bibliography 3. Subsequent references are incorporated within the text.
14. 'Science Fiction: A Commentary On Itself As Lies', p.32. See bibliography 3. Subsequent references are incorporated within the text.
15. 'Methuselah, Out of Heinlein by Shaw', p.191. See bibliography 3.
16. Chapter 4, p.39. See bibliography 1 B. Subsequent references are incorporated within the text.

17. 'The Returns of Lazarus Long', p.198. See bibliography 3.

18. 'The Human as Machine Analog: The Big Daddy of Interchangeable Parts in the Fiction of Robert A. Heinlein', p.71. See bibliography 3.

19. 'Frontiers of the Future: Heinlein's Future History Stories Revisited', p.52. See bibliography 3.

20. 'Stranger in a Strange Land: Science Fiction as Literature of the Creative Imagination, Social Criticism and Entertainment', p.950. See bibliography 3. Subsequent references are incorporated within the text.

21. 'Stranger in a Strange Land as Modern Myth; Robert A. Heinlein and Carl Jung', p.299. See bibliography 3. Subsequent references are incorporated within the text.

22. 'Grokking God: Phenomenology in NASA and Science Fiction', p.108. See bibliography 3. Subsequent references are incorporated within the text.

23. 'The Grand Master - Robert A. Heinlein', p.32. See bibliography 3. Subsequent references are incorporated within the text.

24. 'The Development of Myth in Post World War II American Novels', p.101. See bibliography 3. Subsequent references are incorporated within the text.
25. 'Colorado Engineer Interviews Robert A. Heinlein', p.13. See bibliography 3.
26. *The Feast of Fools: A Theological Essay on Festivity and Fantasy*, p.68. See bibliography 4.
27. 'Stranger in the Sixties: Model or Mirror?', p.163. See bibliography 3. Subsequent references are incorporated within the text.
28. 'Omnipotent Cannibals in *Stranger in a Strange Land*', p.90. See bibliography 3. Subsequent references are incorporated within the text.
29. *Totem and Taboo*, p.82. See bibliography 4.
30. 'Henry Miller: One of America's Glories, with 50 books and 80 Years Behind Him', p.10. See bibliography 4.
31. *The Uses of Literature*, p.67. See bibliography 4.

3. 'The Number of the Beast -'

Heinlein takes his title from the Book of Revelation, which is the apocalyptic vision of the future that concludes the New Testament of the Bible. It is Jung's contention that it represents a prophetic vision of human destiny (CW, 11, para.698ff), which means that he interprets it in terms of *psychological* development. Now, according to Alexei Panshin:

'It has been a constructional principle of modern science fiction for little bits of information to be scattered here and there, by the way and between the lines. It is a requirement of the genre that out of facts and clues and fragments of action, the reader must assemble a picture of the on-going context and meaning of the science fiction story.' (Ch.22, p.330)

He likens Heinlein's novel of 1980 to a sorites: 'The promise of the book is that if a chain of reasoning is discovered and followed back and forth, through and around the events of the story, unusual conclusions not explicitly stated will be forthcoming.' However: 'Everything is misleading...changing its role, changing its identity, revealing itself as something other than what it has been taken for.' (p.328) He asks if the 'puzzles and games'* are

* Panshin's questionings are unconsciously astute. Though based on some obvious allusions to 'Wonderland' there are certain indications that both chess moves and playing cards (cf. the 'Barsoomian rules/pieces of the game in Edgar Rice Burroughs' *Chessmen of Mars* (1922) or Lewis Carroll's *Alice in Wonderland* (1865) and *Through the Looking Glass* (1871)) are part of Heinlein's symbolic manoeuvrings. The characters are constantly saying things like 'check', 'checking', and there is even an allusion to 'checkerboards' (Ch,9, p,81). Their enemy is, moreover, a 'chessman' (Ch,7, p,64) and they have a vehicle which 'bounces' (Ch,18, p,161) from one place to another in

a 'challenge of integration': 'Is there some other meta-reality to which the movements of the characters...can be related - like the chess moves in *Through the Looking Glass?*' (p.344)

'*The Number of the Beast* -' re-codes Jung's decodifications. It uses the archetypal symbolism which underpins Revelation to 'trigger' an individuation quest for meaning. The reader is led into an inner world of myth. What is discovered is to some extent purely subjective due to its protean nature. However, certain of the clues are directional indicators whose symbolic logic is inescapable. Those less willing to suspend disbelief have already interpreted the material differently - and falsely. In short, although my interpretations may seem quirky or idiosyncratic, they are in tune with the spirit of the novel - enlightenment through an *individual* 'revelation'.

The aim has been to provide a framework upon which other students of self-knowledge may build by presenting an in-depth introduction to the processes of Jungian psychology and hermeneutics. To that end I have undertaken to explore in detail only the first section of what is a four-part novel. By way of an *apologia* I would refer the reader to the importance Jung attaches to Meister Eckhart's (c. 1260-1327) alchemical axiom: "'every grain becomes wheat"' (CW, 13,

the manner of a chess knight. It also appears to have the guise of 'queen', as does Hilda who has a similarly implicit role as 'queen of diamonds', and there also appear to be polarities based on colour which are akin to those of chess and other 'mind games'.

para.372). Because of the concentrated nature of archetypal motifs 'Part One' is seeded with material which contains the entire thematic and symbolic scope of the novel. Heinlein, for example, said that its 'nature' was 'emphatically stated in the first line of Chapter 1'.²

However, as Panshin says, the main focus for critical debate has been the 'Black Beast': 'instantly detectable as "wrong" by Heinlein's characters...if they kill it in one place, it returns in another' (p.394). He defines it as the 'essence of Outsider', which ought to provide us with a clue. He also correctly observes that it embodies the 'what you see is what you get' principle. However, his misconceived critical perspective leads him to erroneously conclude that it is everything which Heinlein's egocentric exclusivism rejects as 'other'. 'Evil' is, as we saw earlier, an embodiment of the projected shadow, which suggests that, although Heinlein's 'Beast' is a projection of 'Self' and Panshin is therefore correct to observe that the central characters are shadow-boxers 'caught up in the toils of fear and desire...wrapped up in themselves' (p.339), it would be a mistake to argue that 'there is only one consciousness at war with itself' (p.341). It is not Heinlein's ego that is represented in this 'fragments-of-a-single-person-living-in-separate-bodies situation' (p.348). As Panshin himself says: 'within any chapter a character is likely to be referred to by his or her current function' (p.341). To a Jungian the conclusion is self-evident.

However, in this preamble, I will restrict myself to just three observations:

- 1) There are *four* main characters.
- 2) Jung attributes *four* functions to consciousness.
- 3) A successful confrontation with the *shadow* is dependant upon a discriminating consciousness which possesses the equally differentiated or co-operating *four* functions.

In short, despite Heinlein's 'deathbed' revelation that the names of the 'Beast' were anagrams* of his own name - a 'confession' which he signed 'R. A. "Beast" Heinlein'³ - I interpret this as meaning that we are *all* our own 'Beast' rather than a confirmation of Panshin's vision of an egoistic author failing to recognize/integrate his *shadow*.

Heinlein had hoped that his word-games would be spotted at once. The reader would then be alert for anagrams in 'odd-appearing' names. Without being more specific he lamented that the critics failed to 'spot any of the anagrams or pick up any of the clues'.⁴ In correcting this lapse I hope to establish that denigration of the later works is founded on misconceptions about the meaninglessness of their dialogue. One disembodied voice, for example, says: 'I am ceasing to be surprised at how many facts can be stuffed into so small a space.' (Ch.26, p.273) Panshin laments: 'Since first person narration is passed around among the characters...it is very easy to lose track of which speaker is who.' (p.341)

* Neil O'Heret Brain, for example, becomes Robert A. Heinlein; an anagram which, as we shall see, conceals more than merely the author's name,

He muses: 'just how much of this confusion is a fault of the book and how much is a deliberate design?' Heinlein's is a deliberately dissociative technique which both emphasizes the essential sameness or homogeneity of the four characters and encourages the reader's endeavours to discriminate one character from another, a process which parallels the differentiation of Jung's four functions of consciousness, that is, the recognition of projections and the creation of a homogeneous 'Self'. The technique also enables the reader to become disengaged from an identification with the characters *as* characters. Without a frame of reference the unconscious is forced to supply a context. Unsure of who or what is being spoken and to whom, the mind tends toward universalism and the archetypal clues begin to emerge from the subtext. Upon discovering, for example, that the remark about finitudinous multiplicity refers to the diminutive Hilda's multivalent capabilities, the recently perplexed, but perforce expanded consciousness of the reader, is prepared to find in her an *anima*-figure with multiplex significance.* H. Bruce Franklin, for example, argues that 'the revelations about Hilda's character constitutes a

* Other examples are these mutually reinforcing statements from Zeb: 'I didn't figure her father into the equation' (Ch.2, p.17). An allusion to the characterological schemata in which Deety's father Jake is an integer. And: 'Never neglect the so-called "trivial" roots of an equation' (Ch.3, p.27). An allusion to seemingly innocuous but symbolically significant words and phrases within the text. However, the most radical clue comes from Hilda: 'Why don't you ever look beneath the surface young man,' (Ch.6, p.52) A seeming tirade against Zeb's *shadow*-based chauvinism? A plea that he undergo a form of self-examination and become more self-reflective? Yes, but also an appeal to the reader who has failed to perceive the significance of the allusive subtext.

secondary apocalypse' (Ch.6, p.203).

I

The setting for the novel's initial scenario is a dinner party at the home of Hilda 'Sharp' Corners, a 'social butterfly' (Ch.16, p.141). Miss Deety (D.T.) Burroughs is flirting with Zebadiah Carter. She has been instructed to do so by widower Jacob Burroughs - her father. He believes that *this* Z. Carter is Zeb's brother Zebulon, a fellow scientist with whom he wishes to speak; which partly explains the novel's peculiar opening 'line': 'He's a Mad Scientist and I'm his Beautiful Daughter' (Ch.1, p.9). As Deety says: 'I'm supposed to be luring you with my radiant beauty' (p.11).

Zeb reveals his true identity and, despite the fact that this is their first meeting, they engage to marry. Together with her father (who has quarrelled with Neil O'Heret Brain, a rival Professor of Mathematics) they leave for the parking lot. Their hostess joins them and, from Jacob's pocket, Deety produces a 'Magic Wand' (Ch.2, p.17).

The characterological schema is reminiscent of *The Tempest* in which Ferdinand (Zeb) woos Miranda (Deety) away from the magician Prospero (Jake). Scholes and Rabkin's 'Oedipal' (p.184) interpretation gains support from the film *Forbidden Planet* (1956), a re-working of Shakespeare's play in which a 'Beast' - created by the scientist/magician and symbolic of the threat of father-daughter incest - is killed by the daughter's legitimate suitor.

Freudian psychology is, however, reductive: incest is explained in narrowly literal rather than broadly symbolical terms. Heinlein, however, is Jungian in his approach and, as Jung observes (CW, 12, para.172), the Greek god of revelation is represented as having/being a 'Magic Wand': "nothing but a head and a virile member"⁵ Moreover, as Jung says, in Hippolytus⁶ there is a description of the Naassenes (a Christian sect which espoused *gnosis*^{*} or enlightenment through the *interpretation* of the Word of God) in which he/it "has an urge from below upwards" (CW, 9, II, para.313). In short, libido is developmental, which suggests that the incest urge is also teleological. Moreover, as Jung says (CW, 12, para.172), Hermes was also known as the 'four-headed'⁷ and one member of Heinlein's foursome is named 'Corners'; an allusion to Jung's 'magic' square: the 'marriage *quaternio*'.

* Hippolytus was influenced by Irenaeus, the Bishop of Lyons. It was his anti-Gnostic *Adversus Haereses* (c. 180) that inspired the Greek to write, while teaching orthodox Christianity in Rome (c. 225), his own *Refutationis Omnium Haerisium*.

II

Incest, as an endogamous relationship, is an expression of the libido which serves to hold the family together. One could therefore define it as 'kinship libido,' a kind of instinct. (CW, 16, para.431)

Jung argues that, although exogamy has suppressed the endogamous tendency, whenever an 'instinctive force' is suppressed, the result is 'dissociation': 'The conscious personality with its one-track (exogamous) tendency comes up against an invisible (endogamous) opponent, and because this is unconscious it is felt to be a stranger and therefore manifests itself in projected form.' (CW, 16, para.438) In human figures, that is, who are allowed to do what is forbidden. The Egyptian Pharaohs, for example, were required to marry their sisters. However: 'To the extent that the magical power of royalty was derived increasingly from the gods, the incest prerogative shifted to the latter and so gave rise to the incestuous hierogamos.' Jung's example is the *coniunctio Solis et Lunae* in the *Rosarium Philosophorum* (1550), an alchemical treatise in which a king and queen are depicted standing upon the sun and the moon.⁶ He explains: 'The incest element appears in the brother-sister relationship of Apollo and Diana.' (CW, 16, para.410) He suggests that endogamy is an 'instinctive force' of a 'spiritual nature', a developmental libidic urge 'not ultimately tending towards projection at all' but 'trying to

unite the different components of the personality' (CW, 16, para.442). Consequently, Apollo and Diana 'represent contents which have been projected from the unconscious of the adept (and his *soror mystica*)' (CW, 16, para.421). Now, 'the adept is conscious of himself as a man, consequently his masculinity cannot be projected'. The projected fragment of his personality is the feminine component or *anima*:

Similarly, in the woman's case, only the masculine component [*animus*] can be projected. There is thus a curious counter-crossing of the sexes: the man (in this case the adept) is represented by the queen, and the woman (the *soror mystica*) by the king.

In other words, sister queen and brother king represent the man's *anima* and the woman's *animus*. Jung uses a diagram (see fig. 2, p.487) to depict the *transference*, that is, *anima-animus* interaction, or the way in which one becomes conscious of the contrasexual component through relations with a member of the opposite sex:

recognition of the *anima* gives rise...to a triad...the masculine subject, the opposing feminine subject, and the transcendent *anima*. With a woman the situation is reversed. The missing fourth element that would make the triad a quaternity is, in a man, the archetype of the Wise Old Man...and in a woman the Chthonic Mother. (CW, 9, II, para.42)

The 'Wise Old Man' signifies that which is 'missing' until the *anima* is recognized/introjected as 'Great Mother'. Conversely, the 'Chthonic Mother' is 'missing' until the father-*animus* receives introjection as 'Wise Old Man'.

III

Jung refers us to the description in Hippolytus of the cornerstone of the Naassenes *gnosis* (V, 8, 2), an Old Testament 'marriage *quaternio*' consisting of: "Mariam the sought-for one, and Jothor the great wise one, and Sephora the seer, and Moses whose generation was not in Egypt." (CW, 9, II, para.328) Moses not only led the Jews out of their bondage in Egypt (Ex 12:50); he also saved them from drowning in the Red Sea (Ex 14:21) and fed them spiritual food or *manna* (Ex 16:4). By means of this 'magic' he brought them to the 'Promised Land' of Canaan (Dt 4:27). The Midianite priest-king Jothor was his father-in-law (Ex 3:1), Mariam (Miriam) was his sister, and Zipporah (Sephora) was his wife (Ex 2:21). Later he took a concubine, the 'Ethiopian woman'.

Jung dissects the Moses Quaternio (see fig. 3, p.488):

Jothor (Jethro)...corresponds to the father-*animus*...[but he] is called 'the great wise one' [which] suggests that the *quaternio* is a man's. In the case of a woman the accent...would fall on Mariam...[as] Great Mother. At all events...[the] *quaternio* lacks the incestuous brother-sister relationship, otherwise very common, (CW, 9, II, para.329) That is, the *anima-animus* relationship symbolized as brother-sister incest:

Instead Miriam has something of a mother significance for Moses (*cf.* Exodus 2 ; 4ff),

That is, the *anima-animus* relationship symbolized as mother-son incest. Now, as a 'heathen priest', Moses' father-in-law has, as Jung says, a 'magical and nefarious significance' (CW, 9, II, para.362). He infers a *shadow* aspect to the *transference*:

That is to say, Moses marries the 'Ethiopian woman,' and Miriam, the prophetess [Ex 15:20] and mother-sister, becomes 'leprous,' which is clear proof that her relation to Moses has taken a negative turn, (CW, 9, II, para.361)

IV

For the Naassenes Paradise was a quaternary parallel with the Moses quaternio and of similar meaning. Its fourfold nature consisted in the four rivers Pison, Gihon, Hiddekel, and Phrat [Gen 2:11ff].

(CW, 9, II, para.372)

Jung splits the Moses Quaternio into what he terms its Anthropos and Shadow aspects (see figs. 4-5, pp. 489-90): 'The lower senarius reaches its nadir not in the "lower Adam" [lower self] but in his dark, theriomorphic prefiguration - the *serpent* who was created before man, or the Gnostic *Naas*.' (CW, 9, II, para.365)

The snake symbol brings us to the images of Paradise [see fig. 6, p.491], tree, and earth. This amounts to an evolutionary regression from the animal kingdom back to plants and inorganic nature, epitomized in alchemy by the secret of matter, the *lapis*. (CW, 9, II, para.374) As Jung says: 'The alchemists were fond of picturing their *opus* as a circulatory process, as a circular distillation or as the uroboros, the snake biting its own tail' (CW, 9, II, para.418). He presents a hypothesis:

The central idea of the *lapis Philosophorum*...signifies the self... [therefore] the *opus*...illustrates the process of individuation, the step by step development of the self from an unconscious state to a conscious one. That is why the *lapis* as *prima materia*, stands at the beginning of the process as well as at the end.

The alchemical *lapis* consists of the four traditional elements of *Earth, Air, Fire, and Water*. Their union is portrayed as an unfolding (see fig. 7, p.492) of the chaotic *massa confusa* or *prima materia as rotundum*. Jung arranges his octahedrons sequentially (see fig. 8, p.493) and as a circular (see fig. 9, p.494) alchemical ouroboros. He extrapolates: 'Our quaternio series could also be expressed in the form of an equation, where *A* stands for the initial state...*A*, for the end state, and *B C D* for intermediate states.' (CW, 9, II, para.408) He asks us to remember that we are concerned with the 'continual...transformation of one and the same substance'. The 'Self' of Moses in terms of the Moses Quaternio but, in abstract terms, a 'Self' symbolized as the Anthropos:

The whole cycle necessarily returns to its beginning, and does so at the moment when *D*, in point of contingency the state furthest removed from *A*, changes into [*A*]. (CW, 9, II, para.410)

Thus *A* is the Anthropos Quaternio, *B* is the Shadow Quaternio, *C* is the Paradise Quaternio, and *D* is the Lapis Quaternio where *A* becomes *A*, at the Anthropos-*rotundum**-Lapis juncture:

The process depicted by our formula changes the originally unconscious totality into a conscious one. The Anthropos *A* descends from above

* Having established this identity between Anthropos and *rotundum* Jung draws an analogy between the *rotundum* and 'the most elementary building stone in the architecture of matter' (CW, 9, II, para.376). He suggests that self-actualization gives the mind power to influence the material world at the molecular level, a central concept in Heinelein's own teleology of individuation.

through his Shadow *B* into Physis *C* (= serpent), and, through a kind of crystallization process *D* (= *Lapis*) that reduces chaos to order, rises again to the original state, which in the meantime has been transformed from an unconscious into a conscious one. (CW, 9, II, para.410)

Jung equates the figure of the Anthropos with the mythic Nous of Gnosticism (CW, 9, II, para.308), an Adamic first or 'Original Man' who bent down from heaven to earth and was locked in the embrace of Physis/matter:

The spherical, i.e., perfect, man who appears at the beginning of time and is man's own beginning and end. He is man's totality, which is beyond the division of the sexes and can only be reached when male and female come together in one. (CW, 16, para.416)

In other words, the myth of Nous reprises the projection of the soul as *anima* into the material world and the figure of the hermaphroditic Anthropos looks forward to introjection of the contrasexual component - a return to psychological bisexuality.

Because of its numerous individuational avatars the alchemical figure of Mercurius is identical with both the *lapis* or 'Self' and the god of revelation or four-headed Hermes with whom Heinlein's four characters are linked. Thus, when Deety presses a switch on the 'Magic Wand' to activate her father's car - it explodes! The phallus or wand of Hermes, as representative of the developmental libidic urge, *should* symbolize illumination. Hippolytus observes that, in Homer's *Odyssey* it 'wakes up the sleepers' (V, 7, 30), and that, as Jung says: 'The Naassenes referred this to Ephesians 5 : 14: "Awake, O sleeper, and arise from the dead, and Christ shall give you light."' (CW, 9, II, para.326) However, the process of individuation or enlightenment, as outlined above, begins with the *lapis/Mercurius* as *prima materia*, that is, the *massa confusa* of the *rotundum*. In short, Deety's 'Magic Wand' induces *chaos*, that is, the preliminary stage of the individuational ourobouric movement. Now, as Jung says: 'In the chaos the elements are not united, they are merely coexistent and have to be combined' (CW, 9, II, para.375). Zeb restores order to confusion by offering the use of *his* car. Jake and Hilda take the 'after space', Deety is the 'front passenger', and Zeb - on her left - the 'pilot' (Ch.3, p.18).

Heinlein intends a parallel between this configuration and that of the *lapis* or *prima materia* as *chaos* - hence his

'comic' pantheon. In a playful moment the four assume the mantle of 'gods' and discuss 'reengineering the Solar System' (Ch.9, p.76). Jake is 'Holy Ghost', Zeb is 'Maker and Shaper', Hilda is 'Moon Goddess', and Deety is 'Earth Mother'. Clearly Deety is *Earth* and, as 'pneuma', Jake could represent *Air*. Hilda would therefore be *Water* (the moon is associated with the tides), but is Zeb *Fire*?

There is a similar relation between the gods (Apollo, Luna, Mercurius, and Vulcan) and the elements in alchemy.¹⁰ As 'maker and shaper' Zeb corresponds to the 'blacksmith' of the gods, a 'worker with fire'. The sun god Apollo signifies the male spiritual principle - Jake as 'Holy Ghost'? Luna (Hilda) is the female principle. Deety would then find correspondence with Mercurius, the 'spirit of vegetation'. Jung extrapolates: 'If we construct a quaternity from the divine equivalents of...[the] four elements...we get a marriage quaternio with a brother-sister relationship.' (CW, 9, II, para.396) Jake and Hilda are therefore an *anima-* (Luna/Diana) *animus* (Apollo) 'royal pair'. He is Deety's father-*animus* while she is Zeb's mother-*anima* (see fig. 10, p.495). She announces a *coniunctio Solis et Lunae*: 'It's going to be a double wedding. Jake. Me.' (Ch.3, p.30) A marriage between the elements of *Air* and *Water* as well as those of *Fire* and *Earth*.

Now, because the alchemical Mercurius as *lapis ultima* (psychologically bisexual 'Self') is male-female or duplex, Deety must also perform a dual role or function and,

according to Jung's schema: 'Moses' wife plays the double role of Zipporah and the Ethiopian woman' (CW, 9, II, para.396). In short, our Heinlein Quaternio or *prima materia* as four-headed Mercurius are correlatives of Jethro, Miriam, Moses, and Zipporah. They also find correspondence with characters from Edgar Rice Burroughs' science fiction 'classic' *A Princess of Mars* (1911). Deety reveals what her initials stand for. Zeb is aghast: 'Dejah Thoris - Dejah Thoris Burroughs - Dejah Thoris Carter!' He explains: 'I was born near the campus of the university Thomas Jefferson founded. The day I graduated from college I was commissioned a second looie Aerospace Reserve. I've been promoted twice. My middle initial stands for "John".' She realizes: 'Captain ...John Carter - of Virginia.' He laughs: 'We don't have to get married - we already are.' (p.26)

As *Dejah* Deety is the daughter of a king. She obtains a 'Magic Wand' from Jake (Apollo) because Hermes' wand was a gift of Apollo. She - like Zipporah - is the daughter of a king and a magician. John Carter is - like Moses - a 'culture hero'. The futuristic Earth of Heinlein's novel exists in a parallel universe where Zeb is the 'first man' on the moon. He is therefore an Anthropos.* But to qualify as a 'culture hero' he must - like his namesake - go to Mars and - like Moses - lead his people to the 'Promised Land'.

Jake and Hilda celebrate *their* nuptials by adopting the

* The symbolism pertains to Hilda-as-Luna; through her Zeb will make that 'first step' which is a 'great leap for mankind' - *anima*-introjection,

names Mors Kajak (Kajake) and Thuvia. Zeb says that this is impossible because Thuvia married Cathoris. Hilda says: 'But I'm his *second* wife; that explains everything.' (Ch.10, p.90) Because Zeb corresponds to Moses the role of 'first wife' Zipporah and second or Ethiopian wife devolves upon Deety in her duplex or Mercurial guise, which is why Zeb says that Hilda can't be Thuvia. The Ethiopian woman married Moses (Zeb) and Zipporah (Deety) or Carter/Thoris (Ca/Thoris).

Heinlein is underlining the paradoxicality of a marital relationship in which Zeb is *physically* married to Deety but *psychologically* married to his *anima*-figure Hilda/Thuvia. Hilda's 'marriage' to Carter/Thoris or Cathoris as psychological 'second wife' indicates her potential role as Zeb's transcendent *anima* or 'Great Mother'. Conversely, Jake is physically married to Hilda but psychologically married to his *anima*-figure Deety/Dejah Thoris. Hilda is therefore Jake's 'second wife' not because his 'first wife' (Jane) is dead but because she is alive. Psychologically his 'first wife' is Deety, a situation which parallels that of the Moses Quaternio in which the 'first wife' Zipporah (Deety) was replaced by the 'second wife'.

VI

The best-known anima figure in the Old Testament, the Shulamite, says:

'I am black, but comely' (Song of Songs 1 : 5).

(CW, 9, II, para.329)

A subtextual analysis of the following conversation between the two women - taking place the morning after their wedding(s) - suggests that Heinlein's *Anthropos Quaternio* also has a symbolic Shadow aspect (Hilda speaks first):

'Now I'm the happiest woman in America.'

'Nope, Second happiest. You're looking at the happiest.'

'Mmm, a futile discussion. So my problem child is adequate?'

'Well, he's not a member of the Ku Klux Klan -'

'I never thought he was! Zebbie isn't that sort.'

'- but he's a wizard under a sheet!'

The Klan may be construed as 'white wizards' who practise the 'black magic' of *shadow*-projecting racism. As *Moses Zeb* is a 'wizard' (concealed beneath this 'sheet' of text): he is *not*, therefore, anti-semitic. Moreover, 'isn't that sort' implies the further qualification 'not a member of the set' (white). Zeb is a *black Jew*.

Hilda compromises: 'We're both the happiest woman in the world.' (Ch.4. p.37) The *same* woman? Her description of Zeb as her 'problem child' tends to confirm her in the role of Moses' mother-*anima* but elsewhere she calls herself a 'black reactionary'* (Ch.22, p.214). In short, *both* women are

Ethiopian. The negative Miriam represents the *shadow* (Ethiopian) aspect of Moses (Zeb). Conversely the negative Zipporah (Ethiopian/Deety) represents the *shadow* aspect of Jethro (Jake).

If Deety is black then Jake and Jane are/were also black. Black Jake's day begins with a question for his dead wife: 'Jane?' I said in my mind.' (Ch.5, p.38) He seeks approval for the marriage(s). Her 'voice' is reassuring: 'It has my blessing.' Now, according to Jung: 'When Moses took a Moor to wife - the "Ethiopian woman" - this incensed Miriam so much that she was smitten with leprosy and became "as white as snow" (Numbers 12 : 10).' (CW, 9, II, para.329) Jane represents this 'snow white' aspect of Miriam. However, in

* This *en passant* revelation of the hero's blackness is not an isolated incident in Heinlein. As Scholes and Rabkin observe: 'One of the few black writers of science fiction, Samuel R. Delany has recorded the shock of pleasure he received as a boy reading Heinlein's *Starship Troopers*, when halfway through the book the hero looks into a mirror and his black face looks back at him. In the book, this is not remarkable in any way, and many readers are probably not even clearly aware that the hero is black.' (p.188) Why was Delany so receptive? He's black! Heinlein employs his subtle technique more overtly in 'Over the Rainbow', an optimistic short fictional alternative incorporated/hidden in his pessimistic non-fiction vision of the future 'The Happy Days Ahead' (1980). The President of the United States faces prejudice and bigotry because she's female; we then learn that she's also black! 'The Number of the Beast -' presents a more symbolic and covert correlation between chauvinism and racism, which suggests that 'Over the Rainbow' was intended as a companion piece. Hence the novel's plethora of Oz motifs and an 'over the rainbow' (Ch.48, p.555ff) climax ('Over the Rainbow' denotes *shadow*-integration - the United States learns to *accept* its first black woman President). The definitive example of Heinlein's technique is, however, Johann Smith's transplantation of his brain into the body of a black woman in *I Will Fear No Evil*. As H. Bruce Franklin says: 'a fact declared by Heinlein to me and other people who have interviewed him, but barely discernible in three or four subtle hints in the text' (Ch.5, p.175). It was clearly important enough to both conceal *and* reveal, a corollary of Heinlein's desire to work upon the reader (*cf.* Delany's positive response) at the unconscious or archetypal level of acceptance/understanding. The successful fusion of the white male ego with the black *anima*-figure presents as a *fait accompli* the ego's rejection of *shadow*-projecting racism.

accordance with Deety's role(s) as Ethiopian/Zipporah and Mercurius duplex, Heinlein uses Jane's 'whiteness' to make her daughter black and white (Dejah Thoris is also a 'copper coloured' product of miscegenation), and he gives the biblical schema a further twist by injecting archetypal elements from that fairytale in which Snow White rises from the dead after being poisoned by the Wicked Queen. However, Jane tells Jake that she *asked* Hilda to marry him *before* her death, which not only means that *this* Ethiopian is accepted by the 'first wife' because the leprous poison of *shadow*-projecting racism does *not* obtain but that it was: 'Predestined'.

Jake's marriage - like Zeb (John Carter) and Deety's (Dejah Thoris) - is foreshadowed in his 'Barsoomian' alias. In Roman mythology Mors is the god of death and the *Ka* - represented as a bird - was the ancient Egyptian equivalent of the soul. Now, in alchemy, the raven symbolizes *melancholia* and, in Poe's poem *The Raven* (1845), it appears as a haunting reminder of lost love. Furthermore, according to Ovid (43 B.C.-17 A.D.), though originally *white* it was transmogrified by Apollo's grief for *his* beloved, ' ' which suggests that, after Jane's death, Jake (*Mors* *Kajake*/Apollo) also became clinically depressed, that is, he experienced the death of his soul-image or *ánima*-figure. However, the raven is a bird not only of death but also of fate and the dead Jane (white raven) represents this positive aspect of Jake's *shadow*, that is, his *melancholia* (black raven) ends

because she arranges for him to realize an unconscious love for another Snow White *anima*-figure or soul-image.

Hilda's *skin* is black because she represents the Shulamite: the mystical bride who symbolizes the wisdom of Solomon,* that is, an *anima*-figure who effects *shadow*-integration and *anima*-introjection. In the Gnostic doctrine of Valentinus (c. 140) she appears as Sophia the bride of Yahweh and Queen of the Ogdoad, a double quaternity of light and dark,² which suggests that Hilda is to be Queen of Heinlein's Shadow and Anthropos Quaternios, an *eight-headed* (*Snow White and the Seven Dwarfs*) Ogdoad.

In truth Zeb (Moses/Anthropos) is Heinlein's only 'real' dwarf, a latent motif which 'signposts' the pettiness of his subsequent egoism. Hilda has the role of negative Shadow Miriam only because he projects his shadow onto her, a developing scenario which Heinlein signposts through discoverable allusions to negative 'snow white' archetypes: 'Zebbie sat up and looked at me. His thoughts were coming through so strongly...and suddenly Captain Ahab was harpooning the White Whale and I was the whale!' (Ch.24, p.232) However, as she mediates the integration/introjection of his *shadow/anima* complex, Hilda is, or rather from Zeb's standpoint *becomes*, a positive *anima*-figure (*Snow White Queen*).

* Heinlein echoes his earlier treatment of the same material, In *I Will Fear No Evil* Jake Salomon is the husband of Joan-Eunice, a black *anima*-figure.

VII

She always has a peculiar relationship to *time*; as a rule she is more or less immortal because outside time. Writer's who have tried their hand at this figure have never failed to stress the anima's peculiarity in this respect. (CW, 9, I, para.356)

One of the central premises of '*The Number of the Beast* -' is that Jake has invented a machine which is capable not only of travelling through time and space but also of giving access to alternate universes. Moreover, in *The Cat Who Walks Through Walls*, we discover that Heinlein's foursome have formed the 'Circle of Ourobouros' (Ch.28, p.385) to 'police' this 'multiverse'. However, as we saw earlier, the activities of the 'Time Corps' are first documented in '"- All You Zombies -"'. It is set in 'Pop's Place', a bar. Pop is serving a drink to the 'Unmarried Mother', a man who claims to have been born in 1945 as a *female* and to have been abandoned on the steps of an orphanage when only a few hours old. In 1963 'she' gave birth to a girl child but awoke from the anaesthetic (the delivery was caesarean) to be told by the surgeon: 'You had two full sets of organs, both immature, but with the female set well enough developed that you had a baby. They could never be any use to you again, so we took them out and rearranged things so that you can develop properly as a man.' (p.130) The child was stolen and 'he' assumes that its father was the culprit. Pop uses a

time machine to take the vengeful parent back to the scene of his/her 'one night stand'. Then *he* travels forward in time to steal the baby and take it back to 1945. He then returns to look for the 'Unmarried Mother':

Presently I spotted them down the street, arms around each other. He took her up on the porch and made a long job of kissing her good night - longer than I had thought. Then she went in and he came down the walk, turned away. I slid into step and hooked an arm in his. 'That's all, son,' I announced quietly. 'I'm back to pick you up.'

'*You!*' He gasped and caught his breath.

'Me. Now you know who *he* is - and after you think it over you'll know who *you* are...and if you think hard enough, you'll figure out who the baby is...and who *I* am.'

He didn't answer, he was badly shaken. It's a shock to have it proved to you that you can't resist seducing yourself. (p.135)

Pop, a recruiter for the 'Temporal Bureau', has recruited himself. At the tale's end he bleats: 'There isn't anybody but me - Jane - here alone in the dark.' (p.137) 'Jane' denotes the *anima*, an entity possessed of a peculiarly eternal quality because, as we saw earlier, it does not owe its allegiance to any particular woman, but may become attached to several *anima*-figures in the course of a man's life. Jake, in an impromptu 'eulogy' for his 'Jane', recognizes this: 'Jane is, was, and ever shall be, worlds without end.' (Ch.5, p.39)

'*- All You Zombies -*' employs the paradoxicalities of time-travel to reprise the 'Fall'. Projection of the

contrasexual component, that is, the location of one half of man's originally hermaphroditic psychic structure in the 'other' sex, a *typos* of the 'Original Sin' of incest. The 'Unmarried Mother' encounters the endogamic urge to unite with oneself as 'other', that is, the contrasexual component seduces him/her into seducing her/himself.

At the tail end of *his* internal colloquy Jake admonishes: 'Don't be smug. Jane is more real than *you* are.' (p.38) The *anima* is a personification and *pars pro toto* representative of the unconscious as 'projection making factor'. Now, as a 'temporal agent' with the task of preventing Armageddon, Pop is a maker of projections, that is, he projects what the consequences of his temporal manipulations will be. However, as Jung says:

Projections change the world into the replica of one's unknown face. In the last analysis, therefore, they lead to an autoerotic or autistic condition in which one dreams a world whose reality remains forever unattainable. The resultant *sentiment d'incomplétude* and the still worse feeling of sterility are in their turn explained by projection as the malevolence of the environment, and by means of this vicious circle the isolation is intensified. (CW, 9, II, para.17)

Pop wears an 'eternity' ring as a mark of *his* alienation: 'the World Snake that eats its own tail, forever without end' (p.127). However, as Jung says: 'Self-devouring [may be]...self-destruction, but the union of...tail and mouth was also thought of as self-fertilization.' (CW, 13, para.105) He cites a statement from the 'Allegoriae super

librum Turbae',* that could have been made by the 'Unmarried Mother': "The mother bore me and is herself begotten of me." (CW, 13, para.272) That which begets and gives birth to itself can symbolize the re-attainment of psychic bisexuality, that is, conscious recognition of the endogamous urge or introjection of the contrasexual component. Hence the 'saber' which hangs pointedly on the wall of Jake's home, a partial anagram of the alchemical *rebis*: 'The dual being born of the alchemical union of opposites...a symbol of the self. Psychologically...a union of conscious (masculine) and unconscious (feminine).' (CW, 9, II, para.426)

Deety's 'wedding present' (Ch.9, p.80) to Zeb is a similar pointer to his need for *anima*-introjection, a sword which belonged to Jane Rodgers' father, that is, Deety's maternal grandfather. Now, because he is Jane Rodgers,† Pop/Jake doesn't allow the song 'I'm My Own Granpaw' (p.133) to be played on the bar's jukebox. In other words, Pop has travelled/will travel back in time to engineer the fertilization of himself as Jane by himself as Jake. However, Heinlein hasn't written this scenario (or rather he has but not from Pop-as-Jake's standpoint) and Jake will not remember it until he does, that is, never. This is because "'- All You Zombies -'" represents a world which, although

* An appendix to the *Turba philosophorum*, an alchemical treatise of Arabic provenance (translated eleventh-twelfth century).

† Do I detect an echo of 'androgynous'? Jane (female) and Rod (male) is also 'ourobouric', that is, +and Rod+ Jane and rod+ jane+ or +androgyn+androgyn+.

it has existed, in accordance with the paradoxicalities of time-travel, will also *not* come into being *if* Jake succeeds in introjecting his *anima*. What he *does* remember is that Jane dies and, although Hilda has the soul-restoring role of exogamous *anima*-figure, his unconscious desire for introjection is, to use the appropriate psychological terminology, *transferred* to his 'other' endogamous *anima*-figure, a daughter, that is, who is also himself.

VIII

Jake's ability to hear the 'voice' of Jane has a further significance. The Naassenes equated the four rivers of paradise with the senses. The ear, for example, was associated with the river Gihon. Moreover, Jung associates these senses with the four functions of consciousness (CW, 9, II, para.409). The ear, for example, is 'Thinking', which also accords with Jake's role as inventor of the 'continua device'. Zeb, however, has 'second sight', that is, a special affinity with the eye, for example, he relates how, just before Jake's car exploded: 'I gathered all three into my arms and dived. We hit the ground as the blast hit everything else. But not us.' (Ch.2, p.17) As the 'smith' Vulcan he also represents physicality or 'Sensation'. His wife is associated with the duplex Phrat, that is, the mouth which eats/speaks, this despite her reason for marrying him: 'Most of all, I like the way you smell.' He replies: 'You smell good too. Your perfume could rouse a corpse.' She disabuses him: 'I'm not wearing perfume.' (Ch.1, p.13)

The attraction is alchemical. Zeb desires the (exogamous) *anima* which he has unconsciously projected, a desire that produces from him a musk which, because it is only produced by the male of a species,* we must assume he also mistakenly

* The musk deer, for example, Zeb subsequently develops a desire for Hilda and calls her a 'butcher' (Ch.14, p.137) or 'slaughterer of bucks' (stags) because he interprets her attempts to get him to recognize this and introject his endogamous *anima* as castrative.

associates with Deety. However, she is clearly attracted by Zeb's scent, which suggests not that she is attracted to Zeb (musk smells much the same in all men) but that her *animus* is. In other words, it recognizes her predestined mate; or, to put it another way, Deety's taste is infallible, which doesn't mean that Zeb is associated with the sense of smell but that his *anima* is. However, marriage to Deety only fulfils its exogamous ('Feeling') function. Zeb's mother-*anima* is the embodiment of its endogamous function; or, in other words, Hilda is associated with the sense of smell.

Now, according to Jung, 'intuition' is the ability to 'smell the right place' (CW, 5, para.182),* and one of the four functions always remains undifferentiated or unconscious (CW, 9, I, para.431). Thus, after the party, when it looks as if the other three are going to leave without her, Hilda screams: 'Wait for baby!' (Ch.2, p.17) She represents the *inferior* function, which seems irreconcilable with her role as Sophia the 'Great Mother'. Until, that is, we remember that, in her role as Miriam she is a 'prophetess' and Zeb/Moses is also her baby. In short, she is prophesying his *rebirth*, that is, Zeb's differentiation of the *inferior* function which she represents ('Intuition') will also mean fulfilment of the endogamous function or *anima*-introjection.

* He refers us to Goethe's *Faust* 4: "The key will smell the right place from all others | Follow it down, it leads you to the Mothers!" (CW, 5, para.180). The (Zeb's) endogamous *anima*-figure is the 'key' to (his) rebirth.

IX

As the higher Adam [higher self] corresponds to the lower, so the lower corresponds to the serpent, ...the first of the two double pyramids ...represents the world of the spirit...the second...man's instinctual disposition, the 'flesh'...which has its roots in the animal kingdom or, to be more precise, in the realm of warm blooded animals. The nadir of this system is the cold-blooded vertebrate, the snake.

(CW, 9, II, para.369)

Jung suggests that the serpent corresponds to instinct. Immanent therein is that 'spiritual factor' comparable to 'the axial system of a crystal...which...preforms the crystalline structure in the mother liquid' (CW, 9, I, para.155). Now, as Jung says: 'our comparison with the crystal is illuminating inasmuch as the axial system determines only the stereometric structure'. For example, although the archetype takes the form of the four functions in the Paradise Quaternio, not only may it 'vary endlessly' (the Heinlein Quaternio as the archetype of the *transference*) but it may do so 'by the growing together of two crystals' (the Anthropos and Shadow Quaternios) or more (our four crystals form the archetype of ourouboros, that is, individuation), a 'treasure' which, says Jung cryptically, the serpent 'guards' (CW, 9, II, para.370).

Deety asks Hilda if she wants to see the 'thing' which Jake keeps in their 'basement' (Ch.6, p.44), a 'cryptic' metaphor

which ties in with her assertion that 'important parts' of 'Snug Harbor' are 'underground' (p.45). The serpent may denote that libido which Freudians associate with the repressed 'Id' but Jake-as-Jethro's 'priest's hole' (p.44) leads to a 'sanctum sanctorum'. This 'Holy of Holies' (p.47) is meant to correspond to that place wherein the Ark of the Covenant was kept (Ex 26:33), a symbol, that is, of God's 'special relationship' with his 'chosen people'. There is, moreover, that other biblical Ark which enabled Noah's family to survive the flood (Gen 7:23). We may assume that Heinlein's Ark/archetype will transform the dangerous waters of the 'Id' or allow our four heroes to cross the 'Red Sea' and enter God's 'Promised Land'.

Hilda accepts Deety's offer: 'Lay on your duff and cursed be he who first cries, "Nay, enough".' (p.48) She had evinced mock concern that Jake was suffering from 'satyriasis', an 'incurable' illness which led her to describe herself as: 'A nanny goat - who has been topped all night by the most amazing billy goat on the ranch.' (Ch.4, p.36) Deety therefore responds to her theatrical desire to witness Jake's 'thing' as if it were a sexual innuendo: 'I don't think they're interested in that now, Nanny Goat.' (Ch.6, p.48) She is either saying that we aren't interested in sex or Shakespeare or Heinlein (as a corollary of his teleology of libido) is suggesting that the archetype of the spirit/intellect, although inextricably linked with the instinctual/sexual urge, not only transcends it *but is going*

to, for example, to 'duff' means 'to alter the brand on a beast' and '*The Number of the Beast* -' is an allusion to 666, that is, the mark of the 'beast' in Revelation.

Now, as we shall see, Zeb unconsciously desires Hilda, which means that the mother-*anima* corresponds to the Shadow Miriam as both 'Snow White' and 'sought-for'. Thus, during the descent, she quotes from *Alice in Wonderland*: "'Curioser and curioser [*sic*],' said Alice.'" Hilda *Burroughs* is, however, Zeb's 'White Rabbit', that is, incest is the 'thing in the basement', which is where Alice: 'found a very small cake, on which the words "EAT ME" were beautifully marked in currants.'¹⁵ A 'duff' is a plum pudding and, in an allusion to Deety's piebald role as the Ethiopian/Zipporah or Mercurius duplex within the crystalline Shadow and Anthropos Quaternios, Hilda calls her 'Sugar Pie' (p.45) which, although it doesn't explain why Deety is both cake and Alice, does explain the missing 'Mac' from Shakespeare's *Macbeth* (1604-10). Hilda's quote should have begun: 'Lay on Macduff' (V, 7, 1.62) - a further allusion to Deety as Mac/curious? Alice is a similarly 'curious child': 'very fond of pretending to be two people' (Ch.1, p.8). She is also Lewis Carroll (the *nom de plume* of Charles Dodgson, Professor of Mathematics at Oxford University).

Now, although Alice was small enough to open the door to Wonderland, she couldn't reach the key. However, when she ate the cake that made her big enough to obtain the key, she couldn't get through the door. The paradox is that of the

child who wants to be 'big' but who, as an adult, yearns for the innocence of childhood. Dodgson, however, was doubly unfortunate because *his* 'cake' was intellectual development, that is, his identification with the function of 'Thinking' meant that his *anima*, which represented the antithetical function of 'Feeling' or sexuality, remained undeveloped or infantile. In short, he was a paedophile who *physically* desired the childlike innocence of Alice (Liddell).

We may assume that, because Alice is a daughter-figure, Professor Jacob Burroughs' *anima* has also remained regressively endogamic. Heinlein's hypothesis is that the key to Jake's sexual 'thing' is the key to his intellectual 'thing', that is, the 'continua device', which 'is based on the notion of six space-time co-ordinates, three of space, the usual three that we see - marked "x", "y", and "z" - and three time co-ordinates: one marked "t" like this -' (*t*) '- and one marked "tau", Greek alphabet -' (τ) '- and the third from the Cyrillic alphabet, "teh" -' (\bar{m})' (p.51). Jake produces a 'caltrop': 'two prongs...represent our three-dimensional space of experience. The third prong...is the t-time we are used to. The...fourth prong simulates both Tau-time and Teh-time, the unexplored time dimensions' (p.53).

Now, as Jung says: 'Wherever movement is established, it is done by means of the space-time quaternio [see fig. 11, p.496]...where the unit that corresponds to the time-coordinate...has an exceptional position' (CW, 9, II, para.395). However: 'in terms of the three qualities of time

- past, present, future - then static space, in which changes of state occur must be...the fourth' (CW, 9, II, para.397). Moreover, the fourth corresponds 'to the dual wife of Moses (Zipporah and the Ethiopian woman), to the dual...river [Phrat]...to Mercurius duplex in...[the] quaternio of gods'. Hence Deety's 'curious' space-time awareness which allows her to tell the time wherever she is *without* the assistance of a timepiece (Ch.10, p.95). She represents Jake's 'fourth'. Symbolically her duplex nature fuses Jung's *quaternio* 1 (in which space is three-dimensional and time is the 'fourth') with *quaternio* 2 (in which time is three-dimensional and space is the 'fourth').

However, when Jake writes down the number of universes to which the 'continua device' has access, Hilda intones: "'The Number of the Beast.'" He is momentarily disconcerted: 'Eh? *Oh!* The Revelation of Saint John the Divine.' (Ch.6, p.55) Now, concealed herein are 'A' (eh?) and 'O' (oh!), a reference to chapter twenty-two, verse thirteen, in which Christ says: 'I am Alpha and Omega, the beginning and the end, the first and the last.' As 'Sugar Pie' Deety is saying EAT ME, which suggests that, as Jake's daughter-*anima*, she represents that 'projection making factor' which could make him a self-destructive tail-eater of the paedophile type. However, Jake explains that he didn't write 666 but rather 666^e, a 'Jacob's ladder' of 10, 314, 424, 798, 490, 535, 546, 171, 949, 056 universes, each of which, as we shall see, represents the possibility of *individuation* through

projection. In other words, as Christ's words confirm, the ouroboros archetype is also developmental. However, until Jake *does* introject the endogamous *anima* which Deety represents and incorporates the function with which she is also associated, that is, his *inferior* function, his 'thing' will lack *differentiated* 'Feeling' and he will be unable to enter the universe which contains *the* 'Promised Land'.

The consensus amongst the four is that their would-be killer is Jake's professorial rival Neil O'Heret Brain. Zeb designates him a 'Black Hat' (Ch.6, p.57), which suggests that 'Brainy' was the 'Mad Hatter' at Hilda's dinner party. He was certainly angry during his row with Jake: 'puffed up like a pouter pigeon with his professional pontifical pomposity reeling. His expression suggested that he was giving birth to a porcupine.' (Ch.2, p.14)

In the Middle Ages 666 was - at least in Protestant propaganda - emblazoned on the Pope's mitre.¹⁶ In Jungian terms, this might be construed as a recognition of how an over-reliance upon spirit/intellect makes a 'beast' out of sex. Heinlein therefore employs the 'pontiff' motif to 'signpost' the fact that Jake's over-reliance upon spirit/intellect has made a potential 'sex beast' out of him. In other words, the Black Beast/Hat represents Jake* himself, which accords with Jung's interpretation of alchemical symbolism. The *nigredo* denotes unconsciousness or consciousness *in potentiam*. Jake's confrontation with 'Brainy' is therefore an encounter with his own constipated psyche. Hence the *chaos* which follows Deety's 'turn on' of his 'Magic Wand', a phallic symbol of the incest urge. The

* The madness of hatters was proverbial in the Victorian era, They were poisoned by *mercury*, an essential ingredient in the hat-making process. Our 'Mad Scientist' is poisoned by his desire for Deety-as-Mercurius.

explosion symbolizes not only the beginning of a sequence of events which will lead to the fulfilling of Jake's endogamous instinct but also his *Super-ego's* automatically (M.O. Brain) repressive response.

'Brainy' is also a 'pouter pigeon' because of that bird's ability to inflate its 'crop', a word which, in its agricultural sense, means 'fruit of the womb'. However, the 'porcupine' points only indirectly to rebirth, that is, *anima*-introjection. It belongs to the species *echidna*, and Echidna was the name of a mythological creature which, because it *begat* the Sphinx, was presumably a male of the same species. Deety, in accordance with her role as Zipporah the 'seer', anticipates its appearance. She recalls that the thirteenth chapter of Revelation predicts a 'second coming':
"And I beheld another beast coming up out of the earth; and he had two horns like a lamb, and he spake as a dragon."
(Ch.6, p.57)

The 'Black Beast' arrives as the four are preparing to 'skinny dip' in her father's pool. A 'Federal Ranger' comes up the hill and, when Zeb asks him to produce 'ID', that is, 'Id' in symbolic terms, he is rebuffed: 'I got no time to listen to smart talk.' (Ch.10, p.93) It too represents what Freud terms the *Super-ego*, that is, the ego which, 'conditioned' to perceive the endogamous instinct as taboo, represses it. However, repression of the endogamous instinct to enforce exogamy produces exogamous relationships that are determined by the endogamous urge, that is, sexual

participation mystique with the projected contrasexual component. Zeb, for instance, may be said to exogamously project his endogamous mother-*anima* onto Deety. At the party, for example, he described her 'twin glands' as 'gross but delicious' and went on to say: 'I have an infantile bias and I have known it since I was six - six months, that is.' (Ch.1, p.10) Similarly Jake may be said to have exogamously projected his desire for the daughter-*anima* onto Hilda.

Hence the significance of *Deety's* description of her: 'Little bitty teats - I had more at twelve.' (Ch.4, p.37)

The 'Ranger', however, is unaware of the psychological mechanism which resolves this problem: 'You know this uniform.' (Ch.10, p.93) A uniformity which resides in an unchanging inflexibility: 'There's stuff coming up from Sonora; this sure as hell is the transfer point.'

'Sonora' means Son o' Ra, that is, Osiris the Son of the Egyptian sun god, which would seem to mean the *anima*-projecting ego. This is the 'stuff' coming up from the unconscious. The 'Ranger' denotes Ra-anger, that is, the anger of Ra, which means that the *Super-ego* seeks to prevent the 'transfer'. Fulfilment of the exogamous prescription for 'marriage with a stranger' (Jake-Hilda, Zeb-Deety) has released the endogamous impulse, which means not only that Zeb and Jake's unconscious desire for *anima*-introjection is about to be incestuously 'transferred' back to their respective mother (Hilda) and daughter (Deety) *anima's* but that their respective marriages are going to be transformed

by the resultant *transference*, that is, a father-daughter and mother-son *anima-animus* interaction which, although it facilitates *anima*-introjection and therefore an end to unconsciousness-inducing *participation mystique*,* the *Super-ego* also seeks to prevent because it perceives it as incestuous or taboo and therefore *to be feared*.

The 'Ranger' makes as if to unholster his gun and Deety quickly drops her cape to expose her *nude* form. However, the figure which represents Jake's *Super-ego* is not distracted by desire for the daughter-*anima*. As Deety observes afterwards: 'He didn't react! I thought my strip act would give you more time.' The 'Ranger' *is* distracted but only by her sudden movement. For Zeb, however, this is enough: 'I drew, lunged and cut down in one motion: slashed the wrist, recovered, thrust upward from low line into the belly above the gun belt.' He relates: 'As my point entered, Jake's saber cut the side of the neck almost to decapitation.' Hilda examines the cadaver: 'Alien. The largest terrestrial fauna with that method of oxygen transport is a lobster.'

Neil O' Heret Brain is an anagram of Alien/Other/Brine, which suggests that the 'alien' is an 'other' from the

* A corollary of Heinlein's belief in the importance of the extended family. In the absence of close kin or their appropriate surrogates (just as, although Miriam is Moses' mother-*anima* she is his *sister* and Hilda, as Zeb's step-mother-in-law, has no real consanguineous link with him, so Deety, as the potentially rebirth-giving introjector of Jake's *anima*, is also a mother-figure) either the individual conflict of *anima-animus* interaction doesn't take place and the relationship remains 'stuck' in *participation mystique* or (and this is possibly the reason for our high divorce rate) it takes place between the married partners themselves and the resultant 'animosity' (which, it must be stressed, is caused by incest taboo) cannot be resolved within a purely exogamous framework.

sea/unconscious. The 'other' is the unconscious 'Self', that is, the contrasexual component, which appears 'alien' to the *Super-ego*. The 'Black Hat' therefore represents the ego which, unconscious of why it fears, projects its fear upon the 'other'. This *shadow*-possessed ego corresponds to Satan, the 'evil fish' of Christianity. The 'good fish' is Christ. However, as Hilda guides Jake's hand over 'bumps' on the creature's head, she observes: 'Much like the budding horns of a lamb, are they not?' (p.95) Christ appears in Revelation as the 'Lamb' (Rev 5:6), which suggests that, although as the dragon-lamb He represents that over-reliance upon spirit/intellect which induces *shadow*-possession, integration/introjection of the *shadow/anima* complex means rebirth - hence the 'budding' lamb's horns. However, Jake is a 'Goat' and a newborn goat is a 'kid'. Moreover, Jung ascribes to the *shadow* those baneful influences which astrology ascribes to the Zodiac (CW, 9, II, para.366, note 25), which suggests that, to be reborn, Jake must break the influence of Capricorn, a sign with which his daughter, as *Earth*, is associated. Now, Hilda has a 'pet' name for Zeb, which suggests that 'Zebbie' is her 'lamb', that is, as *Fire* he corresponds to Aries, a Ram which will be reborn thanks to her 'influence'. As *Water* she will dampen his ardour and make him introject the *shadow*-contaminated *anima* which, as has been suggested, he projects incestuously upon her.

The symbol for *anima*-introjection or psychological bisexuality in alchemy was the *hermaphroditus*. Moreover, it

had a precursor, the *serpens mercurialis*, which represented unconsciousness. It too was 'killed' with a sword, a symbol of masculine ego-consciousness or rather the masculine function(s)* with which it is identified, that is, 'Sensation' (Zeb) and 'Thinking' (Jake). However, as Jung observes, the alchemical texts say that: "'The dragon slays itself, weds itself, impregnates itself.'" (CW, 13, para.105) This may be interpreted as meaning that the ego rejects the conditioning of the *Super-ego* (Jake's separation of/from the organ which 'thinks' is a self-sacrifice and Zeb's slashing of the Ranger's wrist is 'suicidal'), before entering into a *participation mystique* with the endogamous *anima*, that is, its projected 'Self', and subsequently, as a product of the resultant individuation conflict between *anima* and *animus*, introjects the *anima* and differentiates the *inferior* function with which it is associated, that is, Zeb's 'Intuition' (Hilda) and Jake's 'Feeling' (Deety), to be reborn as the psychologically bisexual *hermaphroditus*.

Now, because there are four functions of consciousness, the *serpens mercurialis* is divided into four. Zeb, Jake, and Deety have played *their* parts. Now Hilda prepares to dissect the 'Beast'. She turns to Zeb who, in accordance with his role(s) as the 'smith' Vulcan and *Fire*, has shouldered the

* Because Zeb's *superior* function is 'Sensation' his auxiliary masculine/conscious function is 'Thinking' and *vice versa* in Jake's case. Similarly Jake's *inferior* function is 'Feeling' but his ancillary feminine/unconscious function is 'Intuition' and *vice versa* in Zeb's case. Consequently Zeb's exogenous *anima*-figure (Deety) is responsible for helping him to differentiate 'Feeling' and Hilda has a similar responsibility *vis à vis* Jake's 'Intuition'.

corpse in a 'fireman's carry': 'Atlas, can you support your burden while I get the garage open, a bench dragged out and covered?' (p.99)

Ovid relates how the nymph Salmacis' desire for Hermaphroditus was, against his will, consummated: 'the nymph and the boy were no longer two, but a single form, possessed of a dual nature, which could not be called male or female, but seemed to be at once both and neither' (IV, p.104). This is poetic license for the *participation mystique* that *anima*-projection induces. Hermaphroditus, moreover, was 'Atlas' descendant', which means that Hilda is Zeb's Water nymph. She gives the results of her autopsy:

This monster is either female or hermaphroditic. A fully developed uterus, two-horned like a cat, one ovary above each horn. But there appear to be testes lower down and a dingus that may be a retractible phallus. Female, but probably male as well. Bisexual but does not impregnate itself; the plumbing wouldn't hook up. I think these critters can both pitch and catch. (Ch.11, p.104)

The hermaphroditic Hermaphroditus has both male and female parts because it represents the sexual urge to unite with the 'other' sex as oneself in the form of a projection. Consequently, because *participation mystique* precludes *anima*-introjection, our dragon may wed itself but self-fertilization is ruled out.

Zeb wonders if it can fertilize and be fertilized 'simultaneously'. Hilda replies: 'No, for mechanical reasons I think they take turns. Whether ten minutes apart or ten

years, deponent sayeth not.' An allusion to that past incarnation of Jake/Jane which, paradoxically, still lies in his/her future. The hermaphrodite of "'- All You Zombies -'" was 'simultaneously' both fertilizer and fertilized because Jake will travel (has travelled) back in time to impregnate him/herself as Jane. S/he may therefore be said to 'take turns' fertilizing and being fertilized. However, Jane is unconsciously fertilized by herself as Jake and Jake unconsciously fertilizes himself as Jane. In other words, the resultant birth is a symbol of self-devourment, that is, a *participation mystique* with the 'projection making factor', which leads to *shadow*-projection and alienation. Heinlein therefore makes the 'Black Hat' a representative of an 'alien' nation and a time-traveller, which means that it represents a warning to Jake against travelling back through time. In other words, because *participation mystique* is a product of the incestuously projected endogamous *anima*, Jane is also Jake's *psychological* mother, which means that the 'Black Hat' is a warning against the dangers of the 'transfer'. Hence Deety's suggestion that it seeks the destruction of Jake's space-time machine. In its *ouroboric* fashion, i.e., self-destructively, the *Super-ego* unconsciously seeks the individuation of which, because the incestuous desire for *anima*-introjection is 'transferred' into a context where the *anima-animus* conflict of the *transference* is developmental, the marriage *quaternio* is the archetype. Now, this means that, although, because Jane may

be said to become Jake's mother after* being his *daughter*, the 'Black Hat' is warning against the misbirth of a *participation*-inducing Jake-Deety 'transfer', Deety, inspired by her *animus*, will succeed in introjecting Jake's *anima* to become his 'Great Mother'.

Now, because this means that the alienating world of *shadow*-projection that is "'- All You Zombies -'" will become a 'ghost' time-line, the blood of the 'Black Beast' is 'bluish green' (Ch.10, p.93). Blue because, in Jung's symbology, it denotes the transformation of instinct (red) *into spirit* (CW, 8, para.414), and green because, although the four stages of the alchemical *opus* usually follow a black→white→red→green sequence, the *veriditas* or green phase sometimes appeared (in this case prefiguratively) after the *melanosis* or 'blackening'. In short, although the *serpens mercurialis* represents fleshly male-femaleness, that is, the urge to unite sexually with oneself in the form of a projection, the presence of the blue and the green in the 'Black Beast' points beyond *participation mystique* toward *anima*-introjection or the spiritual male-femaleness of the psychologically bisexual *hermaphroditus*.

* Also (turn and turn about) *before*, a prefiguration of the post-Jane and pre-Hilda Jake-Deety 'transfer', The *anima*-contaminated Deety may also (turn and turn about) be considered to be Jake's mother *before* introjection *restores* her daughter-role.

XI

Jake's 'continua device' is installed in Zeb's 'air car' and the four translate themselves into a parallel continuum which is identical to their own but for the absence of the letter 'J'. This means that, although Jacob and Deety have doppelgängers there, their names are spelt Iacob (Yacob) and Deiah (Deyah). Now, the *sound* of 'Jung' spelt with an 'I' would be unchanged in this universe, which suggests that Heinlein is 'signposting' Yung's interpretation of that curious 'handwriting' which Christ describes as 'the decree that was against us, which was contrary to us' (Col 2:14). Jung refers us to a letter addressed¹⁷ to the Roman Emperor Constantine (c. 274-337) which, in his view, records one of the early Christian thinkers' understanding of this 'corrupt' *chirographum*. It is, says Jung, Priscillian's (d. c. 385) opinion that 'the parts of the body are imprinted with the signs of the zodiac' (CW, 9, II, para.366, note 24). Now, as has already been suggested, Jung views the astrological influences of the planetary houses in terms of the *shadow*, but perhaps a better analogy is the one he draws from Eastern religion, that is, the idea of a *karma* which, imprinted at birth, must be 'broken'. It corresponds to instinct, a comprehensible but misunderstood or 'corrupt', because repressed, language-code. The endogamous instinct, for example. In 'universe without a J' Zebadiah J. Carter would not exist, which means that the marriage of John

Carter and Dejah Thoris would not take place. Thus, earlier in the day, Deety had refuted Hilda's suggestion that she (Hilda) had slept with Jake before their marriage: 'You were never in his bed until last night.' Hilda says: 'How do you know dear? Unless you were in it yourself? Were you? Incest?' Deety replies: 'Pop has never laid a hand on me. But if he had...I would not have refused. I love him.'

(Ch.4, p.36)

In 'universe without a J' 'I' is for incest. It represents the consequences of Jake's desire for the daughter-*anima* in an alternative post-Jane 'transfer', that is, a misunderstood or 'corrupted' need for *anima*-introjection. Consequently, although the marriage *quaternio* represents, amongst other things, a vehicle for facilitating 'marriage with a stranger' and the dismemberment of the 'forest ranger' therefore signifies fore/stranger or four/stranger(s), father and daughter must *become* strangers. In other words, Jake must move toward an individual relationship with Deety, that is, a relationship no longer determined by 'kinship libido', by introjecting the *anima* which represents his endogamous urge. This, however, will paradoxically *weaken* the 'incest taboo'. Thus, although its rebirth symbolism is largely extrinsic to this analysis and I shall not therefore elaborate greatly upon it, in the appropriately titled 'Part Three - Death and Resurrection', our heroes encounter the *ménage* of Lazarus Long and Jake is asked to father a 'mathematical supergenius' on Deety. At

first he's shocked: 'But that's -' His interlocutor anticipates his reaction: 'Incest?' The *raisonneur* proceeds to obviate Jake's aversion and further weaken the taboo: 'No, Jacob, incest is a social matter. Whether you bed your daughter is none of my business.' However, the alternative (fertilization *in vitro*) is made to seem dehumanizing in its clinicism and Deety's answer supports the case for incest because it suggests that she *has* come to think of her father as a stranger, that is, as an individual: 'Zebadiah, this is necessarily up to you and Jacob.' Zeb hammers the message home: 'I'm not sure that anyone but Sharpie noticed that she had not said 'Pop.' (Ch.44, p.487)

If incest does/did take place we can be sure that, because rebirth through *anima*-introjection necessarily entails Jake's differentiation of the *inferior* function of 'Feeling', it will be act of love rather than lust. Moreover, we know that Jake does father a son on Deety because, in *The Cat Who Walks Through Walls*, Maxwell Burroughs-Burroughs appears as a deceptively minor character (Ch.25, p.341). Heinlein alludes to his true significance in the final pages of '*The Number of the Beast* -' where, among several cryptic clues on the subject of how to decipher his novel, he asks this rhetorical question: 'Why did Mercutio have to die?' (Ch.48, p.553)

Mercutio is a character in Shakespeare's *Romeo and Juliet**

* Another 'pair of star-cross'd lovers' (Prologue, 1,6),

(1591-93) who is killed with a sword (III, 1, 1.100). Heinlein's Mercurio is therefore the unconsciousness-inducing *Super-ego*, an aspect of the individuation process to which, because of its male (ego-consciousness) and female (unconscious-self) duality, the alchemists also gave the title of Mercurius. It *had* to die so that the repressed endogamous impulse, symbolized as the *serpens mercurialis*, might be released in the shape of the incestuously projected *anima*. As Heinlein says: '*Solve that, and it will lead you to Mark Twain's well. There's your answer.*'

Samuel Clemens' pseudonym derives from the method he used to employ when, as a riverboat captain, he needed to ascertain the water's depth. One end of a rope would have a lead weight attached and this would be allowed to descend to the bottom of the river. The mark on the rope which indicated that the water was two fathoms deep was 'mark twain'.¹⁸ Clemens was probably worried that he would be out of his depth in the second career he had chosen. Heinlein, however, is referring to the depth of meaning in his fiction. 'Mac' is the pseudonym of Deety-as-Mercurius and the many aspects of Mercurius constitute the various phases of the alchemical individuation process, which means that Maxwell Burroughs-Burroughs is a product of Mac's well of meaning. Moreover, 'the number of the beast' is also 'the mark of the beast' which, in Heinlein's schema, refers to the many aspects of Mercurius that the endogamous instinct causes to appear in the course of the individuation process.

Maxwell (maximum well being) therefore means that the mark is well (mark's well); or, in other words, the 'Beast' is healed. Because Maxwell's birth symbolizes *anima*-introjection it marks the erasure of the alienating world of *shadow*-projection that is "'- All You Zombies -'". However, because Jake was/will be (would have been) born there, it also marks the erasure of Jake. Now, because he is a member of the 'Circle of Ourobouros', Maxwell is a time-travelling Mark Twain. In other words, he is Jake Mk. II. If Jake is erased by *anima*-introjection Maxwell must return to fertilize his grandmother in order to ensure that *his* mother will be born, which means of course that Maxwell is Jake and that the circle has been/will be closed.

XII

Because Heinlein's heroes haven't moved spatially but merely into an alternative continuum they are still in Jake's or rather Iake's garage: 'The left-corner bin read IUNK METAL spelled with an "I". A cupboard above and to the right contained IUGS AND IARS.' (Ch.12, p.115) This echoes Alice's descent into 'Wonderland': 'she looked at the sides of the well, and noticed that they were filled with cupboards... She took down a jar from one of the shelves as she passed; it was labelled "ORANGE MARMALADE"' (Ch.1, p.4). Of course Alice, a 'child very fond of pretending to be two people', corresponds to Deety-as-Mercurius, which suggests that the four are descending through *Mac's* duplex well, that is, from the Anthropos to the Shadow Quaternio. The ORANGE IAR or JAR is a 'signpost'.

The alchemical term for the *participation mystique* phase of the individuation process was the *albedo* or 'whitening'. It was thought of as paradisaic but, and this is what the Yake-Deyah 'transfer' is designed to illustrate, *anima*-projection is also that 'Original Sin' of incest which, as the world of '"- All You Zombies-"' demonstrates, can lead to alienation and *shadow*-projection. However, although the descent or 'Fall' from the Anthropos to the Shadow Quaternio symbolizes the splitting of an original psychic unity or the projection of the contrasexual component onto the 'other' sex, the Jake-Deety and Zeb-Hilda 'transfer' will produce the

individuation *anima-animus* interaction of the transference, which means that, *animus*-inspired, Hilda and Deety will effect the integration of Zeb and Jake's *shadow*, a phase of the individuation process that the alchemists termed the *rubedo* or 'reddening' and which, because the *coniunctio* of silver (*anima*) and gold (*animus*) is productive of the *tinctura rubea*, Heinlein's METAL, a term for the gold and silver *tinctures* used in heraldic devices,* also 'signposts'.

The apotheosis of the dark side of human nature is, of course, the atomic bomb, a weapon used by nation states to 'protect' themselves against their neighbours and therefore a potent symbol of collective *shadow*-projecting alienation or rather of alienated nations. Thus, when Heinlein's heroes return to their own continuum to warn of 'Black Hats', that is, the collective threat of a *shadow*-projecting alienated nation in the guise of a *shadow*-projecting 'alien' nation, their home is destroyed by 'atomics'.

'Snug Harbor' had been the subject of an earlier discussion which mentioned the work of the architect Frank Lloyd Wright (Ch. 7, p.59), a contemporary of Heinlein's who, when his house was burnt down (and his family murdered), referred to it thereafter as 'the smoking crater of a volcano',¹⁹ a

* A device of Hermes/Mercurius, the 'herald' whose revelations were communicated by means of 'signs'. As Alexander Murray says: 'it was he who inspired the idea of erecting sign-posts at cross-roads with directions as to whither each road led',²⁰ Heinlein's 'signposts' are truly mercurial because they point in several directions at once. To the heraldic 'Beast', for example, a 'Questing Beast' which, as Zeb and Jake seek the Grail of rebirth, charts their progress in its metamorphoses.

description which, it would appear from this remark of Zeb's, also applies to the 'hole in the ground' that was 'Snug Harbor': 'I'd like to check that crater after it has had time to cool down' (Ch.13, p.127).

Because 'important parts were underground' Snug Harbor had seemed to be a simple 'hut' and, prior to the tragedy, this was Wright's architectural model. However, a new vision rose quite literally from the ashes of the 'crater': the 'vessel' model which, based upon the Chinese 'cooking pot' or 'Ting', is reflected in the name Wright gave to his 'new' house. *Taliesin* was the legendary Welsh bard who owed his state of higher consciousness to immersion in the boiling waters of a 'magic' cauldron,* an allegory of rebirth through *shadow-integration* 'signposted' by IUNK METAL.

The *shadow* is the *base* metal of alchemy, a 'treasure' despised as 'worthless' by *inferior* men, that is, *shadow-projectors*, but which could be 'found everywhere' and was therefore compared to the ubiquity of potassium, a metallic element with the chemical abbreviation 'K'. Hence IUNK (pronounced JUNCK) METAL. The word 'potassium' owes its derivation to traditional methods of production and literally means the 'ash' from the 'pot'. Heinlein is therefore 'signposting' the wisdom which Jung saw in this passage from the *Rosarium*²: '"Despise not the ash, for it is the diadem of thy heart, and the ash of things that

* All vessels are 'signposted' as JUGS AND JARS.

endure.'" (CW, 13, para.183) The 'crater' which was the 'hut' that was 'Snug Harbor' is his version of the alchemical 'pot' or *krater* wherein, consumed by fire, the dismembered *serpens mercurialis* becomes the *aquina*, a seeming paradox which, by means of a 'cooking' analogy, is explained as a projected content of the unconscious. The 'steam' of the 'alien lobster' therefore denotes the *shadow* or 'evil fish' of the *aquina*, which suggests that JUNK, in accordance with the 'Ting' motif, refers to the marriage *quaternio* as a Chinese 'vessel' *fishing* for rebirth, that is, because 'junk' can also mean 'salt meat', for the 'lobster' in their 'pot'.

Salt or *Sal* and 'ash' were both alchemical symbols of the *shadow* because of their associations with bitterness. However, just as the 'ash' is the 'diadem' of the 'heart', the alchemical salt is also *sal sapientae*. In other words, although bitterness can result in alienation and *shadow*-projection, it can also lead to an increase in 'Feeling', that is, the 'spiritual food' of *shadow*-integration, which means not only that METAL is a partial anagram of MEAT and MEAL but that, if Jake and Zeb are not to become a part of that alienated and *shadow*-projecting collective which the 'Black Hats' represent, they must introject the wisdom of the *anima*-as-Eros; or, in other words, endure the *animus*-inspired thrusts of their *shadow*-integrating *anima*-figures. Thus, although Zeb, to counter the threat of radiation, translates their *ménage* into another continuum, because of

the conflict caused by the interaction of the *shadow/anima* complex and the *animus*, there will be 'fall out'.

XIII

The first thing the four see in the new universe is a city where Phoenix *should be*. However, although Zeb is not yet reborn from the 'ash' of the volcanic 'crater', he *will be* because, in Roman mythology, Vulcan's wife was Venus, that is, the *anima-as-Eros*. She was, however, the lover of Mars, which suggests the conflict between the *shadow-contaminated anima* and the *animus*. In short, because Venus is Vulcan's sister and Zeb, in his 'Barsoomian' guise as John Carter, is 'Warlord of Mars', we must assume that he is going to incestuously project his need for rebirth onto Hilda and that this will produce that individuating conflict between the *shadow/anima* complex and the *animus* which will result in *anima-introjection*, a process which Heinlein 'signposts' by means of 'corrupt handwriting'.

Hilda has taken advantage of their apparent safety to have a sandwich while gazing at the alternative Earth's night sky: 'Zar Marsh?' Zeb admonishes: 'Don't talk with your mouth full, Sharpie.' She retorts: 'Zebbie you brute, I said, "Is that Mars?" Over there.' (Ch.13, p.129) IARS is pronounced YARS, that is, an anagram of RAYS which, because IARS is a partial anagram of ARIeS, that is, the *Fire* sign which is said to influence those born in Mars' month of Marsh or rather March,* suggests that Zeb's 'brutishness' is

* Zeb is the March Hare, He becomes Mad with desire for the 'White Rabbit' (Hilda),

due to the emanations of the *red* planet. In short, the conflict of the *shadow*-integrating phase of the alchemical *rubedo* is about to begin. Hence everyone's agreement that they should escape *from* the 'Beast' by going *to* Mars. The suggestion is Hilda's and her celebratory speech both confirms her 'Snow White' role and, because the 'snow white' Miriam belongs to the Shadow Quaternio, 'signposts' the transition from the *albedo* or Anthropos to the *rubedo* or Shadow phase of the individuation process: '*Hi ho! Hi ho!* It's to Barsoom we go!'

In the tales of Edgar Rice Burroughs MARS becomes BARSoom and Earth is JARSoom, which means that this 'universe *with* the letter J' is a place where the letter 'M' is replaced by the letter 'B'. Now, a BAR is a 'large sea fish' and, according to Roman mythology, Mars and Venus were caught in a 'net' fashioned by Vulcan, a wearer of the fisherman's hat or *pileus*. Hence Zeb's initial impression of 'Barsoom': 'Mars in half phase, big and round and ruddy and beautiful, was swimming off our starboard side.' (p.130) The red planet not only represents both the 'Red Sea' which must be navigated and the *shadow* or 'evil fish' that must be integrated but also the sea from which the 'beautiful' Venus will emerge. In other words, Zeb's *anima*-as-Eros will become conscious or 'awake'.

In Germanic mythology the 'Sleeping Beauty' is awoken by the hero Siegfried. Brunnhilde is a Valkyrie or warrior goddess who, in Wagner's tetralogy *Der Ring Des Nibelungen*

(1848-74), sings *heiajoho* or *hi ho* as she rides into battle (II, 2), which suggests that Brown* Hilda will, in a positive symbolic sense, become 'Snow White', that is, Zeb's *shadow/anima* complex will, in the course of their individuation 'battle', receive integration/introjection. This, notwithstanding the fact that, in Walt Disney's 1933 version of the fairytale, *hi ho* is sung by the *dwarves*. In Greek mythology the *pileus* was also worn by the *dwarves* or *Cabiri* and the *Nibelung* are their Northern European counterparts, which not only means that the magical helmet worn by *Siegfried* and forged by the dwarf 'blacksmith' or rather, as *Richard Donington* observes, black (in a negative symbolic sense),²² 'smith' *Mime* (I, 2), is a *pileus* but that, because the dwarf symbolizes *shadow*-projecting egoism, Zeb-as-Vulcan/*Siegfried* will be a victim of his own *shadow* in the 'battle' with *Brünnhilde/Hilda*, a 'Fall' of the *Anthropos* which *Heinlein* 'signposts' by employing the 'device' of the 'continua craft' as a frighteningly instantaneous means of transportation - one moment the four are on Earth, the next: 'We're falling toward Mars.' (Ch.14, p.133)

* The 'brünn' component of *Brünnhilde* relates to 'burning'. In terms of the novel's symbolism, this would refer to Zeb's burning desire for *Hilda*. Moreover, *brünn* is also cognate with our English 'fire-brand', that is, someone who stirs up strife, revolt, etc. Here it would refer to the 'mark of the beast', that is, the *shadow* with which Zeb-as-Fire brands (projects onto) *Hilda*. Now, in Old High German, *brün* means 'brown'. In short, I believe that *Heinlein* intends *Hilda* to be viewed simultaneously as *Brünnhilde* and *Brühilde* - a combination which, owing to the growing frequency of French motifs to be found later in the text, he conceives as *Brunhilda* (Fr. *brun* = 'brown').

However, the 'Fall' is only the first stage of that ourobouric rotation which will produce not *shadow*-projection but *shadow*-integration and *anima*-introjection, a process symbolized by a magical ring that was also forged by the dwarf Mime and which, having obtained it from the horde of the dragon Fafner (III, 2), Siegfried gave to Brünnhilde as a love token (IV, Prelude). However, although the dragon is a feminine symbol of the unconscious as devouring or 'Terrible Mother', Fafner was originally the *masculine* giant Fasolt (I, 2), which suggests that Siegfried has deposed his *Super-ego* only to become embroiled in an unconsciousness-inducing *participation mystique* with his *anima*. Hence his encounter with the Gibichung, that is, Gunther and Guttrune, a brother-sister pair who, by means of a 'love potion' (IV, 1, 2) which, although not administered by Mime, is a symbol of the dwarf's 'black magic', that is, the *shadow*, seek to make him forget Brünnhilde.

The plan works and Guttrune becomes Siegfried's wife. He even agrees to woo Brünnhilde for Gunther: 'My magic helmet will enable me to take on your form.'²⁹ (*ibid.*, 1, 1) Clearly the *pileus* is a phallic symbol and Gunther therefore represents Siegfried's lustful *shadow*. Thus, as he returns across the sea, Siegfried uses his helmet to translocate the 'real' Gunther to be by Brünnhilde's side in the ship (*ibid.*, 2), a 'transfer' equivalent to a 'crossing' which takes place over the 'Red Sea' of Mars. We may assume that, just as Siegfried is made invisible by his helmet, the

invisibility of Zeb's *pileus* is a symbol of his unconsciousness: 'Deety darling, search to port - and forward - as much as you can see around me. Jake can favour the starboard side.' (Ch.16, p.144) Earlier Hilda had related how, during the 'weightlessness' of 'free fall': 'Deety and I unstrapped so that we could see better, floating just 'above' and behind our husbands while steadying ourselves on their headrests' (Ch.15, p.138). They had therefore found it difficult to resume their seats: 'We started getting into seats: she in mine, I in hers.' (p.139) Consequently, when Zeb wants them to look for a place to land, Deety has to correct his orientation: 'Captain, I'm on the starboard side. Behind Pop.' (Ch.16, p.144)

Although the seat positions obtaining on 'Earth without a J' allowed a direct Jake/Hilda and Zeb/Deety link which, in the Carters' case, is symbolic of the Siegfried/Gutrune *participation mystique*, the 'crossover' indicates the *transference*, which means that the effects of the exogamously projected endogamous *anima* (*participation*-inducing 'love potion') have worn off. In other words, having fulfilled the exogamous prescription with Deety/Gutrune, Zeb/Siegfried has incestuously 'transferred' his unconscious desire for rebirth 'back' to Hilda. Her anger will therefore be as righteous as Brünnhilde's (IV, 2). She will recognize the inferiority of Zeb/Siegfried-as-Gunther's desire for her and, *animus*-inspired, seek the integration/introjection of the *shadow/anima* complex, a role

which Zeb 'signposted' when he pointed out that, in her guise of Thuvia, she was the wife of Cathoris, that is, the son of John Carter and Dejah Thoris. However, because Cathoris was born from a 'snow-white egg',²⁴ this means that Hilda is going to engineer the rebirth of Zeb-as-Cathoris, a role as *symbolic* 'second wife' within the Zeb/Deety or Carter/Thoris (Ca/Thoris) marriage equation which *she* has 'signposted':

I won't risk worrying my older husband over a younger man...I'd be an idiot to risk competing with Deety's teats et cetera when all I have is fried eggs and my wonderful old goat seems so pleased with my et cetera,
(Ch.6, p.50)

Of course Jake also likes Hilda's 'fried eggs' because, due to an undeveloped endogamous *anima*, he is an unconscious paedophile. In other words, he desires the 'twelve years old' girl that Deety once was. Thus, although *frie* means 'descendant' and 'fried eggs' is a virtual anagram of Siegfried, this doesn't *only* mean that Zeb (Carter) and Deety (Thoris) correspond to Siegmund and Sieglinde, that is, Siegfried's (Zeb-as-Cathoris') parents, though Siegfried's birth *is* engineered by Brünnhilde (II, 2). However, this is because Siegmund and Sieglinde are brother and sister. Although Wotan had forbidden his daughter to engineer their union Brünnhilde disobeyed the father of the gods because, according to Jung, he desired her but wished to remain unconscious of that desire (CW, 5, para.565). In other words, the union of Siegmunde and Sieglinde also

represents a transposition of father-daughter incest, which suggests that the union of Zeb and Deety represents a similar transposition. Hilda/Brünnhilde would therefore represent the *anima* which, 'split-off' from the masculine psyche, works omnisciently through the *shadow*, to effect rebirth (CW 5, para.560). In Jake's case his *anima* has attached itself exogamously to a woman with the body of a girl 'twelve years old' in order to be sexually 'developed' when 'transferred' endogamously 'back' to a daughter who, otherwise, remains physically undesirable and therefore unable to fulfil her rebirth-giving 'Earth Mother' role as the *animus*-inspired integrator/introjector of her father's *shadow/anima* complex, a 'developmental' problem symbolized, as Hilda's description of the 'transfer' suggests, by Deety's difficulties in assuming her (Hilda's) seat:

'Strapping down, Captain!' she called out, while frantically trying to loosen my belts to fit her. (I was doing the same in reverse.)' (Ch.15, p.139) Hilda's own difficulties are a similar reflection upon Zeb's 'infantile bias'. His *anima* may be said to have attached itself to Deety, that is, a woman with big JUGS, to become sexually 'developed' before 'transferring' a compensatorily 'normal' desire 'back' to a mother-*anima* with an overly girlish figure.

XIV

Part One is entitled 'The Mandarin's Butterfly,' Part Two is entitled 'The Butterfly's Mandarin,' These opposed images - a reference to a traditional Chinese paradox, like the Red King's dream of Alice while Alice is dreaming of the Red King in Lewis Carroll's *Through the Looking Glass* - ask us to say which frame of existence it is that is *really* real, whose consciousness it is that is privileged, which dreamer it is who determines the dream, (Ch.22, p.341)

Alexei Panshin is suggesting that the bipartite structure of the first two sections of Heinlein's quadripartite novel 'signpost' the characters' egoism. Hilda, however, as a 'social butterfly' and Jake's wife, is 'The Mandarin's Butterfly' who, as the 'wise' representative of Zeb's *shadow/anima/inferior* function which, in 'Part One' receives differentiation/integration/introjection, becomes truly *superior*. Thus, although 'Part Two - The Butterfly's Mandarin' does 'signpost' Jake's chauvinistic reassertion of ego and therefore opposition to the 'dream' of individuation which, for example, 'Barsoom' represents, Heinlein is, in accordance with his intention that the work of interpretation should transform the novel into the reader's own individuation *opus*, also 'signposting' the fact that it contains a plurality of dreams to follow and *be determined by* which are not mutually exclusive.

Before the 'crossing' over the 'Red Sea', for example, Jake experienced Mars' baneful influence: 'M'shea-shick.' (Ch.15, p.131) Now, in *The Chessmen of Mars*, Edgar Rice Burroughs 'dreams' an encounter with John Carter: "'We have a game on Mars similar to chess," he said, "very similar. And there is a race there that plays it grimly with men and naked swords."²⁵ Men like Jake and Zeb, for example? Burroughs implies that his vision was due to a sickness of the brain caused by having been beaten at chess by his faithful 'retainer' Shea. Jake's Shea-sickness is therefore 'signposting' a Heinleinian variant of 'Barsoomian' chess in which each side has a 'Chief' (Zeb/John Carter and Jake/Mors Kajak) and a 'Princess' (Deety/Dejah Thoris and Hilda/Thuvia), a game: 'presumed to have originally represented a battle between the Black race of the south and the Yellow race of the north' (p.354).

Now, because Hilda, as Jake's wife, is 'The Mandarin's Butterfly', in a 'dream' of 'Barsoom', Jake is a Chinese or Yellow 'Chief'. Moreover, this is Deety's description of Hilda: 'A china doll - makes me feel like a giant.' (Ch.4, p.37) Hilda is therefore a Chinese or Yellow 'Princess'. Now, under the rules of 'Barsoomian' chess, the 'Princess' can move three spaces diagonally or vertically/horizontally - *or a combination thereof* - and, unlike the 'Chief', *may* jump intervening pieces, which confirms that, in terms of desire, Hilda (Deety) has been 'transferred' from Jake (Zeb) to Zeb (Jake), a 'transfer' which Hilda's (Deety's) 'move'

onto Deety's (Hilda's) 'square' from a position 'above and behind' Jake→Zeb (Zeb→Jake), symbolizes.

Although Zeb is 'sick', or psycho-symbolically Black because of his *shadow*-based desire for Hilda, it is she who displays his physical symptoms because, as we shall see, he is quite literally terrified of this *shadow* and therefore chauvinistically projects the *blame* for his desire onto her, which means that, because her Yellowness denotes the White John Carter's (Zeb's) *psychological* cowardice,* she is symbolically Yellow but *physically* Brown/Black. Similarly, although Deety is perceived by Jake as Black because his unconscious incestuous desire leads to animosity or that individuational conflict between her *animus* and his *shadow/anima* complex, as the miscegenative product of himself and White Jane, she is a prototypical 'yaller gal', which suggests that, in symbolic terms, Black Jake is possessed by Yellow Jack, a *shadow*-based *yellow* fever or Deety-inspired 'she-sickness'. However, as Donington says, the taboo against incest is severe not because incest is *unnatural*:

The *beginnings* of culture had to be painfully built up by the struggles of men to free themselves from the natural dominion of perennially parturient women. That could only be done by enduring the frustration of not returning to the mother's embraces, either directly

* In accordance with the idea that a man's zodiacal sign(s) represent the baneful influence of his *shadow*, Zeb (*Fire*) 'playfully' adopts the role of 'Cowardly Lion' (Ch.7, p.66), a character in Frank L. Baum's *The Wizard of Oz* (1900). In other words, Leo 'signposts' the 'Yellow' road.

or under the near (and physically more attractive) equivalent of daughter or sister, (Ch.7, p.117)

Thus:

While incest remained very much a danger in the flesh...one very primitive compromise by which the situation could be dealt with was sister-exchange. Of two men, each marries the other's sister; hence each gets a certain indirect satisfaction of his unconscious incest-longings, by proxy, and at only one remove.

However:

marriage so very endogamous severely confines the spread of the tribe by wider alliances, and presently new forms of cousin-marriage replaced sister-exchanges. Still freer and more exogamous marriages next became the rule, though to begin with always at the cost of terrifying conflict between the conservative and the innovating tendencies, (p.118)

In short, exogamous marriage with a member of another tribe or race is taboo because it *isn't* incestuous. Harmony, however, prevails between Burroughs' brown/black and yellow/red races because they intermarry and evolve into the Red (*rubedo*) race, which suggests that, in accordance with the tendency of the repressed instinct to induce spiritual transformation, miscegenation assumes the *function* of incest, that is, as nature's way of resolving the problem of *shadow*-projecting racism, the unconscious desire for *anima*-introjection becomes interracial. Unfortunately this suggests that, when Zeb projects blame onto Hilda, there is an element of racism involved.

XV

A different though complementary 'dream' begins with Zeb's initial perception of Jake's discomfiture: 'What's the trouble, Jake!' (Ch.14, p.131) In this version of the 'dream' significance attaches to the fact that Jake is forced to clench his teeth when replying: 'M'shea-shick.' A circumstance which suggests that he was *trying* to say *mal de mer*. Prior to Jake's sickness, Hilda had asked: 'Anybody want a sandwich?' (Ch.13, p.128) She elaborates: 'I do - I'm a pregnant mother.' Both Hilda and Deety are pregnant because they were 'ovulating' when their respective marriages were consummated, which confirms that the exogamously projected *anima* has fulfilled its *biological* function. Now, according to Lévi-Strauss: 'In the language (plan) of myth vomit is the...inverse...of coitus'.²⁶ Jake has 'morning sickness' because he is undergoing a *shadow*-based rebirth, that is, projected unconsciously and incestuously onto Deety, his *anima* is now fulfilling its *psychological* function. Zeb ought to be similarly 'sick' but Hilda displays the symptoms because, according to his *shadow*, *she's sick*. However, in Greek mythology, 'love-sickness' is represented by the butterfly-winged Psyche, a goddess often portrayed in fetters. In other words, Zeb is psychologically fettered by his desire for 'butterfly' Hilda, a 'she-sickness' which must be purged before he can

escape BARSoom, that is, the imprisoning experience of 'Purgatory', and enter 'Paradise'.

Of course the source of the sickness appears to be Hilda's sandwiches and *mal de mer* is a virtual anagram of *marmalade*, which reminds us of that earlier jar of ORANGE MARMALADE. Thus, in a 'dream' of 'Wonderland', IAR becomes MAR, that is, the JAR* produces MAR(s)MALADE (the malady of Mars). Heinlein's 'signpost' is the Dormouse's story of a family who lived at the bottom of a well. Alice asks: 'What did they live on?' She is told: 'They lived on treacle.' (Ch.7, p.61) She then asks: 'Why did they live at the bottom of a well?' And is told: 'It was a treacle well.' (p.62) The original meaning of the English word 'treacle' derives from the Latin *theriaca*, 'antidote against poison'. Now, because *shadow*-integration produces 'wisdom', alchemy calls it a tincturing poison. This suggests that MAR(s)MALADE is also the treacle at the bottom of Heinlein's well - witness Alice's response to the assertion that the family were 'learning to draw': 'But they were *in* the well.' (p.63) No Alice, not drawing *from* a well: 'they drew all manner of things - everything that begins with an M -'. Well, perhaps Alice was right after all! The Dormouse's 'nonsense' not only provides Heinlein with a 'logical' reason for producing MARS from IARS but, because the work of interpretation is individuation, gives the reader an opportunity to draw

* The JAR-RING or *shadow*-integrating *anima-animus* conflict, that is, it results in *anima*-introjection or the 'Ring' of ouroboric self-actualization.

treacle from his well.

Now, before leaving for the red planet, Zeb gave these instructions: 'Hilda, bundle what's left of that Dutch lunch and fetch it - fast, not fussy.' (Ch.12, p.112) Hilda's sandwiches are Zeb's 'Dutch lunch', an odd turn of phrase because the food is from Jake and Deety's larder, which means that, because Zeb and Hilda have contributed nothing, the meal cannot be considered a 'Dutch treat'. Nor can the four be construed as having 'gone Dutch' because, as owners of the food, Jake and Deety have paid for the meal. The Dutch, however, are an ORANGE or Protestant country and, according to Jung, as symbols of the body and the blood of Christ the bread and wine of the Catholic Communion Service are actually symbols of the *shadow* and the *anima* (CW, 11, para.296ff), which means not only that transubstantiation is a symbolic metaphor for integration/introjection but that Jake's sickness-inducing ORANGE MARMALADE sandwich is 'signposting' the fact that, just as Catholicism has forgotten the meaning of transubstantiation, the Protestant Church has, in rejecting it, precluded understanding.

Now, although they are Yellow and Black, the two races in 'Barsoomian' chess are represented by ORANGE and Black pieces, which suggests that Heinlein recognizes that the misunderstanding which causes religious schisms is the *same* misunderstanding as that which causes the 'battle of the sexes' and, *via* the taboo against miscegenation, racism. Hence his resorting once more to misunderstood or 'corrupt

handwriting', a challenge to interpretation/individuation. The term 'Dutch' was formerly used to describe both Germany (High Dutch) and the Netherlands (Low Dutch), which suggests that, in terms of Heinlein's Quaternios, the Low Germans are the Shadow aspects of his heroes. Their Anthropos or High German aspects are 'signposted' through IUGS AND IARS. IUGS is an anagram of SIGU and SIGURD is the son of Wotan from whom the Volsung, that is, Siegmund, Sieglinde, and Siegfried, are descended. The remaindered letters (**** AN* IA*S) are an anagram of ASIAN, which is comprehensible only when we remember that IARS are pronounced YARS and that the Germans are descended from ARYANS (IUGS **D ****) who came from ASIA. ARIANS, on the other hand, are heretics who believe that Christ is not consubstantial with God the Father, a description which applies to the Jews or, in Heinlein's anagrammatical 'Wonderland' of possibilities, the ORANGE DGUIIS.

In Wagner's *Ring* the dwarfs not only represent Low Germans, that is, the *shadow* aspects of the Volsung, but are also Jewish caricatures who covet gold, that is, the 'Ring', for the power which it confers (I, 1). Thus, ironically, they represent the danger of *shadow*-possession. The irony of course is that, collectively possessed, Nazi Germany loosed its *shadow* upon the Jews. However, the power of the gold or, as Heinlein 'signposts' it, *orange juice*, is not irredeemably evil. The love-conflict of *anima-animus* interaction can integrate the *shadow* by channelling its

libidic energy into 'Feeling' (as opposed to ORANGE MARMALADE *filling*, a symbol of raw feeling), that is, introjection of the *anima*-as-Eros, a 'wisdom' symbolized in alchemy as the philosopher's gold.

Hence Heinlein's conflation of a Moses with a Wagnerian Quaternio. He recognizes that, because racism (*via* the miscegenation taboo) originates with the *shadow/anima* complex, *shadow*-projecting male chauvinism (persecution of the *anima*-figure) is the archetype of racism (persecution of the Jews, for example), a concept which Hilda had 'signposted' earlier: 'Are men and women one race? I know what biologists say, but history is loaded with 'scientists' jumping to conclusions from superficial evidence.' (Ch.6, p.41) Black and Yellow Zeb represents the inherent cowardice of *shadow*-projecting Nazism whereas Hilda, an ORANGE JEW, is the 'guardian' of his gold. However, Zebadiah's is a 'Jewish' name and Hilda's is Germanic, which suggests that *shadow*-projection is a masculine rather than an Aryan problem. In other words, Heinlein's foursome are German Jews. Why else would Yacob be the name of 'Jewish' Jacob's alter ego? Germany may not be a 'world without the letter J' but it (and the Netherlands - Dejah/Deyah is also an ORANGE JEW) is a country where 'J' is *pronounced* 'Y'.

Now, because the societal 'cure all', that is, integration/introjection of the *shadow/anima* complex, is symbolized in alchemy as red gold (*tinctura rubea/aurum non vulgi*), in an allusion to the Shadow Quaternio as a 'low

mine' and the dwarf* (*shadow*) as a 'low miner' who possesses the gold (*anima*), Heinlein gives Jake and Hilda a foretaste of the red tincture in the shape of a raspberry flavoured stomach-settler. Moreover, as an anagram of 'lime' and 'melon', 'Lomine' (Ch.14, p.131) is also 'signposting' further 'fruit' motifs.

* Heinlein's 'dwarf' motif is also a 'low minor'. Wagnerian motifs in a minor key invariably denote a melancholy, sad, or depressing mood which, in this case, would be one of *sickness*. The 'major' keys are IUGS AND IARS and IUNK METAL.

XVI

As the descent continues Zeb asks: 'Who knows the diameter of Mars?' (Ch.14, p.134) He is surprised when Hilda gives the answer: 'How did you happen to know *that*?' She replies disingenuously: 'I read comic books. You know - "Zap! Polaris is missing".' He says: 'I don't read comic books.' Now, according to Lévi-Strauss,²⁷ the nature/culture opposition has been transformed into an inferior/superior dichotomy which is implicit at all levels of cultural discourse. Zeb is implying Hilda's cultural inferiority and she recognizes this: 'I thought the Aerospace force used comic-book instruction manuals.' If Zeb doesn't read 'comic books' how is it that he knows of his affinity with John Carter? Deety relates his reaction to Hilda's sally: 'My darling's ears turned red.' His 'reddening' is the alchemical *rubedo*. Embarrassment, as Jung says:

is not an activity of the individual but something that happens to him. Affects occur usually where adaptation is weakest, and at the same time they reveal the reason for its weakness, namely a certain degree of inferiority and the existence of a lower level of personality.

(*CW*, 9, II, para.15)

Vulcan walked with a limp because he had a deformed foot and Jung refers to the *shadow/inferior* function as the 'Achilles heel' of consciousness (*CW*, 9, I, para.430). Now, we know that Hilda has a mother significance for Zeb and, in Greek mythology, the lame Oedipus (his name means 'swollen

foot') entered into an incestuous marriage with his mother, a myth which, according to Jung, represents the dangers of regression (CW, 5, para.264ff). Zeb therefore denies reading 'comic books' because they represent childhood or rather the pre-individuated unconsciousness of *participation mystique* with the mother-*anima*.

Thus, although Deety correctly infers male chauvinism: 'Zebadiah's surprise that Hilda knew anything about astronomy caused me pique.' Zeb's, and by extension mankind's, projection of childishness or attribution of inferiority is due to his (their) subconscious fear of regression, which is why Hilda says: "'Zap! Polaris is missing!'" This is Jung's synopsis of a common dream experience: '*Under the guidance of the unknown woman the dreamer has to discover the Pole at the risk of his life.*' (CW, 12, para.264) The 'unknown woman' corresponds to the *anima*-as-Sophia and the 'Pole' is, as Jung says, a symbol of the 'Self' (CW, 12, para.265). Hilda is Zeb's guide to integration/introjection of the *shadow/anima* complex but, like Jung's archetypal dreamer, he too fears ego-death and - Zap! - rejects her.

XVII

Deety notices that this Mars is not *theirs*. Hilda agrees: she *said* it was Barsoom! Zeb announces: 'New planet, "Barsoom", named by right of discovery by Hilda Corners Burroughs, Science officer...because of her breadth of knowledge.' (Ch.14, p.136) He is unwittingly 'signposting' the omni-science of this *anima*-figure: 'She not only recognized a new planet as not being Mars quicker than anyone else but carved up that...alien with the skill of a born butcher.' (p.137) She says: 'I had better be ship's cook, too'.

To 'cook' is, as Lévi-Strauss says, to transform nature into culture, which is another way of saying that we progress by transforming the inferior, a recipe for *shadow*-integration. However, a 'butcher' is literally 'one who slaughters a buck' and, as we saw earlier, Zeb has an affinity with the male musk deer. He accepts Hilda's offer: 'Certainly, we all have to wear more than one hat.' His hat is the phallic *pileus*, which means that he also has affinities with the *pileus*-wearing Greek god Attis, that is, the son-lover of the mother-goddess. Now, as Jung says: 'Incest leads...to ritual castration in the Attis-Cybele cult; for according to legend the hero, driven mad by his mother, mutilates himself.' (CW, 5, para.299) He explains that the developing ego-consciousness requires separation from the mother/unconscious, a rejection of

incest/regression - hence the self-castration. But the ego sees itself as driven to castration by the mother, which is why Zeb describes Hilda as a 'butcher'.

The ego is only the *exponent* of libidic energy. Thus, when it has used up a quantum of libido, it must return to the libido-reservoir of the mother/unconscious in order to be replenished. However, it is in its weakened state that the ego is possessed by the *shadow*. Ultimately therefore: 'Fear of incest turns into fear of being devoured by the mother.' (CW, 5, para.654) Jung refers us to the travails of the dwarf Hanuman in the *Ramayana* of Indian mythology (CW, 5, para.311). Encountering a sea-monster he slips inside and swells until she bursts,²⁶ a metaphor for ego-renewal. Zeb's 'sea-monster' is Hilda as the 'White Whale'. He is, in accordance with the 'Snow White' motif, a *shadow*-projecting *pileus*-wearer or ego-as-dwarf, which means that, if he is to experience rebirth rather than mere ego-renewal, he must accept Hilda's guidance or integrate the *shadow*.

XVIII

Zeb begins a limerick:

'Here's to our jolly cabin girl,
the plucky little nipper-'

Hilda interjects: 'I don't like the way the plot develops'.

He ignores her:

'- she carves fake ranger,
Dubs planet stranger,
And dazzles crew and skipper.'

She muses: 'That's not the classic version.' Perhaps not - but it is 'classical'. The metrical *iamb* derives from Greek drama. The chorus would speak in verse and beat out the rhythm by stamping their feet. Now, according to Jung: 'The foot and the treading movement are invested with a phallic significance, or with that of re-entry into the womb' (CV, 5, para.481). He suggests that the rhythm was designed to transport one into an unconscious state - hence Hilda's further comment upon Zeb's versification: 'I like the sentiment better, though the scansion limps.' (Ch.14, p.137) The verse 'limps' because, despite his attempt at concealment, it is revelatory of Zeb's Oedipal complex. Hilda has anticipated a bawdy 'classic' because he had been watching earlier when she 'untied' her: 'bikini top and threw it aside like a stripper.' (Ch.5, p.40) This, despite her explanation: 'I want us to be a solid family, and relaxed about it. So that skin doesn't mean sex, it just

means we are home, *en famille*.' (Ch.6, p.43) In short, the last line of Zeb's limerick would have been: 'And dazzles as a stripper.' But Zeb's revised version is 'clean', an attempt to appear innocent which Jung views as indicative of that need to see 'everything dark, inferior and culpable in others' (CW, 10, para.417).

Because Zeb feigns innocence of his *shadow*-based desire for her, that is, his unconsciously incestuous need for *shadow*-integration or rebirth, Hilda's negative interpretation has the effect of making her the originator of the *shadow*. However, in pointing out that the verse doesn't scan, she indicates her awareness of Zeb's revised intent and her refusal to allow the projection. He tells her: 'Sharpie darling, you are a floccinaucinihilipilificatrix.' (Ch.14, p.137) He explains: 'Means you're so sharp you spot the slightest flaw.' A rueful acknowledgement of her ability to make him face his *shadow*? She doesn't think so: 'Maybe I'd better check it in a dictionary.'

In an aside to the reader Deety 'signposts' our next move for us: 'Hilda would not find *that* word in anything less than the OED'. The *Oxford English Dictionary* definition is 'the action or habit of estimating as worthless'. Zeb is accusing Hilda of that need to see 'everything dark, inferior and culpable in *others*'; or, in other words, he is again projecting his *shadow* onto her because he unconsciously fears a regressive *participation mystique* with the mother-*anima*. Hilda therefore has the paradoxical task

of getting him to integrate his *shadow* so that, rather than hating her because of his uncontrollable desire, he loves her or rather accepts/introjects the *anima-as-Eros*. Paradoxical because, in 'Part Three' (Ch.45, p.489), they make love. However, this sexual intercourse is truly an expression of love rather than lust because it isn't incestuous or 'tinged' with the blood of consanguinity but symbolic of *shadow-integration* or the *tinctura rubea*.

XIX

Deety's 'signposting' of the *Oxford English Dictionary* suggested to me that the meaning of the words in Zeb's limerick had a psychoanalytical significance. A 'jolly', for example, is English naval slang for a 'Royal Marine', which suggests alchemist Michael Maier's *filiius regius*²⁹: "He lives and calls from the depths: Who shall deliver me from the waters and lead me to dry land?" (CW, 13, para.181)

The king's son would also be the 'nipper' and, because he's a symbol of a transformed ego, 'plucky' would be a reference to the ubiquitous myth of the hero who, devoured by the sea-monster, 'plucks' out its heart and 'slips out',³⁰ a metaphor for the ego's replenishment from the libido-reservoir of the mother/unconscious (CW, 5, para.308ff).

Hilda would be 'jolly' because, as *Water/unconscious* and 'royal' *anima*, she is also a 'Royal Marine'. However, because Zeb fears ego-devourment she is a sea-monster, that is, because her dissection of the 'lobster' signalled the formation of the 'marriage *quaternio*' (a vehicle for the projection of incest libido), 'nipper', a reference to the zodiacal *Water* sign Cancer the Crab or the *lobster*-pincer'd Scorpio,* would have a castratory connotation indicative of Zeb's fear of regression/incest: 'the monster being the mother, the...[pincers] the legs of the mother'. (CW, 18,

* Pisces was conceived in antiquity as mother and son,

para.180)

In short, in accordance with my earlier 'prophecy' that the 'Black Beast' or *shadow*-possessed ego* would beget the Sphinx, it is Hilda who now wears the 'Black Hat'. To 'carve' a 'fake' would be to create the illusion of genuineness, which suggests that Hilda is the fake-r-anger, that is, a faker of anger. The first Oedipus found himself married to his mother because he failed to solve the riddle of the *animus*-inspired 'Terrible Mother', as it were, *constellated* by his projection of the *shadow/anima* complex and, unless Hilda can get him to integrate his *shadow*, Zeb will also succumb to his fearful desire for an unconsciousness-inducing *participation mystique* with the mother-*anima*.

In other words, Zeb's ego/king must descend into the unconscious *via* the medium of projection and integrate/introject the *shadow/anima* complex. The *filiius* will then be born, that is, the *hermaphroditus*: 'the product of the union of king and queen...not born of the queen... queen and king are themselves transformed into the new birth' (CW, 16, para.473); or, in other words, 'the union of the conscious mind or ego-personality with the unconscious

* 'Brainy', that is, his role as Echidna deriving from the 'porcupine' symbolism surrounding him. However, the generic term *echidna* actually refers to a species of porcupine ant-eater. Now, although Deety calls her 'Aunt', Hilda is symbolically Zeb's Aunt because that was the degree of consanguinity between Siegfried and Brunnhilde. In short, as a guide to *anima*-introjection, Hilda is potentially Zeb's 'Great Mother' but his ego begets the Sphinx and eats the Aunt. It produces the *shadow/anima* complex and constellates a 'Terrible' rather than 'Great Mother'.

personified as *anima* produces a new personality compounded of both'. (CW, 16, para.474) The *anima* is, to borrow an alchemical metaphor, born with her son or, as Jung says: 'The unconscious is...the mother as well as the daughter, and...her son was her father.' (CW, 16, para.529)

Shades of "'- All You Zombies -"'? The 'Self' is its own mother, son, father and daughter, an idea which 'Gay Deceiver', that is, the ship-board computer programmed by Deety with a female *persona*, 'signposts'. After Zeb's quarrel with Hilda 'she' enquires archly: 'Who blacked your eye?' (Ch.15, p.140) 'Ranger' also connotes 'Ra-anger' and one of the god's many titles is, as Jung says, 'father of his mother' (CW, 5, para.408). However, the mother-goddess Isis is also daughter, wife, and sister. Thus, when she is activated by Zeb to negotiate a landing on 'Barsoom', 'Gay' responds with another odd question: 'How now, Brown Cow?' (Ch.16, p.144) Hilda is both 'Brown' (*Brünhilde**) and, as she who *calves*, the moon goddess Isis, a 'heavenly cow'³¹ into whom the black-eyed or *shadow*-projecting ego/Ra descends to be reborn.

Now, although the god is Ra at the height of his power, in his decline he is Osiris and, when reborn, he becomes Horus. The symbolism ought to be familiar: Horus is a *fillius regius*, that is, the *hermaphroditus* as its own son, mother, father, and daughter. According to Jung: 'Siegfried's birth

* See p.276, footnote.

from the sister-wife characterizes him as a Horus, the reborn sun, a reincarnation of the aging sun god.' (CW, 5, para.555) Now, the union of Siegmund (Zeb) and Sieglinde (Deety) was, as we saw earlier, a transposition of father-(Jake) daughter (Deety) incest. In that configuration Wotan's one-eye is a symbol of Jake's desire to remain unconscious by 'turning a blind eye'. However, in Egyptian mythology,³² the decline of Ra-as-Osiris is, as Jung says, due to Isis' fashioning of a snake to poison his phallus* (CW, 5, para.351). Zeb-as-Wotan therefore denotes the 'black-eyed' ego fearful of regression/incest and projecting his *shadow* onto Brown Hilda, which suggests a subliminal connection between 'she carves' and 'skipper'. Isis' snake is also portrayed as Set, a *shadow*-brother who, in what seems to be another metaphor for the fear of regression/incest, seeks to lure Osiris into a chest and subsequently dismembers him. Isis then collects the pieces and the god is reborn as Horus, a metaphor for *animus*-inspired integration/introjection. Thus, although Zeb calls her a 'cabin girl', Hilda describes herself as a 'cabin boy' (Ch.14, p.137). Heinlein is 'signposting' the encabinating role of Isis/Set. Hilda is male/female because Zeb projects his *shadow/anima* complex onto her. †

* His 'foot', that is.

† Hence the significance of Zeb's 'wedding gift' (Ch, 4, p.32) to Deety - Baum's 'Oz' books. She gives Hilda travelling clothes in 'green and gold' (Ch.12, p.112). The colours of Ozma in *The Marvellous Land of Oz*, a girl who was turned into a boy. In her true form she was Queen of Oz.

XX

Zebbie is a funny one; he wears rudeness like a Hallowe'en mask, afraid that someone will discover the Galahad underneath, (Ch.15, p.138)

Hilda's considered but unspoken assessment of Zeb's derogation of her suggests a further subliminal connection between 'dubs' and 'skipper'. Her words confer knighthood and send him in search of the 'Holy Grail'. The mask of intimidation which he wears for her is therefore lit by the *shadow/inferior* function's increasing influence, a baneful power which, wielded by Hilda in her guise as the cow-headed moon-goddess Isis/Hathor, is also felt by the Fisher King in Wolfram von Eschenbach's *Parzival* (c. 1200-10). Emma Jung, in her analyses of the Grail legend(s),* observes that his wound becomes increasingly painful beneath a hornéd or quarter moon.³⁹ But he can be healed by the Grail, a vessel said to have been used to collect the crucified Christ's blood when his side was pierced by a Roman soldier's spear (John 19:34). The king was similarly wounded but, as Emma says, by the spear of an 'invisible' (Ch.11, p.208) opponent. She suggests that it represents a *principium individuationis*: 'suffering...will endure as long as...[the] unconscious impulse is not realized in consciousness' (Ch.5, p.91).

* Yet to be written when she died (1955) and composed three years later by Marie-Louise Von Franz from notes,

The Grail king's wound is in the region of the hips, which means that it is sexual.* This is because Christianity desexualized the love-goddess Venus until she became the Virgin. But repression leads to possession by the *shadow/anima* complex and Eros becomes demonized. Ego-consciousness therefore needs to re-accept the *anima-as-Eros* and Emma, after citing a passage from *The Cave of Treasures* (a seventh century Syrian collection of Christian legends) in which Christ, in his capacity as a symbol of the 'Self', breaks the Sword (ego) with the Spear (p.88), suggests that the Spear is Wotan's (Ch.11, p.208), which accords with Heinlein's *ash/shadow* motif. The god, in the original cycle of myths upon which Wagner's 'Ring' is based, attains 'wisdom' after being impaled upon his ash Spear, a symbol, according to Jung, of the individuation suffering which the *shadow/anima* complex represents (CW, 5, para.349ff). In short, the Grail king is being forced to integrate/introject by the 'Self', a role which, because Emma associates the Spear with 'Intuition' (Ch.5, p.82), Heinlein is able to delegate† to Sharp Hilda in her guise as Zeb's *inferior function/shadow/anima* complex.

According to astrological tradition our aeon of Pisces is, as Emma says, ruled by Christ and Satan (Ch.11, p.199), that is, the twin fish are ego-consciousness and its *shadow*,

* The land lies waste, a further symbol of the king's 'sickness',

† Emma detects a mysterious figure standing behind the Spear-wielder. She suggests that it is Merlin, a symbol of the 'Self',

which means not only that integration is what the king is fishing for but that, because Heinlein's 'marriage *quaternio*' is a Chinese JUNK fishing for the 'lobster', i.e., *shadow*-integration, Captain Zeb is, in some curious way, both Grail knight and Fisher King. This is because, in Robert de Boron's *Roman de l'Estoire dou Graal* (thirteenth century), the Grail has, as Emma says, two guardians; an old king who corresponds to the Father or *Super-ego* phase of individuation and a sick king who represents the *shadow* phase (Ch.17, p.323). This second stage is also interpreted by Emma as that of the *sons* (see fig. 12, p.497), that is, Christ (ego) and the Devil (*shadow*) (Ch.19, p.340). The integrated *shadow* (Devil) is therefore also the Holy Spirit (see fig. 13, p.498). Thus, when the knight attains to the Grail, the king heals but, because the two are essentially one, only to die and be replaced by, that is, reborn as, his redeemer.

Now, in *Li Contes del Graal*,* the knight is, as Emma says, 'assisted' by the 'Star Woman' (Ch.14, p.256). Because Hilda both wears a 'sunset mink' (Ch.2, p.17) and, according to Zeb's limerick, 'dazzles', she is this 'red-robed' woman. Every *anima*-figure encountered by the Grail knight is her avatar and, in the course of effecting his integration/introjection, she appears, as Emma says (Ch.24,

* Begun (c. 1180) by Chrétien de Troyes and continued after his death; firstly by an anonymous writer known as Pseudo-Wauchier (who wrote the 'Star Woman' episodes); then by Wauchier de Denain (between 1190 and 1212); and lastly by Gerbert and Manessier (c. 1230).

p.394ff), in Melusinian guise, that is, the alchemists' siren Melusina who, as Jung says, 'should...[not] dance... with alluring gestures, but must become...a part of his wholeness' (CW, 13, para.223). He explains:

The apparent contradiction between the rejection of the *gesta Melosines* and the assimilation of the anima is due to the fact that the *gesta* occur in a state of anima possession, for which reason they must be prevented. (CW, 13, para.223, note 15)

Emma identifies the 'Star Woman' with the apocalyptic Sophia and, as one who 'dazzles' and wears a 'sunset mink', Hilda may also be identified with her, a woman who, 'clothed with the sun' and 'crowned with stars' (Rev 12:1): 'gives birth to the new redeemer' (Ch.14, p.257).

XXI

Before landing on 'Barsoom' Zeb opens the 'air scoops': 'if anyone feels dizzy or woozy or faint, or sees any of us start to slump, don't wait! Give the order orally. Deety, spell the order I mean.' (Ch.16, p.145) She spells out: 'G, A, Y, D, E, C, I, E, V, E, R, T, A, K, E, U, S, H, O, M, E.' If she'd said it Gay might have implemented the order. But, in a new instance of 'corrupt handwriting', Deety has misspelled, which Zeb is quick to spot - too quick. She retorts: 'Floccinaucinihilipilificator!' In accordance with her duplex role she is being doubly cautious. Zeb's insensitivity has therefore hurt his wife's feelings, a figure who represents his 'Feeling' function.

Now, according to Emma Jung, the Grail *is* feeling (Ch.8, p.154). Thus, although Hilda is the integrating/introjecting Spear, Deety represents the Grail. Jake, on the other hand, in terms of his *position* within the 'marriage *quaternio*', denotes the wisdom born of *shadow*-integration; or, in other words, as 'Holy Ghost' he represents Zeb as 'Wise Old Man' *in potentiam*. Conversely, because Emma associates the function of 'Thinking' with the Sword (Ch.5, p.82), Jake also represents the ego as the projector of the *shadow* as *invisible* or 'ghostly' opponent. As 'Sensation' Zeb would, according to Emma's schema, then represent the 'Table Round' (Ch.9, p.166). The Grail will make him a *rounded* whole.

The equivalent Old Testament mythologem is Ezekiel's vision of the chariot of God, a many-eyed figure raised, as it were, upon a 'table'* comprised of four other figures (Eze 1:27). According to Jung they represent the four functions of consciousness and the figure above is a symbol of the 'Self' (CW, 15, para.272). Deety's reversed 'diphthong' is therefore important for another reason: D,E,C,I,E,V,E,R is a code - D,E,C,I = DEC + I or 10 (X) and 1 (I = ego). In alchemy the *denarius* (10) denotes an E,V,E,R renewing union of ego and unconscious. Moreover, as Jung says, it is superseded by the *multiplicatio* (X), a plurality which *becomes* the monad (I) (CW, 16, para.526). Hence 'E,V,E,R,T. The word means 'to turn inside out'. Remember Jake's earlier clue? This was his reaction when Deety misinterpreted 666 as 666: 'Eh? Oh!' The Revelation of Saint John the Divine.' (Ch.6, p.55) An allusion to chapter twenty two, verse thirteen: 'I am Alpha and Omega, the beginning and the end, the first and the last.' Jung suggests that 'A' refers to the unconscious as alchemical *prima materia* and 'O' to the 'Self' actualized (CW, 14, para.423). Thus, although Christ's motif is descent+ascent, that is, ego-renewal, the alchemical *fillius* is the product of an ascent+descent. In other words, to become self-conscious (evolve) the renewed ego 'everts' or projects.* Now, with

* In a universe where 'B' can replace 'M' METAL becomes BETAL, an anagram of TABLE but, in accordance with the 'stag' motif, also a phonetic 'signposting' of Zeb/Ra's future, The Egyptian 'stag beetle' is a symbol of rebirth.

the incorporation/integration/introjection of the *inferior* function/*shadow/anima* complex, projections lose their demonic character and become guides to further self-realization. In short, changes in consciousness always constellate new projections and Heinlein's 'continua' or *continuous* 'craft' represents this ourobouric process:

→ O, M, E, G, A, Y, D, E, C, I, E, V, E, R, T, A, K, E, U, S, H, O, M, E, G/A, Y →.

Hence Zeb's earlier compliment to his auto-pilot when entering the upper reaches of the Arean atmosphere: 'You're a Smart Girl Gay.' 'She' replied: 'I can do card tricks too.' (Ch.13, p.130) In cards the Queen is 'gay' and Gay Deceiver is described as 'animized' (Ch.8, p.72). Presumably by 'diamond hard' (Ch.16, p.142) Hilda-as-Sophia, i.e., Zeb's *anima*, the Queen of the octahedrons. In Heinlein's schema she is 'crowned with stars' because she is Zeb's guide through the 'multiverse' of projections to which Gay,* as a symbol of Zeb's *in potentiam* 'Self', has access.

Now, in alchemy, the symbol of continuous self-realization is the peacock's tail. Gay-as-a-bird? Jung interprets the eyes/stars as *yonis* because each projection promises further

† This is the reason why, in Jung's octahedral schema (see figs. 8-9, pp. 493-4), the *lapis* as *prima materia* or *rotundum* is identical with both the Anthropos (ego-as-projector of the unconscious) and the *lapis ultima* or 'Self' actualized by the integrating/introjecting ego.

* A gay is a male homosexual, Hilda's earlier question is therefore significant for another reason; 'Are men and women one race?' (Ch.6, p.41) This was her conclusion; 'It seems to me far more likely that they are symbiotes,' (p.42) For a man *anima*-projection means a relationship with himself but the *anima* deceives him into believing he has a relationship with a woman. Hence 'Gay Deceiver', Heinlein's example of the deceived is Neil O'Heret (an anagram of Hetero) Brain, 'Briney' symbolized alienation, heterosexual but narcissistic relations with the 'other'; or, in other words, a homosexual attraction to oneself as the same sex.

self-realization or rebirth (CW, 5, para.408ff). Zeb, however, has yet to descend into the 'moon eye' of the 'heavenly cow' Hilda/Isis, a descent which Jung poeticizes: 'The little image reflected in the eye, the "pupilla," is a "child." The great god becomes a child again: he enters into the mother's womb for self-renewal.' T,A,K,E,U,S,H,O,M,E therefore refers to Hilda as the mother/unconscious. Infants often refer to themselves in the plural and, because their vocal chords are immature, 'us' may sound like 'ush'. Hence take/ush/ome or rather take Cush home. In her *shadow*-contaminated or Ethiopian guise Hilda is a Cushite. Zeb must descend into his mother/unconscious *via* the medium of projection to integrate/introject the *shadow/anima* complex and actualize the 'Self'.

Zeb describes the effect of the air scoops' inhalation of the Arean atmosphere: 'Cabin pressure slightly higher, I thought, under ram effect.' (Ch.16, p.145) Aries the Ram, i.e., Zeb's *shadow*, has produced the individuational 'animosity' of *anima-animus* interaction; or, in other words, in accordance with the idea that 'cooking' is a metaphor for *shadow*-integration, the 'marriage *quaternio*' has become a transformative 'pressure cooker'.

However, for one member of the crew, the atmosphere is *too* 'heavy': 'Aunt Hilda stepped outside, then stayed out.' (Ch.17, p.146) Zeb calls out: 'Watch your step!' He explains: 'Might be snakes or anything.' The serpent he ought to be concerned about is the *shadow*. Deety relates: 'He hurried after her - and went head over heels.' Zeb is bemused: 'This gravity ought to be twice that of Luna. But I feel lighter.' Deety relates:

Aunt Hillbilly sat down on the turf, 'On the Moon you were carrying pressure suit and tanks and equipment.' She unfastened her shoes, 'Here you aren't.'

In their Earth-alternative Zeb is the first man on the moon - an Anthropos. Hence his 'Fall'. He exclaims: 'Don't take off your shoes! You don't know what's in this grass.' Hilda replies: 'If they bite me, I bite 'em back.' An allusion to her *animus*-inspired role as the integrator of his *shadow*. However, because a planet's vegetation is responsible for

manufacturing the air which its fauna breathe, Zeb is also 'signposting' the consciousness-altering properties of Martian 'grass': he sees 'snakes', for example. Heinlein, however, is also signalling to the reader that his prose is 'trippy'. We must learn to look with new eyes.*

Hilda asks: 'Captain, in *Gay Deceiver* you are absolute boss. But doesn't your crew have *any* free will?' According to Jung the ego always associates itself with the *superior* function and seeks the subordination of the *shadow/inferior* function(s) (CW, 18, para.29ff). Zeb's treatment of Hilda therefore mirrors his repression of the *shadow/inferior* function. Hence her description of herself as his 'thrall': 'who dassn't even take off a shoe without permission'.

Now, in its struggle for dominance, the ego is weakened and becomes as/less strong than the other functions which vie with it for control; or, as Hilda says: 'If you try to make all decisions, all the time, you're going to get as hysterical as a hen raising ducklings.'

Remember how we did at Snug Harbor? Each one did what she could do best and there was no friction. If that worked there, it ought to work here. She is advocating the differentiation of the four functions, which suggests that, because incorporation of the *inferior* function necessarily entails *shadow*-integration or self-hood, this ugliest duckling will produce a swan. Zeb therefore grants autonomy. Hilda then asks: 'How's your ESP?

* In 'Part Two' we learn that Mars' main resource is '*Cannabis Magnifica*' (Ch,29, p.307).

Any feeling?' He replies: 'No. But I don't get advanced warning. Just barely enough.' (p.48) She tells him:

'Just barely' is enough, Before we had to leave, you were about to program Gay to listen at high gain, Would that change 'just barely' to 'ample'?

Gay is a symbol of the 'Self' and, as we saw earlier, the function of 'Thinking' is associated with the *Ear*. In short, if he gives more thought to that danger which is the *shadow*, Zeb will become individuated or attain the Grail of 'Feeling'. He agrees: 'Yes! Sharpie, I'll put you in charge, on the ground.' But wouldn't that be Self-defeating? Zeb's Extra Sensory Perception is actually the product of his ego's identity with the function of 'Sensation', that is, a manifestation of the repressed function of 'Intuition'. Hilda recognizes that this is not the true quintessence, which can only be obtained through the *equal* differentiation of the four functions: 'In your hat, Buster. Ole Massa done freed us slaves.' 'Ole Massa' is an anagram: Zeb has released these Israelites *à la Moses*. Symbolically he is the Egyptian Pharaoh (Ra's earthly representative) *before* and *Moses after* manumission.

XXIII

Heinlein's 'signposts' are clearly placed well in advance of their object. This, for example, was Hilda's reaction when told of Jake's 'continua craft': 'What in the Name of the Dog is a "continua craft"?' (Ch.3, p.29) In Greek mythology the dog's name would be Cerberus. Hence that earlier perception of Zeb's to which Hilda has alluded: 'Properly programmed, Gay's the best watchdog of any of us.' (Ch.12, p.109) The dog of Egyptian mythology is, however, Sirius, a star which heralded the growing season. However, if there was no water the crops failed; or, in symbolic terms, the dismembered Ra-as-Osiris wasn't resurrected as Horus. Now, back on Earth, Hilda had insisted on bathing before leaving 'for Canopus and points east' (p.107). The implication is that, when she reaches 'Canopus', there will be no water, which is, as Deety relates, the situation on Mars:

Aunt Hilda pointed out that laundries seemed scarce, and the car's water tanks had to be saved for drinking and cooking. (Ch.17, p.148)

Consequently: 'We ate breakfast in basic Barsoomian dress: skin.' Or, as Hilda says: 'An air bath is better than no bath.' The water of the alchemists' is also dry because it represents the unconscious into which the ego descends via the medium of projection to integrate/introject the *shadow/anima* complex and be reborn. Now, according to the myth, the dismembered parts of Osiris' body were collected from the four corners of the Earth by dogs, an allusion to

the 'influence' of Sirius. However, because the archetype also has a spiritual dimension the Egyptians, in the hope of their own resurrection, came to place the organs of the deceased in what we now call Canopic jars. In short, Heinlein's four characters each constitute a JAR or organ of the 'Self'. Hilda, for example, represents the river Hiddekel (see fig. 6, p.491) in which Zeb must bathe to integrate/differentiate his *shadow/inferior* function or transform 'smell' into 'Intuition'.

XXIV

The four agree that their journey has been tiring but, as Deety relates, they cannot agree upon a solution: 'Zebadiah wanted us to sleep inside, doors locked.' (Ch.17, p.148) He seeks unconscious regeneration, a renewal of ego-consciousness which, though 'progressive', is not developmental. Hence the women's alternative: 'Aunt Hilda and I wanted to nap on a tarpaulin in the shade of the car.' As a symbol of the 'Self' Gay's 'shade' is Zeb's *shadow* and, in the card game 'Napoleon', to 'nap' is to win all five 'tricks'. Now, as Gay said earlier: 'I can do card tricks, too.' (Ch.13, p.130) Hilda and Deety are *animus*-inspired *anima*-figures who seek to work through Zeb's *shadow* toward the differentiation of the four functions. Gay is therefore the fifth 'trick', an *in potentiam* symbol of the 'Self' as quintessence. Zeb is a Napoleon because he is a 'chauvinist'. He is, as it were, unable to conceive the possibility of flaws in his own country, which was the character defect of Nicholas Chauvin, a soldier of France whose name was, after the Emperor's fall, applied contemptuously to all 'Napoleons'.

Zeb, however, is in a fallen state *because* of his egoistic and *shadow*-projecting Imperialism *vis à vis* the other functions/characters. Abdication will therefore raise him to self-hood. Deety, for example, is free to attempt persuasion: 'I pointed out that moving rear seats aft in

refitting had made it impossible to recline them.' (Ch.17, p.149) She relates:

Zebadiah offered to give up his seat to either of us women, I snapped, 'Don't be silly, dear! You barely fit into a rear seat and it brings your knees so far forward that the seat in front *can't* be reclined.' His solution is symptomatically Procrustean. The Greek robber also cut the legs off his 'guests' to make them fit his bed, a mythologem that seeks to allegorize the way in which the ego/leg/phallus, separated/amputated from the 'bed' of the mother/unconscious, finds itself possessed by the *shadow*, that is, when the ego's 'stolen' libidic energy is used up, it projects its fear of regression/incest. Hence Zeb-as-Procrustes' victimization of the two women. In offering to give up his seat he is chauvinistically implying that women are *inferior*. Hence Deety's automatic *animus*-inspired response, a continuation of the 'cards' theme in which 'snap' means Chauvin-ist! Jake's perspective is, on the other hand, typically masculine:

Hold it! Daughter, I'm disappointed - snapping at your husband. But, Zeb we've *got* to rest. If I sleep sitting up, I get swollen ankles, half crippled, not good for much.

Ego/leg-amputation is 'crippling' because it results in the Achilles' heel of unconscious *shadow*-possession. The juxtaposition of 'snapping' and 'ankles' accords with the 'dog' motif. Men often blame their crippled condition on a woman's *animus*-inspired attempts at integration, which is why, in a variant of the *Rosarium*, the *filius*, i.e.,

integration/introjection, is the result of a *coniunctio* between a dog and a 'rabid' bitch.³⁴

Now, because Deety *is* pregnant, Zeb's chauvinistic courtesy - due to his fear of the *shadow/animus* - is also protective of his unborn child: 'I was trying to keep us safe,' Zebadiah said plaintively.' In short, the archetypal configuration which drives him to protect his ego-as-child by remaining unconscious also causes him to protect his wife and her unborn baby - a developmental paradox. Deety's task is to ensure both safety and *shadow*-integration, that is, 'napping' in the 'shade'. She enquires: 'Gay has sidelookers, eyes fore and aft, belly and umbrella, has she not?' (p.150)

Zeb's 'watchdog' isn't a Cerberus but an Argus. Heinlein is 'signposting' the Greek myth in which, to conceal his lust for Io, Zeus turned the *Water* nymph into a 'snow white cow'. Now, in Jungian terms, the god's *anima* is contaminated by the *shadow* and the Greek historian Herodotus (480/90-425 B.C.) relates how, after being transplanted to Egypt, Io came to be worshipped as the cow-headed Isis.³⁵ In short, Hilda is Zeb's Io. Her earlier 'Snow White' ditty may therefore be interpreted as an allusion to the transplantation of the goddess: *Io! Io! It's to Egypt we go!* Zeus was unable to change Io back into her true form because his wife Juno set 'many-eyed' Argus to watch over her. Now, in symbolic terms, Juno represents the 'Terrible Mother': in other words, the *anima*-as-Io will be

introjected/restored when Zeus integrates his *shadow*. Argus is a symbol of the 'Self' which will not come into being until this is done. The symbol of Zeus' self-actualization is therefore Argus' severed head, a symbol of the god's abdicated egoism. The dead Argus was then transformed into the 'many-eyed' peacock. Thus, in Heinlein's schema, Gay's bow, stern, port and starboard eyes correspond to the four functions. The 'umbrella' eye is the ego and underneath is its *umbra*, that is, the *shadow*. The 'belly eye' is therefore a *yoní* because integration means the rebirth of Gay-as-a-peacock; or, in terms of the *multiplicatio*, e6^e.

Now, in reply to his wife's query, Zeb says: 'Deety, if you switch on radar, we *have* to sleep inside. Microwaves cook your brains.' In symbolic terms 'microwaves' are those projections which, as the *shadow* receives integration, become individuation-inducing, that is, they 'cook' or transform consciousness. Hence Deety's reply: 'Switch off her belly eye. Can sidelockers hurt us if we sleep *under* her?' Gay's 'eyes' also denote the six nodes of an octahedron. Deety's suggestion will therefore produce a pyramid. Now, because Horus symbolizes the enlightenment born of *shadow*-integration his motif is an eye in a pyramid and, as the function of 'Sensation', Zeb also has an affinity with the *Eye*. However, Heinlein is also 'signposting' Napoleon's subjugation of Egypt. As the *superior* function Zeb was similarly Imperialistic. Only equality of *Eye* (Zeb), *Ear* (Jake), *Nose* (Hilda), and *Mouth*

(Deety) will ensure the appearance of the Anthropos at the teleological apex of Jung's octahedral ourobouros.

Deety gets ready to implement her idea from inside Gay while the others prepare a makeshift bed underneath. When they are ready Hilda calls out: 'Deety! Everybody's down.' (Ch.17, p.150) Her step-daughter narrates: 'Five scopes lighted, faded to dimness; the belly eye remained blank.'

I scrunched down, got at the stowage under the instrument board, pulled out padding and removed saber and sword, each with belt. These I placed at the door by a pie tin used at breakfast. I slithered head first out the door, turned without rising, got swords and pie plate, and crawled toward the pallet, left arm cluttered with hardware.

She is forced to crawl and slither because of 'microwaves'; or, in other words, because of the *shadow*, Deety appears as a serpent. However, as Jake's two-edged saber emphasizes, the ego can *either project or integrate the shadow*. Thus, although it echoes the 'Fall', Deety's sword-giving role also prefigures individuation.

Now, according to Emma Jung, the word 'grail' derives from the Latin *gradalis*, 'deep plate' (Ch.7, p.116), which suggests that Deety's 'pie plate' prefigures the Grail. Zeb asks her: 'What's the pie pan for?' (Ch.17, p.151) Emma observes that, in Chrétien, the knight Perceval forcibly kisses (a euphemism for rape) a girl (Ch.3, p.52). She represents the *bearer** of the Grail. It is an episode which

* *The Elucidation* - a prologue (author unknown - possibly Wauchier) - tells of mysterious maidens who, as Emma says, gave succour to wanderers from a 'golden

symbolizes the knight's lack of *feeling* and, in the Greek myth, Zeus similarly rapes Io before developing 'Feeling', that is, he sends Mercury to cut off Argus' head. Now, in Heinlein's schema, Deety is also both Mercury and 'Feeling'. Hence 'pie pan', an ourobouric (<p→an→pie→p) anagram of 'pan pipe'. Before Mercury cut off Argus' head he used the pipes of the god Pan to send him to sleep. The parallels are obvious but Heinlein adds a twist. Deety replies to Zeb's query: 'Radar alarm test.' She then shouts: 'Cover your ears!' We are told:

As the pan sailed into the zone of microwave radiation, a horrid clamor sounded inside the car, kept up until the pan struck the ground and stopped rolling - chopped off.

Gay-as-Argus has a rude awakening and unleashes an ear-splitting scream. The 'pan' which strikes the ground is, in symbolic terms, Zeb-as-Zeus' 'brain pan'. It would seem to be 'cooked' because ego-abdication transforms consciousness. In accordance with earlier 'signposting' Deety's 'pie tin' therefore alludes to the fact that Gay's six lights correspond to the 'lines' of 'Ting' (see fig. 14, p.499), that is, the Chinese 'hexagram' of THE CALDRON in *The Book of Changes* or *I Ching*: 'at the bottom are the legs, over them the belly, then come the ears (handles)'. (I, 2, 50, p.193) Because 'Ting' consists of two groups of three there is also room for Gay/Argus/Zeb-as-Zeus' 'umbrella' Eye-as-

bowl' (Ch.11, p.202). Then one of them was raped by a king and the land became waste.

ego: 'The upper trigram Li is eye...thus the image of eye and ear is suggested.' (III, 2, 50, p.642)

Emma cites an episode from *La Queste del Saint Graal* (c. 1200) in which the knight, approaching the Grail in a state of 'unworthiness', becomes blind and deaf (Ch.8, p.146). Zeb/Eye ('Sensation') and Jake/Ear ('Thinking') are similarly contaminated by the *shadow*. Moreover, according to Jake's own testimony, he's a knight too:

Underneath the *persona* each shows the world lies a being different from the masque, My own *persona* was a professorial archetype, Underneath? Would you believe a maiden knight, eager to break a lance?

(Ch.16, p.141)

Now, according to the *I Ching*: 'Through gentleness the ear and eye become sharp and clear.' (*ibid.*, p.642) We may assume that, through 'Sharp' Hilda and Deety, Zeb and Jake will become individuated. In short, although it presents itself as divinatory, *The Book of Changes* is effectively psychotherapeutic. It produces 'movement', for example, although only Gay's first light/line is dark, 'Ting' also has a broken fifth line, which means that Gay or 'Kou' (see fig. 15, p.500) is *becoming* 'Ting' because an unbroken line is changing.* We may assume from THE JUDGEMENT that 'Kou' represents the problem of the *shadow/anima* complex prior to integration/introjection:

COMING TO MEET, The maiden is powerful,

* Hence Gay's ear-splitting scream; the 'ears' of the 'Ting' appear when the fifth line 'splits',

One should not marry such a maiden,

The rise of the inferior element is pictured here in the image of a bold girl who lightly surrenders herself and thus seizes power. This would not be possible if the strong and light-giving element had not in turn come halfway. The inferior thing seems so harmless and inviting that a man delights in it; it looks so small and weak that he imagines he may dally with it and come to no harm. (I, 2, 44, p.171)

Because the fifth line is moving it is also read: 'A melon...drops down' (*ibid.*, p.173). Is this the 'melon' which Heinlein 'signposted' earlier? There is a commentary appended: 'The melon, like the fish, is a symbol of the principle of darkness.' The *shadow* for which Zeb fishes? The commentary concludes: 'He does not bother his subordinates ...but leaves them quite free... His inferiors respond to his influence and fall to his disposition like ripe fruit.' The melon is a symbol of the 'Self' which will emerge due to Zeb's granting of autonomy to the other functions/characters. Thus, because the 'head' line of Gay-as-Ting corresponds to the abdicated or decapitated Eye-as-ego, its 'fall' beneath the 'feet' of the 'Ting' produces the hexagram of 'Ko' (see fig. 16, p.501), that is, in accordance with the 'Napoleonic' motif, REVOLUTION (MOLTING). Heinlein is 'signposting' Argus' transformation into Gay-as-a-peacock.

However, our erstwhile 'head' line is now the first line of 'Ko', which reads: 'Wrapped in the hide of a yellow cow.' (I, 2, 49, p.190) Because of Hilda's 'cow' motif we are

reminded of Deety's description of her nakedness: 'Little bitty teats - I had more at twelve. Flat belly and lovely legs. A china doll - makes me feel like a giant.' Hilda had said: 'If it weren't for your husband, I would simply wear this old hide.' (Ch.4, p.37) Now, according to Richard Wilhelm: 'The hide (*ko*) is suggested by the name of the hexagram, which means hide or molting.' (III, 2, 49, p.638) In short, Hilda was concerned about 'molting', that is, 'stripping', in front of Zeb, a well founded concern because he now has a regressive desire for her. The commentary attached to the first line of 'Ko' may therefore be interpreted as advising Hilda upon how to proceed *vis à vis shadow-integration*:

One must become firm in one's mind, control oneself - yellow is the colour of the mean, and the cow is the symbol of docility - and refrain from doing anything for the time being, because any premature offensive will bring evil results, (I, 2, 49, p.190)

Hilda's tact bears the 'fruit' of the 'Self'. In 'Part Two' Zeb *voluntarily* relinquishes the captaincy to her; or, in other words, the *shadow/inferior* function receives integration/differentiation. She comments: 'Well, I know how not to get a Napoleonic complex.' (Ch.22, p.210)

After their siesta the two women 'dress up'. Hilda-as-Thuvia wears an 'old-gold scarf' (Ch.17, p.152), a symbol of her *in potentiam* role as Sophia. Deety-as-Dejah's is 'filmy green' (p.151), a colour associated with the Holy Spirit* or 'Feeling'. Jake leers: 'Little girl, if you'll come up to my room, I'll give you some candy.' (p.156) Now, as we saw earlier, Jake desired Hilda because he unconsciously sought incest with the twelve-year old Deety. Hence his wife's reply: 'Get away from me, you old wolf!' Here Hilda's 'sunset mink' marks her as both Sophia and 'Little Red Riding Hood' because, in 'fairyland', the daughter-*anima* is the woman 'clothed with the sun'. This, despite the fact that the Satan of the apocalypse threatened to devour Sophia's *child* (Rev 12:4) and, when the little girl observes the 'bigness' of the wolf's eyes ('Sensation'), ears ('Thinking'), nose ('Intuition'), and mouth ('Feeling'), he replies that they are for seeing, hearing, smelling, and *eating her*. Sophia's 'child' is the 'wisdom' born of *anima*-introjection. Hence the wolf's devourment of Red's 'grandma', a symbol of herself as 'Wise Old Woman'. He represents a consciousness possessed by the *shadow/inferior* function. Jake is similarly lustful. He too lacks 'Feeling'.

* As the boy who became a girl Hilda-as-Ozma wears green *and* gold because she represents the *anima* (girl) contaminated by the *shadow* (boy), that is, both Sophia (*anima*-introjection) and the Holy Spirit (*shadow*-integration) *in potentiam*.

Deety, after her 'tin' had fallen, said: 'Somebody remind me to recover that.' (Ch.17, p.151) This is important because the 'tin' represents the erstwhile 'lid' of the 'Ting'. Now, because of her knowledge of computer systems, Deety performs the role of 'Astrogator' (Ch.14, p.136) and, in 'Part Two', Heinlein portrays her trying to explain a complex navigational manoeuvre: 'Visualize the triangle Zebadiah.' (Ch.20, p.181) According to Lévi-Strauss the human brain is 'programmed' to make +/- distinctions and it is this which is responsible for our developing consciousness. His model is the 'culinary triangle' (see fig. 17, p.502) in which 'cooking' expresses the binary opposition natural/transformed; or, in other words, the transformation of nature *into* culture. Zeb, however, refuses to 'visualize' the 'triangle': 'You visualize triangles, Deety; that's your department.' Heinlein is alluding to Gay-as-a-pyramid. Deety, in re-covering, employed the hexagrams' +/- binary code or re-programmed Gay-as-a-Ting or 'cooker'. Hence Zeb's retroactive 'compliment':

Most *idiots-savant* are homely and can't do anything but their one trick,
But you're an adequate cook, as well. (p.188)

He is the real 'idiot'. His inferior/superior distinctions constitute the binary code of *shadow*-projection or ROTTEN nature. Deety, however, is concerned with integration, that is, the transformation of nature/instinct into

culture/spirit. Thus, when *his* siesta ends, and he asks: 'Are the steaks ready?' She replies: 'First, go shoot a thoat.' He feigns bewilderment: 'Did you say "thoat"?' She says: 'Yes. This is Barsoom.' He riposts: 'I thoat that was what you said.' She tells him: 'If that's a pun you can eat it for supper.' He observes: 'I'd rather cut my thoat.' Jake interpolates: 'A man can't eat with his thoat cut.' He puns: 'He can't even talk clearly.' (Ch.17, p.156)

A 'thoat' is a 'Barsoomian' horse, which I interpret here as 'instinct'. A pun which turns 'thoat' into 'thought' therefore alludes to the transformation of instinct into spirit. Hence Deety's allusion to Christ's 'last supper' or rather to the Communion Service which, because the bread and the wine represent the body and the blood (*shadow/anima* complex), symbolizes *shadow-integration*. However, the thought of necrophagy is abhorrent. Hence Zeb's reaction - and Jake's interpolation. Heinlein believes that dogma prevents eating-as-integration insofar as it precludes thought, that is, 'cuts thoat', about the meaning of the Eucharist. Hence Jake's pun. It relates to an analogous 'Barsoomian' ritual in Burroughs' *The Master Mind of Mars* (1928):

He made several passes with his hands above our heads, dipped one of his finger's into a bowl of dirty water which he rubbed upon the ends of our noses, mumbled a few words which I could not understand and turned to the next in line, ³⁶

When John Carter asks his companion what the words mean:
'he appeared shocked and said that such a question was
sacriligious and revealed a marked lack of faith' (p.449).
To prevent thought about meaning is also to preclude its
communication.

XXVIII

You are cast out, your decent ego is put aside, and something else takes your place. We say, 'He is beside himself', or 'The devil is riding him', or 'What has gotten into him today', because he is like a man possessed, (CW, 18, para.42)

Deety has also programmed Gay with a new 'escape' program: B,U,G,O,U,T. The 'bug' is the *shadow* and the 'disease' is *shadow*-projection. Deety's 'cure' is to avoid conflict. She urges Zeb to 'test' it so, suddenly, he orders: 'Stand by to lift! *Move!*' (Ch.17, p.158) She relates:

I was startled but hurried to my seat, Pop's chin dropped but he took his place, Aunt Hilda hesitated a split second before diving for her seat, but, as she strapped herself in, wailed, 'Captain? Are we *really* leaving Barsoom?'

In accordance with Deety's 'cure' Zeb refuses to be drawn and she relates the consequences of his 'minimum transition': 'Sky outside was dark, the ground far below. 'Ten klicks exactly,' my husband approved.' Now, because it could be 'found everywhere', the alchemical base metal or *shadow* was, as we saw earlier, compared to the ubiquitous element potassium or 'K'. Hence Zeb's ten kilometre or K'° 'transition', a symbolic ego-inflation. He orders: 'Astrogator, take the conn, test your new program. Science Officer observe.' Deety implements her 'escape' program and: 'We were parked on the ground.' She narrates: 'Science

Officer, report,' Zebadiah ordered.' Hilda is confused:
'Report What?' He reminds her: 'We tested a new program. Did it pass test?' She isn't sure: 'I guess the test was okay. Except -' He presses her: '"Except" what?' She is exasperated: '*Captain Zebbie, you're the worst tease on Earth! And Barsoom!*' Jung also associates *shadow*-possession with the 'trickster' archetype, a 'split off personality... [which] stands in a...compensatory relationship to the ego-personality' (CW, 9, I, para.468). Zeb's 'split off' personality is demonstrating that, without conflict, ego-inflation ensues because there can be no integration.

Now, although I have said that we should *anticipate* a 'lime' motif, it would have been more accurate to have said that there would be a *recurrence*. Early in the narrative Hilda had, in what may be interpreted as a 'signposting' of his 'trickster' role, asked Zeb: 'Who dumped that load of lime Jello into my swimming pool?' (Ch.2, p.17) He had replied: 'I was in Africa at the time, as you know.' Now her suspicions are confirmed: 'You did so put lime Jello in my pool!' (Ch.17, p.158) Because she represents his *anima* Hilda's 'pool' represents Zeb's unconscious. Now, as Emma Jung says, archetypes:

first take on a specific form when they emerge into consciousness in the shape of images; it is therefore necessary to differentiate between the unapprehendable archetype, the unconscious pre-existent disposition, and the archetypal images. (Ch.1, p.36)

The 'trickster' archetype, for example, has been 'constellated' to initiate *shadow*-integration through conflict. Thus, in accordance with the motifs of 'lime' and ego-inflation, that is, the *veriditas* phase of this alchemical individuation process, Zeb is possessed by the *thoat/shadow* and has become a lime-green giant or *thoat*-riding member of Burroughs' *unfeeling* Martian race. Hilda remonstrates: 'What about my clothes? All on the starboard wing. Where are they now? Floating up in the stratosphere?' (p.159) Zeb continues in 'trickster' mode: 'I thought you preferred to dress Barsoomian style?' Deety relates: 'I hesitated, then said firmly, 'Zebadiah, you should apologize to Aunt Hilda.' An appeal to *feeling*. Thus, because Hilda represents the *anima-as-Eros*, Zeb's reaction is an unconscious recognition of his individuation goal: 'Oh, for the love of - Sharpie? Sharpie darling.' He tells her: 'I'm sorry I let you think that we were leaving Barsoom.' He even offers to buy new clothes: 'I have gold'.

What Zeb doesn't have is *aurum non vulgi*, that is, the introjected *anima-as-Eros* or 'wisdom' born of *shadow*-integration. He enquires: 'Is that enough? Or must I confess putting Jello into your pool when I *didn't*?' Didn't he? According to Emma: '"Self" denotes the psychic totality... which transcends consciousness and underlies the process of individuation and...becomes conscious in the course of this process' (Ch.6, p.98). As she says: 'Jung has likened it to the crystal lattice present as a potential form in a

solution but which first becomes visible in the process of crystallization' (Ch.7, p.135). It is therefore synonymous with the archetype: 'in itself...empty and purely formal, nothing but a *facultas praeformandi*, a possibility of representation which is given *a priori*' (CW, 9, I, para.155). Because 'Jello' is produced by introducing a catalyzing substance into a liquid medium and Hilda's 'pool' represents that 'solution' in which the archetype exists as a *facultas praeformandi* not only does 'Africa', in accordance with Jung's understanding of alchemical symbolism (CW, 14, para.276ff), denote the *shadow* which 'constellates' the 'Self' but Zeb's 'Self' is African. In short, 'K' is also for Khidr, 'the Verdant One' who, in the *Koran*, is encountered by Moses at the *Red Sea*:

Moses said to his servant; 'I will journey on until I reach the land where the two seas meet, though I may march for ages.'

But when at last they came to the land where the two seas met, they forgot their fish, which made its way into the water, swimming at will.

And when they had journeyed farther on, Moses said to his servant; 'Bring us some food; we are worn out with travelling.'

'Know,' replied the other, 'that I forgot the fish when we were resting on the rock, Thanks to Satan, I forgot to mention this, The fish made its way into the sea in a miraculous fashion.'

'This is what we have been seeking,' said Moses. They went back the way they came and found one of Our servants to whom We had vouchsafed Our mercy and whom We had endowed with knowledge of Our own. Moses said to

him; 'May I follow you so that you may guide me by that which you have been taught?'

'You will not bear with me,' replied the other, 'For how can you bear with that which is beyond your knowledge?'

Moses said; 'If Allah wills, you shall find me patient; I shall not in anything disobey you.'

He said; 'If you are bent on following me, you must ask no question about anything till I myself speak to you concerning it.'

The two set forth, but as soon as they embarked, Moses' companion bored a hole in the bottom of the ship.

'A strange thing you have done!' exclaimed Moses, 'Is it to drown her passengers that you have bored a hole in her?'

'Did I not tell you,' he replied, 'that you would not bear with me?'

'Pardon my forgetfulness,' said Moses, 'Do not be angry with me on account of this.'

They journeyed on until they fell in with a certain youth, Moses' companion slew him, and Moses said; 'You have killed an innocent man who has done no harm, Surely you have committed a wicked crime.'

'Did I not tell you,' he replied, 'that you would not bear with me?'

Moses said; 'If ever I question you again, abandon me; for then I should deserve it.'

They travelled on until they came to a certain city, They asked the people for some food, but the people declined to receive them as their guests, There they found a wall on the point of falling down, His companion restored it, and Moses said; 'Had you wished, you could have demanded payment for your labours.'

'Now has the time arrived when we must part,' said the other. 'But first I will explain to you those acts of mine which you could not bear to watch with patience.

'Know that the ship belonged to some poor fishermen, I damaged it because in their rear was a king who was taking every ship by force.

'As for the youth, his parents both are true believers, and we feared lest he should plague them with his wickedness and unbelief. It was our wish that their Lord should grant them another in his place, a son more righteous and more filial.

'As for the wall, it belonged to two orphan boys in the city whose father was an honest man, Beneath it their treasure is buried. Your Lord decreed in His mercy that they should dig out their treasure when they grew to manhood. What I did was not done by my will.

'That is the meaning of what you could not bear to watch with patience.'³⁷

In the midst of an earlier soliloquy in which, as is traditional in hero myths, he enumerated his prodigious yet seemingly effortless accomplishments, Zeb was interrupted by Hilda: 'he's pulling a long bow again' (Ch.9, p.81). He replied with this quote from Shakespeare's *Hamlet* (1603-08): 'Quiet woman, "Get thee to a nunnery go!"' An allusion to his *shadow*-contaminated relations with the 'Snow White' *anima*-figure. Hamlet, similarly possessed, is addressing Ophelia: 'be thou...as pure as snow, thou shalt not escape calumny' (III, 1, 1.142).

Zeb's arrow* has now reached its target. Moses' 'servant' is Joshua-ben-Nun. Now, as Jung says, although Joshua

'forgot' the 'fish', symbolically the ego-as-Moses was experiencing a *shadow*-based dissociation due to libido-lack (CW, 9, I, para.245). On one level the 'fish' is therefore the 'Self' as *transcendent function* or regenerative ego/unconscious union. Hence the disappearance of Joshua-as-*shadow* when Moses returns to the sea/unconscious. As Jung says: 'The appearance of Khidr seems to be mysteriously connected with the disappearance of the fish. It looks almost as if he himself had been the fish.' (CW, 9, I, para.246) The patronymic ben-Nun means 'son of the fish', which means that, in Christian terms, the ego-as-Moses corresponds to the fish-as-Christ or 'good' son of God as the 'Self', that is, on another level of symbolism, the disappearing fish is the *shadow*-as-Joshua; or, in other words, the 'Self' as Khidr is constellated by the 'evil' son. At which point we may recall how 'Hilda hesitated a split second before diving' (Ch.17, p.158). In symbolic terms Zeb's *shadow* is the 'son' of his contaminated *anima*-figure or Hilda-as-nun/fish. Joshua-like she 'forgets' why she should disobey his command and 'dives'; or, in other words, Zeb is treating her as an *inferior* or has 'forgotten' his promise of autonomy/differentiation and the 'fish' as 'Self' is lost. However, Hilda 'hesitates', which suggests that she has a subconscious or *animus*-inspired intimation that the 'Self' is working through the *shadow** or, in other

* Zeb-as-Sagittarius - the Archer, In the legend(s) Robin Hood was poisoned by a nun, However, Hilda is truly 'Snow White', that is, Zeb-as-Moses' (Maid) Marian.

words, Khidr is not 'questioned' and, subsequently: 'On the ground, under the starboard wing, we found our travel clothes' (p.159). In short, Zeb's incomprehensible behaviour is symbolic of the way in which the 'Self' as Khidr transcends ego-consciousness. He is 'bemused': 'I thought Hilda was right. It had slipped my mind that we had clothing on the wings.'

Now, according to Jung, the alchemists' 'jelly fish' symbolizes the differentiation of the four functions beneath the 'umbrella' of the 'Self' (CW, 9, II, para.206ff). However, as characters, each of Heinlein's functions are 'Jello' fish *in potentiam*. In short, as Joshua or Zeb-as-Moses' shadow, Hilda may also be interpreted as his 'second'. Thus, because she not only represents Zeb's shadow/inferior function but is herself identified with 'Intuition', when Hilda 'hesitated' for a 'split second' she was also *intuiting* the 'splitting' of the 'second' or Zeb-as-Khidr's differentiation of the *inferior* function. In short, he has a sudden 'Intuition':

My car is here, *Spung!* - it vanishes, Our clothes fall to the ground,
Ten seconds later, *flip!* - we're back where we started, But our clothes
are on the ground, (p.160)

'Spung' is pronounced *spungk* and, according to the *OED*, 'spunk' is a 'sponge' or 'sponge' impregnated with an inflammable material and used as 'tinder'. Thus, because

† *Cf.* Deety's 'hesitation' prior to her shadow-integrating demand that Zeb should apologize. Her *animus* then recognizes that this is what the 'Self' wants.

'spunk' also connotes 'spirit', spungk or spung 'signposts' Zeb's realization that, in order to inflame or induce individuation through conflict, the 'Self' has tricked* him into absorbing the *shadow-as-K*.

Hence his description of Gay's manœuvre: 'Magic.' Emma notes that, in Pseudo-Wauchier, Merlin plays the role of the 'Self' as an invisible chess player (Ch.14, p.256). Now, as a thooat-riding green giant, Zeb corresponds to a 'Barsoomian' chess piece. Hence the order to 'lift' and 'move'. Possessed by the 'Self' as 'trickster' he is a *green* or immature knight,* that is, in accordance with Heinlein's green or not-yet-gold motif, because Khidr is also a corn god Zeb-as-Moses' relationship with his 'Self' has yet to ripen; or, in short, because the 'umbrella' or *pileus* of a mushroom is spongiopiline (Lat. *spongia*, 'sponge', and *pileus*) Heinlein is not only 'signposting' Gay as the wearer of Zeb's 'magic' hat as Merlin but also Alice's mushroom. Although the underneath or spongiform part is absorbent the 'umbrella' is waterproof and, as Martin Gardner points out, in Carroll's original unpublished *Adventures Underground* (1862) it is the top which turns Alice into a giant whereas, if she eats from the bottom, she becomes a dwarf.** Heinlein interprets this to mean that the avoidance of individuation-inducing conflict is a protective 'umbrella' which results in ego-inflation. However, in tricking Zeb into absorbing

* Presumably one of Gay's 'trick' cards - Khidr is pronounced 'kidder'.

† Cf. Gawain's encounter with the corn god as Green Knight in the Arthurian myth(s).

the *shadow*, the 'Self' has actually transformed him into a dwarf* or *shadow-projector*, that is: '*flip!* - we're back where we started'.

The solution is to integrate the *shadow* or preserve a *golden mean*. Now the main function of the *I Ching* is to give advice that will enable individuals to maintain this balance of yin and yang. Thus, because the popular method of consulting the 'oracle' is to 'flip' coins, 'spung' also signifies the sound of a coin coming to rest. Now 'spung' comes before 'flip' because, when 'flipped' over, 'Ting' becomes 'Ko'. In short, although Zeb has *reverted*, REVOLUTION (MOLTING) can still occur because, for 'Ting' to become 'Ko', the first, second, fifth and sixth lines must change. The first line is:

A *ting* with legs upturned,

Further removal of stagnating stuff,

One takes a concubine for the sake of her son, (I, 2, 50, p.194ff)

In other words, through conflict ROTTEN nature, i.e., the *shadow*, will receive integration. Hilda as 'Ethiopian' is Zeb-as-Moses' 'concubine'. Their 'son' will be the integrated/introjected *shadow/anima* complex or *filius*. This is line two:

There is food in the *ting*,

My comrades are envious,

* Cf. Jung's observation that, although the Dactyls were the dwarves of Greek mythology, the giant Hercules was known as the 'Idaeon Dactyl' and also wore the *pileus* (CW, 5, para.183).

But they cannot harm me.

The 'food' is the unconscious-as-libido-reservoir which restores the ego but the *shadow-as-K* causes inflation and conflict. However, as the commentary says: 'shielded by the ruler...[he] need fear nothing' (III, 2, 50, p.644). Zeb-as-Khidr is performing the 'Will of God'; or, in other words, the 'Self' is promoting conflict for the sake of individuation.

Hence line five: 'The *ting* has yellow handles, golden carrying rings.' (*ibid.*, p.645) The handles are the 'ears' of the Grail. Zeb-as-Khidr is a 'kid' or young 'ear' because his is an immature relationship with the 'Self' but the yellowness of the handles suggests the ripeness of corn, that is, because Hilda is the 'yellow cow', the 'carried' or introjected *anima*-as-guide to maturity. In short, Zeb must 'listen' to her because, as the commentary says, only the 'receptive' is 'capable of receiving...the teachings of... [the] sage'. Line six presents the same situation from the standpoint of the 'sage' or 'Self': 'The *ting* has rings of jade.' Presumably green 'ears'. However, as the commentary says: 'the sage... [can] impart his teaching...[if he] meets ...with the proper receptivity' (*ibid.*, p.646).

XXIX

The four prepare to explore and Zeb wants them to be 'fully armed'. Hilda, however, can't 'shoot': 'Better have me walk in front to trip land mines.' (Ch.18, p.166) Deety intercedes: 'Zebadiah, she could carry my fléchette gun.'

Now, in an early 'signposting' of the 3 + 1 formula, Hilda had borrowed from *The Three Musketeers* (1844) by Alexander Dumas: 'All for one, and one for all!' (Ch.6, p.58) As the *inferior* function or 'fourth' she corresponds to D'Artagnan and, as the representative of Zeb's *shadow/anima* complex she is Eros. Her 'dart gun' or gun D'Art* is therefore a gun *d'art*, that is, the *shadow-integrating animus*, which wounds in order to heal. Zeb muses: 'We should carry water canteens and iron rations. I can't think of anything that would serve as a canteen. Damn! Jake, we aren't doing this by the book.' (Ch.18, p.167) Hilda asks: 'What book?' His reply also 'signposts' Heinlein's eclecticism: 'Those romances about interstellar exploration.' She asks: 'Zebbie, why are you staring at me?' His explanation is designed to draw attention to her resemblance to the genie of the bottle in U.S. television's 1960s 'sitcom' *I Dream of Jeannie*: 'Sharpie, you look good in jewelry and perfume. But it's not enough for a sortie in the bush. Take 'em off and put 'em

* Heinlein's diminution also refers to Sir Thomas Mallory's *Le Mort D'Arthur* (1485), a convenient Arthurian 'signpost'. Hilda-as-Miriam's 'evil' sisterly counterpart is probably Morgawse (rather than Morgan Le Fay who *is* evil), that is, the Black Knight (Mordred/*shadow*), is a product of the king's (Zeb's) incestuous desire for her,

away.'

In Jungian terms Jeannie was an *anima*-figure and her 'bottle' denoted the unconscious of her 'Master'. However, although Hilda replies: 'To hear is to obey, Exalted One.' She then asks: 'Is it permitted to make a parliamentary inquiry?' In short, she *doesn't* recognize a master: 'While Gay Deceiver is on the ground, we're equal. But you've been giving orders right and left.' Her next question alludes to Jung's much misunderstood definition of the *animus* as 'opinionated' (CW, 9, II, para.29): 'What are we, Zebbie? Poor little female critters whose opinions are worthless?' (p.168) Because Zeb projects a *shadow* his opinions are worthless but a woman's opinions are worthless only if she identifies with her masculine side and transforms her *animus* into a *shadow*-projecting Sword. However, as Hilda says elsewhere: 'I am not an unhappy pseudomale, I am female and like it that way.' (Ch.6, p.42) However, when she became space-sick, Deety was forced to forcibly administer 'Lomine': 'Chew it, Aunty, darling, and swallow it, or I'm going to spank you with a club.' (Ch.14, p.132) Afterwards Hilda asked: 'Can we kiss and make up - or is my breath sour?' Deety confided:

It wasn't but I wouldn't have let that stop me, I loosened my chest strap and hers, and put both arms around her, I have two ways of kissing; one is suitable for faculty teas; the other way I mean it, I never got a chance to pick; Aunt Hilda apparently never found out about

the faculty-tea sort. No, her breath wasn't sour - just a slight taste of raspberry.

Me, I'm the wholesome type; if it weren't for those advertisements on my chest, men wouldn't give me a second glance. Hilda is a miniature Messalina, pure sex in a small package.'

Deety is 'wholesome' because she's psychologically bisexual rather than the victim of a perverse identification with her masculine side - Hilda too. In short, the women's *animus* corresponds to Logos-as-Word. It communicates the wishes of the 'Self' or performs the 'Will of God'. Or, as Zeb says:

Sharpie, you're right and I'm dead wrong. But before you pass sentence I claim extenuating circumstances: youth and inexperience, plus long and faithful service. (Ch.18, p.168)

Deety tells him: 'You can plead one or the other but not both. They can't overlap.' Hilda disagrees: 'In Zebbie's case they *do* overlap.' He is reborn and *green*. She asks: 'Do you still want to know what to use as water canteens?' She suggests: 'For an ersatz canteen - A hot water bottle?' The 'bottle' motif confirms our 'genie' hypothesis and the *OED* defines 'canteen' as a 'soldier's drinking vessel', which suggests that the Grail is being prefigured. However, in the legend(s), the knight always fails to recognize it immediately. Hence Zeb's perplexity: 'In the danger we were in when we left, you worried about cold feet in bed? And packed a hot-water bottle?' Deety interjects: 'So did I.' Just as Zeb's endogamous *anima*-figure represents, in her *shadow*-integrating role, the 'genie' of the *gold* Grail, so

Deety, in her bottle-green garb, represents his *shadow*-integrating exogamous *anima*-figure or Grail as *feeling*. He tells her: 'Deety, you don't have cold feet and neither do I.' Hilda asks: 'Deety, is he actually that naïve?' She replies: 'I'm afraid he is, Aunt Hilda. But he's sweet.' She relates: 'And brave,' added Hilda. 'But retarded in spots. They *do* overlap in Zebbie's case. He's unique.' He's also nonplussed: 'What,' I demanded, 'are you talking about?'

The naïvety of the knight *sans pareil* is his reliance upon the Christian *superbia*, that is, the ego-as-Sword which, in creating and projecting the *shadow*, prevents integration and retards development. Consequently Deety's explanation only *seems* conventional: 'Aunt Hilda means that, when you refitted Gay, you neglected to install a bidet.' Heinlein is 'signposting' the fact that Zeb's fear of regression/incest into/with the unconscious/Hilda-as-Water signifies the ego's enfilthment by the *shadow*: 'It's not a subject I give much thought to.' Not much *conscious* thought, that is. Hilda's response also *seems* conventional: 'No reason you should, Zebbie. Although men use them, too.' (p.169) Deety interjects: 'Zebadiah does. Pop, too. Bidets, I mean. Not hot-water bottles.' Hilda, however, displays a train of thought which tends to confirm our hypothesis: 'I meant hot-water bottles, dear.' Her cure for Zeb's 'bottling up' is a 'bottle up': 'I may find it necessary to administer an enema to the Captain'. She recognizes that, in Freudian terms, Zeb is 'anal-retentive', that is, in need of analysis (fr. Gk.

análusis, 'a loosing, releasing'), which is the *latent* as opposed to the *manifest* reason for his attempt to change the subject: 'Let's move on. Sharpie, what was the advice you would have given if I had been bright enough to consult you?' Hilda replies: 'Some is not advice but a statement of fact.' She announces: 'While you all play Cowboys-and-Indians, I'm going to curl up in my seat and read The Oxford Book of English Verse.'

The white settlers of North America justified their genocidal pogroms against the indigenous inhabitants by positing them as *inferior*. In other words, the Indians were victims of *shadow*-projection. Moreover, with some notable exceptions - the film *Dances With Wolves* (1991), for example - U.S. culture has tended to enshrine this 'scapegoat syndrome' and nowhere is this more evident than in the children's game. Hilda's advice? Not to identify with the *shadow*-projecting ego-as-Sword. However, an earlier 'signpost' suggests that, in order to take up the gun, Zeb *put away* his sword: 'Jake, its time we stowed these swords and quit pretending to be Barsoomian warriors.' (p.166) Deety now says: 'I wish you would change your mind about your sword and Pop's saber.' (p169) Hilda concurs:

Possibly it is an emotional effect from what happened, uh - was it only yesterday? - but perhaps it is subconscious logic, Just yesterday bare blades defeated a man - a thing, an alien - armed with a firearm and ready to use it.

This *seems* to contradict her opposition to the *shadow*-projecting ego-as-Sword. However, Hilda's 'subconscious logic' is the *animus*-as-Logos or Word of God. The universal 'Self' wants Zeb and Jake to take their swords; or, in other words, the ego is not only the projector of the *shadow* but also its potential integrator. Zeb relents: 'We'll wear them.' Any excuse is a good excuse to wear a sword.' He enquires: 'Are we through? We've lost an hour and the Sun is dropping. Deety?' This is her 'advice': 'I say to cancel the hike.' She explains: 'If we do this, we spend the night here - sitting up. If we chase the Sun instead...we'll catch up with sunrise and be able to sleep outdoors in daylight, just as we did today.' (p.170)

Sunset is the archetype of ego-renewal. However, if Zeb-as-Procrustes is allowed to unconsciously regenerate his ego or 'sleep', the *shadow*-as-Set will not receive integration and he will be 'crippled'. In other words, by not allowing the Sun to set, Deety is, in symbolic terms, seeking to prevent Zeb-as-Ra from becoming Set. Her 'solution' here is therefore paradoxical because it is symbolic of that ego-weakening denial of the unconscious-as-libido-reservoir which results in the good/evil or black/white (ZebRa) hypostasy of *shadow*-projection. However, this is because, without projection, there can be no integration. Thus, at the instant of her proposal's acceptance, Deety sees a UFO: 'Look there.' Zeb relates: 'We all looked. Deety said, 'What is it? A pterodactyl?' He says: 'No, an ornithopter.' In

'Part Two' we learn that it contains Russians, which means that, because this wingéd 'Beast' represents a further reification of the United States' *shadow*, another 'game' of 'Cowboys-and-Indians' is beginning.

XXX

Many diverse images, borrowed from very different orders of things, may, by the convergence of their action, direct consciousness to the precise point where there is a certain intuition to be seized,³⁹

T.E. Hulme's formulation has been interpreted as a central principle of *Imagism*,⁴⁰ a 'school' of poetry which flourished during World War I and was influential at that time. Is '*The Number of the Beast* -' an 'Imagist' work? Heinlein certainly adheres to Ezra Pound's maxim: 'Use no superfluous word, no adjective, which does not reveal something'.⁴¹ Or are we nearing that point at which the plethora of interpretative possibilities becomes inclusive and we realize that *everything* seeks to further? Perhaps, although Hilda Doolittle was an *Imagiste*, and Hilda does appear to be doing little. However, H.D.'s best known poem is *Oread* (1915), which could be construed as *O read!* Hilda's decision not to act but to read *The Oxford Book of English Verse* would therefore be both exemplary and paradigmatic. She could be saying that it is imperative for Zeb to read 'her' poem:

'Whirl up, sea -
Whirl your pointed pines,
Splash your great pines
On our rocks,
Hurl your green over us,

Cover us with your pools of fir,'⁴²

In his role as the 'mad' god Attis, that is, the reluctant son-lover of the mother-goddess Cybele (Hilda) who, in what is a symbolic metaphor for that denial of the mother/unconscious-as-libido reservoir which weakens the ego and leads to *shadow*-possession, unmanned himself, 'cowboy' Zeb could be interpreted as a castrated 'boy cow' or ox. Now, because Limerick is a town in Ireland, Hilda's 'other' poem, i.e., Zeb's limerick, may be understood as the antithesis of Oxford verse, that is, a product of 'mad' Oxford, which means that his *Imagiste* counterpart would, in accordance with the ourobouric motif, be Ford Madox Ford. However, as we now know, what you see is what you get! The reader of this study may, if I have succeeded in involving him/her in the process of interpretation/individuation, be experiencing that frustration of ratiocination which, as we saw earlier, is associated with the cessation of symbolic meaning and archetypal significance. Thus, although I believe that Heinlein is 'signposting' F.S. Flint's 'History of *Imagisme*' which, when it appeared in the special 'Imagist' issue of *The Egoist*,⁴³ was described by Ezra Pound as 'bullshit', it is a paradoxical part of the task which I set out to accomplish that I hope *you* do not unhesitatingly accept this as an obviously 'true' reading. I hope to have unsettled any confidence that a simple intention-based dichotomy between true and false interpretations can be applied to this novel. The reader is, rather, manoeuvred by

Heinlein into a quest for archetypal meaning that rapidly becomes a virtually autonomous process, a process designed to terminate with the recognition of the relativity of intentionality; or, in other words, that 'freedom from the opposites' which Buddhism terms *nirvāṇa*.

This was Flint's reply to Pound: 'I am glad you consider it the product of a *bull*: you might have considered it the product of a cow, or, worse still of a bullock'.⁴⁴ Zeb's *shadow*-based limerick *is*, despite his attempts to blame that 'cow' Hilda, the product of a 'bull' (egoism) but, in accordance with the 'castration' metaphor, his 'shit' is also that of a 'bullock' (Madox). However, when *anal*-ysed, Zeb's *rushed* 'bull' *is* a 'history'; his story of rebirth through the imagery of the archetypes. Hilda is therefore 'signposting' the finding of Moses in the 'bulrushes'. Each image 'read' *is*, as it were, a 'reed' - *Oread*? Zeb can be found or 'find himself' there too. H.D. was an 'ardent Hellenist',⁴⁵ which not only accords with Hilda's awareness of the 'classic' or Oedipal content of Zeb's limerick but also suggests her awareness of Cybele's transformation of the castrated Attis into a 'pine', a transformation which (cf. the illuminated Christmas tree of Christian tradition), symbolizes enlightenment or the opening of the pineal gland as 'third eye' through *shadow*-integration. In short, Hilda is H.D.'s rock nymph or Zeb-as-Attis' *anima*-as-guide to the *lapis*. He must descend into the sea/unconscious *via* the medium of projection to be reborn.

Hence Hilda's 'Indian' role. As an *animus*-inspired *shadow*-integrator she is the sacred 'cow' of Heinlein's Hinduism - or rather one of two. At one point Zeb describes his 'car' as a 'beefed up' Ford (Ch.15, p.139). Now, a 'beef' is an 'ox', which suggests that Gay denotes 'ox' Ford, that is, the mythological multiverse to which Gay gives access is a university of knowledge; or, in other words, and in lieu of the conclusion which, because I have chosen to *dissect* only 'Part One', belongs rather to an overview I have taken of the entire novel (in a short *coda* which follows this section), it is my contention that '*The Number of the Beast* -' is *The Oxford Book of English Verse* because, as the contemporary 'Imagist' poet Colin Falck says, myth:

is the basis of all human knowledge, and the traditional religions have only been special and dogmatically underwritten forms of poetry. Once we take away the dogmatic aspect of religion we shall see that religion and poetry are the same thing. ...the only religious 'scriptures' we now need are the poetry or imaginative literature of our culture.⁴⁶

Or, as Heinlein says, quoting the Book of John (1:1) amid those other cryptic 'signposts' at the end of the novel:

"*In the beginning was the Word, and the Word was with God, and the Word was God.*" (Ch.48, p.552)

Coda

The four parts of '*The Number of the Beast* -' clearly correspond to the individuation stages of Jung's octahedral *ouroboros*. Thus, whereas 'Part One' signifies the formation of the duplex marriage *quaternio* or *Anthropos* and *Shadow Quaternios*, 'Part Two' is concerned with *shadow-integration* and, in 'Part Three', we find the physical incest which symbolizes *anima*-introjection.

Now, because the Russians of 'Part Two' represent an alternative 'time-line' in which autocracy (egoism) prevailed (Ch.19, p.177), in this universe Mars represents the 'Hell' of a Russian slave colony (Ch.28, p.304). Heinlein is 'signposting' his novella '*Logic of Empire*' in which he argues that 'the use of mother-country capital to develop...[a] colony inevitably results in...slave labour' (p.188). His solution is not, however, Communism. He believes that, although a Revolution (*Molting/shadow-integration*) was necessary in 1917, the new regime remained indistinguishable from the old due to the inability of the masses to transcend their slave-conditioning. Thus, because the Revolution of 1776 hasn't occurred either, half of Mars is a penal colony, i.e., 'Purgatory', where British transportees *earn freedom* (p.296), which means that, in recognizing the moral difference, Heinlein's heroes are not only integrating their own *shadow* but also symbolically atoning for the United States' own history of slavery.

After purgation comes 'Paradise'. The four find themselves entering 'storybook' universes. 'Oz', for example, where, as a symbol of *shadow*-integration, that is, the *manna* or spiritual 'food' of the Holy Grail/Spirit, Zeb receives a self-replenishing hamper from Glinda the Good (Ch.36, p.387). In 'signposting' Gay as a G(r)ay(l) or functioning 'Self', they even meet E.E. 'Doc' Smith (p.389) as the *Gray Lensman* who, in *Children of the Lens* (1954), mediated a similar four-way mental fusion or 'UNIT'.⁴⁷ Jake, who finds a realistic world of *shadow*-projecting knight errantry very different from that of Arthurian Romance (Ch.35, p.384), has to accept thought as quanta and reality as its product: 'We ourselves create the fictions-fictons-ficta that...make it real.' (Ch.44, p.476) Or, as Peter Nicholls says: 'The novel supposes 'fictons' as ultimate particles of the mind, particles that have the same status in reality as the quanta of modern physics.' (p.194)

Let us therefore take a look at John Gribbin's description of the celebrated 'Experiment With Two Holes'. Imagine a tank of water partitioned by a wall with a gap in the centre. A wave is created in one half of the tank. It reaches the gap, is forced through, and the gap becomes a source of new circular waves (see fig. 18, p.503). Now, says Gribbin, imagine a barrier with *two* holes:

two sets of ripples spreading out across the water...produces a more complicated pattern... Where both waves are lifting the water surface upward, we get a more pronounced crest; where one wave is trying to

create a crest and the other is trying to create a trough the two cancel out and the water level is undisturbed [see fig. 19, p.504]. The effects are called constructive and destructive interference.⁴⁰

We are now asked to: 'Imagine a screen...with two small holes... On one side of this wall is another wall that incorporates a detector of some kind. ...[on] the other side ...a source of photons, electrons, or whatever.' We are then asked: 'What happens when things go through the two holes and on to the screen - what pattern do they make at our detector?' (Ch.8, p.165) Gribbin suggests the analogy of a machine-gun firing bullets. Most of the 'bullets' should appear in the wall directly behind the two holes. He explains: 'We can understand easily enough that a wave - a water wave, perhaps - can pass through both holes in the screen. A wave is a spread out thing. But an electron...[is] a particle...each...*must*, surely, go through one hole or the other.' However:

we do not get the pattern...we would for bullets. Instead, we get the pattern for interference by waves. And we *still* get this pattern if we slow down our electron gun so much that only one electron at a time goes through the whole setup. One electron goes through only one hole, we would guess, and arrives at our detector; then another electron is let through, and so on. If we wait patiently for enough electrons to pass through, the pattern that builds up on our detector screen is the diffraction pattern for waves.' (p.170)

According to Gribbin:

The electron...vanishes once it is out of sight, and is replaced by an array of ghost electrons...each [of which] follows a different path to the detector screen. The ghosts interfere with one another, and when we look at the way electrons are detected by the screen we then find the traces of this interference, even if we deal only with one 'real' electron at a time. (p.172)

He points out that:

We can try cheating - shutting or opening one of the holes quickly while the electron is in transit through the apparatus. It doesn't work - the pattern on the screen is always the 'right' one for the state of the holes at the instant the electron was passing through. We can try peeking, to 'see' which hole the electron goes through. When the equivalent of this experiment is carried out, the result is even more bizarre. Imagine an arrangement that records which hole an electron goes through but lets it pass on its way to the detector screen. Now the electrons behave like normal self-respecting everyday particles. We always see an electron at one hole or the other, never both at once. And now the pattern that builds up on the detector screen is exactly equivalent to the pattern for bullets, with no trace of interference. The electrons not only know whether or not both holes are open, they know whether or not we are watching them, and they adjust their behaviour accordingly. There is no clearer example of the interaction of the observer with the experiment. When we try to look at the spread-out electron wave, it collapses into a definite particle, but when we are not looking it keeps its options open. (p.171)

In other words, the wave of ghost electrons describes what happens when we do not look. When we do look then all the

ghosts vanish except the one which 'magically' solidifies as a real electron. Gribbin deduces that:

The electron is being forced by our measurement to choose one course of action out of an array of possibilities. There is a certain possibility that it could go through one hole, and an equivalent probability that it may go through the other; probability interference produces the diffraction pattern at our detector. When we detect the electron, though, it can only be in one place, and that changes the probability pattern for its future behaviour - for that electron, it is now certain which hole it goes through. But unless someone looks, nature herself does not know which hole the electron is going through.

He concludes that: 'The world seems to keep all its options, all its probabilities, open for as long as possible. ..it is the act of observing...that forces it to select one of its options, which then becomes real.' (p.172) He suggests that the idea of a unique world may therefore be misleading, and offers a further interpretation: 'the particle goes through hole A or through hole B. ..we might think of each possibility as representing a different world. In one world, the particle goes through hole A; in the other, it goes through hole B.' Consequently: 'When we look to see which hole the particle goes through, there is now only one world because we have eliminated the other possibility' (p.175). He posits 'ghost realities'. Ghost worlds which exist when we are not looking: 'a myriad array of ghost realities corresponding to all the myriad ways every quantum system in the entire universe could "choose"

to jump: every possible wave function for every possible particle' (p.172). What we see is what we get! Or, as Hilda says: 'We find *our* universes.' (Ch.33, p.373)

According to the Greek philosopher Plato (c. 427-347 B.C.) the creator-god 'put together'⁴⁹ a universe of *Earth, Air, Fire* and *Water*. Originally it was to have been of *Fire* and *Earth* but 'solids are always conjoined, not by one mean, but by two'. Heinlein's *Fire/Earth* or *Zeb/Deety* union lacked 'Feeling' and, according to Jung, the god's original 'abstract thought' (CW, 11, para.192) is comparable to the Trinity of Christianity in which the 'third' or integrated *shadow/Holy Spirit* cannot come into being because that would entail an acceptance of the 'fourth' or *shadow-as-Devil*. He therefore suggests that: 'the dilemma of three and four... [is] nothing less than the dilemma as to whether something we think about is a mere thought or a reality, or at least capable of becoming real' (CW, 11, para.184). From the perspective of *Zeb-as-Fire* the acceptance of *Hilda-as-Water*, that is, integration/introjection of the *shadow/anima* complex, incarnates both the Holy Ghost - which is *positionally* represented by *Jake-as-Air* - and the 'Ghost' world. In short, *shadow-integration* 'erases' (Ch.47, p.520) *Mars* the god of war and, at the conclusion of Part Three, *Zeb-as-Moses* enters the 'Promised Land' of 'Barsoom' as it emerges from within the quantum web* of possible reality; or, to put it another way, what we are is what we get:

E.R.B's universe is no harder to reach than any other and Mars is in its usual orbit. But that does not mean that you will find Jolly Green Giants and gorgeous red princesses, dressed only in jewels. Unless invited, you are likely to find a Potemkin Village illusion tailored to your subconscious. (Ch. 48, p.536)

* The 'Other Space' of 'Waldo' is Heinlein's initial formulation of the paradox which is the 'quantum web'. The 'wise old man' figure of Gramps Schneider tells Waldo: 'a thing can both *be* and *not be*. With practice one can see it both ways.'⁵⁰ In other words, a particle (world) both *is* and *is not* prior to the 'collapse of the wave function'.

Schneider explains that the machines of their society are failing because men have discovered a 'bad truth'; or, as Waldo says: 'machines *worked*, worked the way they were designed to work, because everybody believed in them'. Until, that is, 'a few ...lost their confidence and infected their machines with uncertainty - and thereby let magic loose in the world'. He concludes that we get what we *believe*: 'Orderly Cosmos, created out of Chaos - by Mind!' (p.87)

In *Science Fiction in Dimension* (1980) Alexei Panshin grudgingly acknowledged Waldo's (Heinlein's) grasp of post-materialism:

The world varied according to the way one looked at it. In that case, thought Waldo, he knew how he wanted to look at it. He cast his vote for order and predictability!

He would *set* the style. He would impress his *own* concept of the Other World on the cosmos! ... He would think of it as orderly and basically similar to this space. (p.88)

Panshin argued that Waldo could have used the power of the 'Other Space' to 'be *anything*' (Ch.11, p.165). He suggested that Waldo was not allowed to choose transcendence because of his author's attachment to ego. Heinlein was a product of the 'Old Head' scientific vision which had produced a de-souled materialism. However, if ego-loss is a precondition for self-actualization or transcendence, selflessness is its product, and Waldo displays this in his decision to save society. His 'reward' is the happiness of being *liked*!

Panshin's *own* mistake was to equate egoism with transcendence. In that strangely perceptive yet wilfully blind critique of '*The Number of the Beast* -' he describes Heinlein as 'Moses indicating the Promised Land but not entering into it himself' (Ch.22, p.392). However, in *The World Beyond the Hill* (1989) he presents the 'New Head' vision as a resurrection of the soul in terms of transcendent consciousness. Clearly Heinlein's 'Barsoom' *is* Panshin's 'World Beyond the Hill', Paradise created through the renunciation of selfish, i.e., *shadow*-projecting, egoism. A world which Panshin himself is unable to recognize/enter because he erroneously equates the egoistic world of projection, i.e., the 'Realm of 666' in its entirety, with the 'Promised Land'.

Notes to Chapter 3 and Coda

1. Cf. *Schriften*, p.37. See bibliography 4.

2. See Stover, Appendix, p.129. See bibliography 3.

3. *Ibid.*, p.130.

4. *Ibid.*

5. See Cartari, p.403. See bibliography 4.

6. *Elenchos*. Cf. Legge, I, pp. 128ff. See bibliography 4.

Subsequent references are incorporated within the text.

7. See Bruchmann, *Epitheta Deorum*, s.v. See bibliography 4.

8. *Rosarium philosophorum. Secunda pars alchimae de lapida philosophico vero modo praeparando...cum figuris rei perfectionem ostendentibus*. fig.2, p.219. See bibliography 4.

9. XXIV, p.351. See bibliography 4.

10. Maier *Scrutinium chymicum*, p.49. See bibliography 4.

11. *Metamorphoses*, II, pp. 64ff. See bibliography 4.

Subsequent references are incorporated within the text.

12. See Irenaeus, I, 30, 3. (For translation see Roberts and Rambaut, I, pp. 46ff). See bibliography 4.

13. See 'Allegoriae super librum Turbae' in *Artis Auriferae*, I, 11, [pp. 139-45, p.151].* See bibliography 4.

14. II, 1. Cf. Wayne's translation, p.78. See bibliography 4.

15. Chapter 1, p.8. See bibliography 4.

16. See Stover, p.42. See bibliography 3.

17. 'Ad aurelium Augustum comminatorium de errore Priscillianistarum et Origenistarum', p.153. See bibliography 4.

18. See 'Mark Twain', a short biography by Peter Coveney (ed.) *The Adventures of Huckleberry Finn* by Mark Twain, pp. 7-8, p.7. See bibliography 4.

19. 'Taliesin III', typefaced letter of 8 June 1926, TS XXI/4, John Lloyd Wright Collection, Avery Library, Columbia

University, New York. Quoted by Levine, p.128. See bibliography 4.

20. *Who's Who in Mythology*, p.126. See bibliography 4.

21. See *Rosarium philosophorum* (whole volume) in *De Alchimia*, II, fol. L₃^v. See bibliography 4.

22. *Wagner's 'Ring' and its Symbols*, Chapter 10, p.196. See bibliography 4. Subsequent references are incorporated within the text.

23. Cf. *Wagner*, p.26. See bibliography 4.

24. *A Princess of Mars*, Chapter 27, p.154. See bibliography 4.

25. See *The Chessmen of Mars*, Prelude in *Three Martian Novels*, p.134. See bibliography 3. Subsequent references are incorporated within the text.

26. *Mythologiques II: Du miel aux cendres*, p.210. Translated in Leach, p.82. See bibliography 4.

27. 'The Culinary Triangle', pp. 937-40. See bibliography 4.

28. See *Frobenius*, pp. 173ff. See bibliography 4.

29. *Symbola aureae mensae*, p.380. See bibliography 4.
30. See Frobenius, p.421. See bibliography 4.
31. See Brugsch, pp. 281ff. See bibliography 4.
32. See Erman, p.265. See bibliography 4.
33. *The Grail Legend*, Chapter 11, p.200. See bibliography 4.
Subsequent references are incorporated within the text.
34. See *Artis Auriferae*, II, xii, pp. 204-384, p.248. See bibliography 4.
35. *The Histories*, I, p.41. See bibliography 4.
36. Chapter 10. See *The Master Mind of Mars in Three Martian Novels*, p.448. See bibliography 3. Subsequent references are incorporated within the text.
37. See Dawood, pp. 91-100 (Sura 18, *The Cave*), p.96-8 (18:61-83). See bibliography 4.
38. *The Annotated Alice*, p.70. See bibliography 4.
39. See Bergson, p.14. See bibliography 4.

40. See *Imagist Poetry*, ed. with an introduction by Peter Jones, pp. 13-43, p.29. See bibliography 4.

41. 'A Few Dont's by an Imagiste' in *Poetry*, 1, 6, March 1913. See Jones, Appendix B, pp. 130-4, p.131. See bibliography 4.

42. See Jones, p.62. See bibliography 4.

43. 1 May 1915. See bibliography 4.

44. See Middleton, p.41. See bibliography 4.

45. See Jones, p.18. See bibliography 4.

46. See Falck, p.1. See bibliography 4.

47. Chapter 28, p.239. See bibliography 3.

48. *In Search of Schrodinger's Cat - Quantum Physics and Reality*, Chapter 1, p.16. See bibliography 4. Subsequent references are incorporated within the text.

49. See Cornford, pp. 44ff (31B-32A). See bibliography 4.

50. See 'Waldo' in *Waldo and Magic Inc.*, p.65. See bibliography 1 B. Subsequent references are incorporated within the text.

* Square brackets in the notes and bibliographies indicate an uncertain or incomplete reference.

4. *Friday*

The chapter which acts as an introduction to both Jung's hermeneutical psychology and '*The Number of the Beast* -' may also be said to explore the *shadow/anima* complex. The problem of the *shadow* does not disappear from *Friday* but the onus is upon the function of the female contrasexual component or *animus* and the relation of the individual to the 'Self'.

Heinlein's eponymous protagonist is a 'non-person', a pariah. Daniel Dickinson points out that her situation is used to depict the role of the 'outsider', which we have ascertained to be that of society's scapegoat. He describes Heinlein's vision of the twenty-first century as a 'searing metaphor of our own times'.¹ As he says: 'the actual story in *Friday* concerns the make-up of the future world and the personality of the main character' (p.130). At one point Heinlein has his heroine discover that the reason for her victimization resides within that tendency toward a *shadow*-projecting exclusivity without which modern man seems unable to achieve collective solidarity:

It is a bad sign when people of a country stop identifying themselves with the country and start identifying with a group, A racial group, Or a religion, Or a language, Anything, as long as it isn't the whole population, (Ch.23, p.291)

The United States of the novel has become Balkanized. Each nation-state is the product of group identification and is

therefore made up of those who have rejected the psychological 'other'. In other words, each individual is *determined by* and each nation-state *is* a collective consciousness which perceives its neighbour - individual or collective - as 'other'. The result is projection of the collective *shadow*. As a non-person the 'AP' epitomizes the role of the 'other' and the scapegoat syndrome.

Stover notes that Friday's namesake is: 'Freya, the goddess of sexual license, marriage, and motherhood' (Ch.6, p.70). Dickinson points out that she spends 'a phenomenal amount of time in bed with a variety of men and women' (p.127). Suggesting Friday's sex life to be an integral part of her central problem, he posits the novel as a successful fusion of 'message' and 'medium' (p.129). Unfortunately he fails to see that beyond Heinlein's stance as culture critic and Friday's 'struggle for acceptance' (p.130) lies a symbolic structure which presents self-hood or individuation through love as the solution to the problem of the *shadow*.

Occasionally it may seem as if I have erred toward a symbolic interpretation where a realistic exposition of the narrative sequence is called for but I offer as an *apologia* what will be seen as the disparity between this example of critical literalism penned by Brian W. Aldiss and the subtextual meaning of events portrayed:

Friday, heroine of the novel, is a competent women, an 'AP' or Artificial Person, who gets gang-raped at the beginning of the novel and spends most of the rest fighting her way out of one hole or another,

Eventually she comes across the capable 'Boss' figure who dominates most Heinlein novels. Things go uphill from there. She ends up pregnant and happy and off-planet, finally belonging to a family group. Which is the be-all-and-end-all of Heinlein's message to us in this novel. Choose your friends well, and find a safe haven during a storm.²

I

The climax of '*The Number of the Beast* -' is ouroboric. The 'Black Beast', no longer pursuing but *pursued* by Heinlein's heroes, appears to defy gravity. Growing 'smaller and higher' (Ch.48, p.556) it ascends into the sky - suddenly it falls. The ascent/descent motif concludes 'Part Four - L'Envoi'. As *principium individuationis* the 'Black Beast' is 'The Agent'. Prior to its unmasking Heinlein gives it the disguise of 'Agent L' of the 'Inter Space Patrol' (p.554) - an acronym? ALISP? No, an anagram: LAPIS! A symbol of the 'Self' or rather of self-actualization.

We may assume that the four characters/functions have become differentiated. In other words, the *shadow/anima* complex, having received integration/introjection, the 'projection making factor' loses its threatening aspect and becomes the 'agent' of individuation. In short, the ascent of the 'Beast' symbolizes the projection-as-guide and its descent denotes realization of the meaning of the projection - hence the return to the 'ground state'. But individuation is ongoing. Another 'agent' is 'constellated' from within the archetypal matrix of latent potentiality. Development is not arrested with the attainment of self-actualization or Agent L-as-lapis.

A point made earlier. Agent L falls in an attempt to 'arrest' (p.554) someone with the surname of the central character in *Friday*. Agent-courier Jones returns from an

off-Earth mission, a descent which parallels the regressive ouroboric motion which closes 'The Number of the Beast -'. But return to the 'ground state' is constellative. Jones is Heinlein's eponymous individuation vehicle.

Heinlein makes the world of the novel *animus*-related and an *anima*-figure its mirror in order to converse with the *shadow* of our collective consciousness. In the initial scenario his heroine kills an enemy 'agent' who is *shadowing* her. She then becomes aware that a 'Public Eye' (Ch.1, p.8) is watching - one of many similar mechanisms. Jung suggests that the *animus* in woman is oftentimes manifest as a 'plurality' of 'condemnatory judges'. He cites, as an example, H.G. Wells' 'court of conscience' in *Christina Alberta's Father*.² We are meant to see Heinlein's 'Public Eye' as a similarly 'Condemnatory Court' (CW, 7, para.332). Elsewhere Jung cites a dream in which a woman confronts a mechanical eye. She woke with the memory of how 'the mere sight of the machine...burnt my whole face' (CW, 10, para.627). It is likely that a woman will repress her masculine component in order to be attractively feminine to men who become *animus*-figures - her 'judges'. Jung's dreamer experiences the *animus* as 'Eye of God'. The message is that, too attached to her feminine *persona*, she is denying the *animus*-as mediator of the archetype of the 'Self' or 'Will of God'. Heinlein reverses Jung's dream scenario and has Friday burn out the 'Eye' with a laser. However, this is not

indicative of *animus*-repression. Heinlein is pointing out that Friday is not subject to the *animus*-as-judge. He underlines this by giving her a flexible *persona* which allows her to discard feminine vanity and change identities to avoid the 'Public Eye'. By implication we may assume that she acts in accord with a 'Private Eye'. This is confirmed when she attributes her actions to a 'logic' of the 'subconscious' (p.7), i.e., the *animus*-as-Logos. That her choices are *right* is immediately apparent. We learn that the name of the 'shadow' is Adolf Belsen.

Through identification with the *shadow*, that is, ego-inflation, Adolf *Hitler* sought to become the transcendent *übermensch* whose advent had been heralded by the German philosopher Friedrich Nietzsche (1844-1900). Hitler's goal was a nation of such 'supermen'. However, as Jung says: 'If any group of persons are united and identified with one another by a particular frame of mind the total psyche emerging from the group is below the level of the individual psyche and more like that of an animal.' (CW, 9, I, para.225) Hence 'Belsen'. When individuals who seek to identify with the *shadow* come together the result may be likened to a single ego possessed by the collective *shadow* of the whole. Belsen is a place where, during World War II, thousands of people were burned in ovens by Hitler's 'supermen' because they were deemed inferior. In other words, they were the victims of collective *shadow*-projection - pure evil.

Returning to H.Q. Friday finds other enemy agents (the collective shadow) in control. She is raped and tortured. Jung cites the dream of a woman who dreamt of a similar violation in confinement:

I stood in the middle of...[a] quadrangle, ..I tried to lift the four stones nearest me...[and] discovered that...[they] were the pedestals of four gods buried upside down in the earth, I dug them up and arranged them about me so that I were standing in the middle of them, Suddenly they leaned toward one another until their heads touched, forming something like a tent over me, I myself fell to the ground and said, 'Fall upon me if you must! I am tired,' Then I saw that beyond, encircling the four gods, a ring of flame had formed, After a time I got up from the ground and overthrew the statues of the gods, Where they fell, four trees shot up, At that blue flames leapt up from the ring of fire and began to burn the foliage of the trees, Seeing this I said, 'This must stop, I must go into the fire myself so that the leaves shall not be burned,' Then I stepped into the fire, The trees vanished and the fiery ring drew together to one immense blue flame that carried me up from the earth, (CW, 7, para.366)

Underground the gods represent the four elements of the alchemical chaos - unconsciousness. Arisen they denote the four functions (but undifferentiated or instinctual) and, when conjoined, they are cruciform. The dreamer's words are therefore an echo of Christ's self-sacrifice. Jung comments: 'Through her active participation the patient merges herself in the unconscious processes, and she gains possession of them by allowing them to possess her.' (CW, 7, para.368) In

short, the four functions (gods) receive differentiation (trees). Now, in Jung's schemata blue denotes consciousness. The dreamer's self-immolation is therefore a means to self-actualization.

Friday is similarly crucified by four men. They also denote the functions of consciousness in undifferentiated or carnal mode. She adopts the same method to deal with them too. Giving herself over to the experience she attains what Jung describes as 'a higher consciousness looking on which prevents one from becoming identical with the affect, a consciousness which regards the affect as an object, and can say, "I know that I suffer"' (CW, 13, para.17). Her rescuers also number four. Symbolically they denote the differentiation of the four functions. They form a cordon of lasers and burn their way in - a liberation similar to that experienced by Jung's dreamer.

Heinlein emphasizes the Christ/Friday parallel by revealing that her right nipple had been ripped off during the ordeal. The breast of the Son of God was similarly disfigured during the crucifixion. Jung views the Son-Father relation as analogous to that of ego and 'Self' - Christ's quartering on the cross resulting from a conscious decision to accept suffering in order to achieve self-actualization (CW, 11, para.231). Jung's dreamer and Friday therefore sacrifice ego on behalf of the supraordinate 'Self'. In Friday's case the symbolism is overt. She undergoes 'interrogation' because of 'Boss' (the man for whom she works). In other words, she

sacrifices herself on His behalf - symbolically Friday is the *daughter* of God.

She describes rape as 'a taste common to most males' (Ch.2, p.19). Because of homophobia men are afraid of their unconscious femininity - they repress it - but the contrasexual component becomes active in relations with women. Consequently a man may sometimes perceive his partner as seeking to entangle him in his feminine side. To preserve the autonomy of his masculine ego he may use sex as a weapon to subjugate and dominate the *anima*-as-projected *via* the body of woman.

Heinlein therefore uses empathy to get us to identify with the sado-sexual abuse of Friday. As Jung says: 'Everybody joins in, feels the crime in his own being, tries to understand and explain it.' We become aware of collective guilt: 'the wickedness of others becomes our own wickedness because it kindles something evil in our own hearts' (CW, 10, para.408). In this way we become morally conscious. The *shadow* receives integration as a luciferian illuminator.

'Boss' tells a convalescent Friday: 'you are held in high esteem by your colleagues' (Ch.3, p.34). She muses: 'When you have never belonged and can never really belong, words like that mean everything. They warmed me so much that I didn't mind not being human.' (p.35) Jung observes in primitive man a distinction between souls that 'belong' and spirits (witches etc.) felt as 'not belonging' (CW, 7, para.293). He suggests that 'spirits' correspond to projected complexes, e.g., the *shadow/anima* complex. Friday is an 'artificial person': '"My mother was a test-tube, my father was a knife".' (Ch.4, p.47) She is therefore a receptacle for collective projections: 'The courts say I can't be a citizen; the churches say I don't have a soul. I'm not "man born of woman," at least not in the eyes of the law.' She does not have a soul because she does not 'belong'. The novel is a quest for soul; the withdrawal of projections which locate in a convenient 'other' those inferior elements that exist within each of us. Ironically Heinlein's future society remains pre-individuated, i.e., de-souled, because it projects its dark side upon 'living artifacts'. Friday's role of social pariah, however, leads her to develop a complex about being 'non-human' which is *not* projected. In short, ostracism allows her to discover what it means to be loved for oneself:

One evening shortly before my discharge I was feeling especially happy - I had acquired two new friends that day; 'kissing friends', persons who had fought in the raid that saved me - and I tried to explain to Anna why it meant so much to me and I found that I was starting to tell her how I was not quite what I seemed to be, (p.44)

Anna tactfully refuses to listen. She says: 'There used to be an élite military outfit, a foreign legion, that boasted that a legionnaire had no history before the day of his enlistment.' (p.45)

For example, if we were to recruit a living artifact, an artificial person,,he would never again have to worry about a tap on the shoulder or being elbowed out of a queue. He could even marry and have children without worrying that someday it might cause trouble for his kids. He wouldn't have to worry about *me*, either, as I have a trained forgettery. Friday observes: 'its swell to be loved for yourself alone, by somebody who doesn't think that AP's are monsters, subhuman'. She should know; she shares three co-husbands (Douglas-Brian-Bertie) with three co-wives (Anita-Vicki-Lispeth) as part of a seven S-group in New Zealand ('S' stands for 'synthetic family'), and the description she gives is telling: 'these bathed every minute of my day in *belonging*' (Ch.6, p.62). But she has concealed from them her unacceptable identity of 'pseudo-person' - until now. She carries back to Christchurch a germinal disposition to be accepted for herself.

Missing the eldest girl-child she enquires: 'Where is Ellen?' (p.66) It is explained that Ellen is *persona non*

grata because she married a Tongan: 'They aren't white people; they are barbarians.' (p.67) Friday asks: 'this built in sun tan of mine - you know where I got it?' (Ch.7, p.72) Vicki responds: 'Everybody knows that Amerindians are - Well, just like white people. Every bit as good.' Friday relates:

I'm not sure just how the subject of artificial persons got into the discussion, I think it was while Vickie was 'proving' still another time how free she was from racial prejudice while exhibiting that irrational attitude every time she opened her mouth. (p.75)

Vicki states that the 'line' must be drawn somewhere but 'when you were up for membership in the family I stuck up for you. I voted for you'. Friday is incited:

I suppose I did it for myself although, like many of the critical decisions in my life, I have never been able to analyze why I did it. Boss says that I do all of my important thinking on the unconscious level. He may be right. (p.76)

Here 'Boss' corresponds to the father-*animus*. Earlier he tells her: 'You are not only as human as Mother Eve, you are an enhanced human, as near perfect as your designers could manage.' (Ch.4, p.48) The 'wise old man' archetype is the catalyst that constellates the emancipative statement which follows from the unconscious of Friday: 'I'm artificial.' (Ch.7, p.76) Vicki informs the others and Brian confronts her: 'She claims that you told her that you are a living artifact masquerading as a human being.' (p.78) Friday explains: 'Brian, Vickie was saying some very silly things

about Tongans, and I was trying to make her see that they were both silly and wrong - that she was wronging Ellen by it.' Brian retorts: 'Please don't change the subject.'

Friday riposts: 'I have not changed the subject. Injustice to Ellen is the subject and I won't drop it. Is there any respect in which Ellen's husband is objectionable? Other than prejudgement against him because he is a Tongan?' She reaffirms: 'I'm an artificial person.' (p.83) Brian is dismissive of the idea but Friday insists:

'So? See that last bite of tart on your plate? I am about to take it.

Slap your hands together right over your plate and stop me.'

'Don't be silly.'

'Do it, You can't move fast enough to stop me.'

We locked eyes. Suddenly he started to slap his hands together. I went into automatic overdrive, picked up my fork, stabbed that bite of tart, pulled back the fork between his closing hands, stopped the overdrive just before I placed the fork between my lips.

Jung suggests that each phase of the individuation process can coincide with dreams or bouts of active imagination that feature 'enormous speed and extension of movement...changes in the proportions of the body, etc.' (CW, 7, para.250)

Hence Friday's demonstration:

'Is that enough?' I asked him. 'No, probably not. My dear, clasp hands with me,' I shoved out my right hand.

He hesitated, then took it. I let him control the grasp, then I started slowly to tighten down. 'Don't hurt yourself, dear,' I warned him. 'Let me know when to stop.'

Brian is no sissy and can take quite a bit of pain, I was about to slack off, not wishing to break any bones in his hand, when he suddenly said, *Enough!*

Friday's next statement confirms our hypothesis: 'I am enhanced in other ways but speed and strength are easiest to demonstrate.' (p.84) According to Jung the natural state of things is unconsciousness and anything that seeks conscious differentiation is regarded much in the same way that an organism perceives a cancer cell. Friday is divorced with these words: 'a nonhuman cannot enter into a marriage contract with human beings' (p.85). Annulment reduces the components of the familial core to six - 'the number of the great darkness' in the *I Ching* (I, 1, 24, p.98). Jung, giving us a musical example, suggests that the number seven is also archetypal. The seventh note of an octave gives place to the eighth. It is even or feminine: 'the *mother* of the new series' (CW, 14, para.579). Friday equates with both the seventh whose rejection coincides with the emergence of prejudice, i.e., six or the collective *shadow*, and the eighth which denotes the beginning of a new phase of the individuation process.

As 'eighth' or 'mother' she also corresponds to Sophia whose totality symbol in Gnosticism was the Ogdoad (we may therefore expect the double quaternary motif to prevail here also). She makes a call to Auckland's Ian Tormey - the captain of the 'SB' ('semi-ballistic' transport) which had flown her from Winnipeg to Christchurch. Her aim: 'to forget

three faithless men in the arms of a fourth' (Ch.8, p.89). A woman answers whom we do not know. According to Jung the archetypal pairing of the 'UNKNOWN WOMAN' and the 'DISTANT LOVER' (CW, 9, II, para.328) denote *anima* and *animus* - the incestuous *coniunctio*. Hence the 'unknown woman' - Ian's sister Betty. Friday travels to join him but is surprised when she awakens to find herself in bed with Professor Frederico Farnese (brother-in-law to Ian, i.e., husband to Betty). She postulates: 'Fair exchange?' (p.91)

Friday and Freddie represent a feminine subject and an opposing masculine subject with a transcendent *animus* (Ian) and a masculine subject with an opposing feminine subject and a transcendent *anima* (Betty) (see fig. 20, p.505). If Heinlein had intended to emphasize the masculine side of the marriage *quaternio* he would have focussed on the *anima*-figure Betty, but Friday returns to Winnipeg with Ian, which suggests that the *animus* has become transcendent. Friday is now only 'missing' her 'Great Mother'.

Ian is met by his wife Janet and co-husband Georges, and Friday is invited to stay - a second marriage *quaternio* (see fig. 21, p.506). She is taken 'home' - a town just outside Winnipeg with the name of 'Stonewall'. The house is a walled 'castle' with three 'gates' set within concentric rings. It has an inner *sanctum*, an 'illuminated fountain' which 'changed in shapes and colors' (Ch.9, p.101). Friday relates: 'A hallway opened to the left from the fountain; she led me down it and into a room.' Janet tells her: 'my

room is the mirror image of this room, on the other side' (p.102). Movement toward the left often denotes an encounter with the unconscious - the 'mirror-image' of consciousness. Jung cites this dream:

In the sea there lies a treasure. To reach it, he has to dive through a narrow opening. This is dangerous, but down below he will find a companion. The dreamer takes the plunge into the dark and discovers a beautiful garden in the depths, symmetrically laid out, with a fountain in the centre. (CW, 12, para.154)

Treasure, companion, *temenos*, and fountain are all aspects of the *lapis* or 'Self'. Parallelisms between dream and novel become more evident if we are aware that, to descend into the sea of the unconscious is, in the *I Ching*, to 'cross the great water' (I, 2, 42, p.162). Friday traversed the ocean in what is depicted as a 'dangerous' means of transport: 'A semi-ballistic doesn't make two passes; it can't.' (Ch.5, p.52) She described travel in the bullet-like 'SB' which cannot be halted in mid-flight as: 'Russian roulette.' Travel requires a 'window' equivalent to the 'narrow opening' of our dream: 'an SB never lifts until it receives clearance from the port of re-entry'. Friday was admitted. In other words, the 'Self' deemed the creation of a *temenos* apposite. Why?

Friday's 'divorce' must be understood as a consequence of 'psychic pregnancy', a psychologem which corresponds to the alchemical *albedo*, i.e., the constellation of an unconscious

content. In other words, the unconscious becomes pregnant with consciousness. Often the emergence of the new content is heralded by the *omnes colores* - hence the colourful 'fountain'. It is also 'illuminated'. Sex predominated in the first marriage *quaternio* but the second is 'enlightened': 'We four did wind up in Janet's big bed but for company and mutual comfort, not sex.' (Ch.10, p.106) The first Quaternio may be understood as the Shadow; the second as the Anthropos in which 'flesh' becomes 'spirit'. However, because the personal *shadow* is necessarily a part of the collective *shadow*, integration entails the danger of a confrontation with 'pure evil' - hence the *temenos*. The 'Self' is preparing to maintain its integrity.

A computer terminal signals the commencement of 'Red Thursday': 'Our border with the Chicago Imperium has been sealed off'. Thursday is of course the day of the week that comes before Friday and red is the colour which Jung associates with instinct. 'Red Thursday' therefore represents that phase of the individuation process which the alchemists termed *rubedo*. In short, because blue is the colour which Jung associates with consciousness and Friday possesses the 'Top Secret' 'Clearance' level of 'SPECIAL BLUE' (Ch.4, p.39), a phase of the individuation process will coincide with the culmination of events portrayed in 'Red Thursday':

Democrats were being rounded up, sentenced by drumhead courts martial (provost's tribunals, they were called) and executed on the spot -

laser, gunfire, some hangings, I exerted tight mind control to let me watch. They were sentencing them down to the age of fourteen - we saw one family in which both parents, themselves condemned, were insisting that their son was only twelve.

The president of the court, an Imperial Police corporal, ended the argument by drawing his side arm, shooting the boy, and then ordering his squad to finish off the parents and the boy's older sister.

(Ch.10, p.112)

A 'classic' marriage *quaternio* (CW, 9, II, para.328):

HUSBAND - WIFE

SISTER - BROTHER

Destruction of the transformative archetype which facilitates *shadow*-integration indicates the source of the problem. As Janet says: 'the whole world has gone crazy' (p.108). A society in which the inferior elements within the psyche of each individual are projected upon his/her own neighbour is one ruled by a Logos-constellated collective *shadow* that needs scapegoats for its continuance, and statements from the terminal confirm our suspicions: 'The killings and other illustrative lessons will continue until our rightful demands are met.' (p.117) Responsibility is claimed by the 'Council for Survival'; but a counter-claim follows from the 'Angels of the Lord': 'We alone are

responsible for the apocalyptic signs you see all around you.' (Ch.11, p.123) Commandments follow:

Suffer not a witch to live, So-called genetic engineering mocks the Lord's dearest purposes, Destroy the foul dens in which such things are done, Kill the walking dead conjured up in those black pits, Hang the witches who practice these vile arts, (p.124)

Friday narrates: 'the Stimulators put in their bid':

Special decree: The manufacture of pseudopeople will stop at once. All so-called artificial people and/or living artifacts will hold themselves ready to surrender to the nearest reform authority when notified. During the interim, while plans are being prepared for these quasi-people to live out their lives without further harm to people and under circumstances that no longer create unfair competition, these creatures will continue to work but will remain indoors at all other times.

Except in the following circumstances, local authorities are forbidden to kill these - (p.127).

Jung suggests that unconscious factors are determinants no less than societal factors (CW, 7, para.311). The individual must therefore learn to distinguish what he wants rather than what those collective forces thrust upon him. In *Friday* the collective consciousness and the collective unconscious as *shadow* are identical. Friday discovers that she is not only protected from evil by the *temenos* but also imprisoned by it:

I said, 'Ian, assuming that I am to stay here until things quiet down in the Imperium - '

'That's not an assumption, that's a fact,' (p.120)

Jung cites a dream of similar imprisonment within the 'square enclosure'. Subsequently: '*Lions and a wicked sorcerer appear.*' According to Jung the figures which threaten 'stand for the danger of being swallowed by the unconscious'. He suggests that the dreamer 'cannot get out of the chthonic prison because he is not yet ready to do something he should' (CW, 12, para.277).

The menace to Friday takes the shape of Police Lieutenant Melvin Dickey: 'She left the port with you and your wife yesterday evening. If she's not still with you, then you certainly know where she is.' (Ch.13, p.144) Friday watches from concealment until she hears:

'Don't point that gun at me!'

I was no longer watching. I was out of the bath, through two doors, down a long hall, and into the living room, all with a frozen motion feeling I get when I'm triggered into overdrive.

Dickey was trying to cover three people with his gun, one of them being Janet. He should not have done that, I moved up to him, took his gun, and hand chopped his neck. (p.147)

This is the 'important personal matter' paralleled in the above dream sequence and described by Jung as 'a duty even, and the cause of much misgiving'. Friday reveals herself as an 'artificial person' and, although previous indicators suggest acceptance, she is not certain of a positive reception. On learning earlier, for example, that Georges is a genetic-manipulator she had responded: 'Uh, some of my friends are artificial people.' (Ch.10, p.114) He replied:

'I can claim that, because I work in that field and, I am proud to say, have quite a number of artificial persons who are my friends. But - ' He evinces disbelief:

contrary to popular myth, it is simply not possible for a layman to distinguish between an artificial person and a natural person,,and because of the vicious prejudice of ignorant people, an artificial person almost never voluntarily admits to his derivation - I'm tempted to say 'never'. So, while I am delighted that you don't go through the roof at the idea of artificial creatures, I am forced to treat your claim as hyperbole intended to show that you are free of prejudice.

Friday says: 'Well - All right. Take it as such. I can't see why AP's have to be second class citizens. I think its unfair.' (p.115) Her secret is kept but, when Janet reveals the existence of a priest's hole to be used in case of emergencies, she is won over. The entrance is concealed beneath a 'hot-tub'. Friday is told: 'look under the seat on the far side there' (Ch.12, p.132).

I moved a little, 'I can't see very well.'

'I planned it that way, The water is clear and you can see down into it all over, But from the only clear spot where you should be able to see under that seat the overhead light reflects on the water back into your eyes. There is a tunnel under that seat. You can't see it no matter where you stand, but if you get face down in the water you can feel for it. It is a bit less than a meter wide, about half a meter high, and about six meters long, How are you in enclosed spaces? Does claustrophobia bother you?'

'No'

'That's good. Because the only way to get into the Hole is to take a deep breath, go under, and through that passage, Easy enough to pull yourself along because I built ridges into the bottom for that purpose. But you have to believe that it is not too long, that you can reach a place where it opens out in one breath, and that simply standing up will bring you up into the air again.'

Janet tells Friday: 'Look inside your head.' (p.134) She asks: 'What major feature of the Hole did I not show you?' Friday's reply meets with approbation: 'The tunnel is quite long, because it comes out well outside our walls in a clump of thorn bush. There is a camouflaged door, rather heavy, but you just push it aside, then it swings back.' (p.135) In short, Friday is in possession of knowledge that would have allowed her to escape when she emerges from the bath to kill Dickey - this is her temptation.

Jung points out that the *Rosarium*⁴ depicts the *lapis* as a living being that cries out: 'Protect me and I will protect you. Give me my due that I may help you'. As he says: 'Here the lapis is nothing less than a good friend and helper who helps those that help him' (CW, 12, para.155). Viewed from Friday's perspective Janet is positionally and symbolically the 'Great Mother' of the marriage *quaternio* - the architect of defense: 'I designed primarily to protect us from what is so quaintly called "civil disorder".' (p.134) Friday narrates:

She went on, 'My grandparents used to tell me about a time when people were polite and nobody hesitated to be outdoors at night and people

often didn't even lock their doors - much less surround their homes with fences and barbed-wire and lasers. Maybe so; I'm not old enough to remember it. It seems to me that, all my life, things have grown worse and worse.'

Words which disclose her role as a positive representative of collective consciousness which guards against the collective *shadow* represented by Dickey. Friday's decision to help her is a moral act. She may be said to have become part of the 'good' collective consciousness. The Friday/Janet nexus may therefore be said to represent that aspect of the *lapis* or 'Self' which is depicted in the *Rosarium*.

Georges represents another aspect of the 'Self'. Symbolically and positionally he is now Friday's father-*animus*. She makes a discovery: 'Now I wanted very much to get back to boss. Father figure?' (Ch.13, p.151) Woman's collective consciousness may be feminine but her unconscious is masculine. Having received the protection and trust of the Mother, Friday is turning attention to the Father. Georges is to be the *animus-as-psychopomp*. As Jung says: 'the treasure is also the "companion"' (CW, 12, para.155). Georges will assist Friday on her journey to 'Boss'.

She wants to use the car of the police lieutenant but: 'they've been installing remote-control destruction packs in police cars' (p.152). A decision is made to set the car on 'automatic' and 'send it for a ride' to erase traces of the unwanted visitor: 'The police car was rapidly disappearing

above us while slanting south. Suddenly it broke out of the gathering dusk into the last of the sunlight and was very bright. It dwindled and was gone.' (p.153) Heinlein is seeking to reinforce the Christ/Friday parallelisms. The 'star' is associated with the birth of the divine child, a symbol of the 'Self' (CW, 8, para.388). Friday tells us: 'Jan and her men - and Betty and Freddie - had replaced the Davidson group in my heart - *Donna e mobile*; that's me' (p.151). The family name is a further 'signpost'. The police car on the dust jacket of the novel features a six pointed star, a 'Star of David' which symbolizes the number and balance of male/female elements in our double marriage quaternity or ogdoid archetype of transformation (see fig. 22, p.507). Here it appears in the South. In short, Heinlein combines association, assonance, alliteration, correspondence, and imagination to metamorphose POLICE CAR into POLE STAR. We may assume that Friday is about to descend into the unconscious to be reborn.

III

Though geopolitical boundaries differ, place names within the novel tally with those of our own continent of North America. Friday moves in a circle and to the left; West to Vancouver, South to San Diego, East to Vicksburg, and ends facing Winnipeg in the North. Jung suggests that four cardinal points radiating outward from a central 'Pole' constitute a mandala of the 'Self':

The leftward circumambulation of the square...is a stage on the way to the unconscious, a point of transition leading to a goal lying as yet unformulated beyond it. It is one of those paths to the centre of the non-ego which were also trodden by the medieval investigators when producing the *lapis*, (CW, 12, para.167)

Now, because the 'triangle' is extracted from the 'quadrangle', Friday does not continue direct to San Diego but spends time *en route* in San José which, halfway between Vancouver and San Diego, constitutes the third term of a right angled triangle (see fig. 23, p.508) with a starting point in Winnipeg.

San José is the capital of a democratic 'Confederacy' with an elected 'Chief'. A series of events occur that seem unrelated. Friday notices the Chief on the steps of the Palace: 'And caught something out of the corner of my eye: a figure coming out from behind a pillar at the top of the steps.' (Ch.15, p.174) She relates: 'I didn't kill the man who had lurked behind that pillar; I merely broke the arm he

had his gun in, then kicked him sort of high when he tried to run.' Having entered the Palace rotunda - to elude interrogation over the incident - she purchases a lottery ticket to appear inconspicuous. Georges adopts an effeminate character and Friday changes her *persona* to that of 'Whore of Babylon' (p.180). But the interview is inevitable: 'That was a Brave Thing you did earlier today. Yes, sir, a Very Brave Thing. The Great Nation of California is Proud to have raised Sons of Your Caliber. What's your name?' (p.182) Georges gives his name and the Chief responds:

'And you can call me "Wharwhoop". That's the Crowning Glory of Our Great Nation, George; All of us are Equal.'

I suddenly said, 'Does that apply to artificial people, Chief Tumbril?'

'Eh?'

'I was asking about artificial people, like those they make at Berkeley and Davis. Are they equal, too?'

'Uh...little lady, you really shouldn't interrupt while your elders are speaking. But to answer your question; How can Human Democracy apply to creatures who are Not Human. Would you expect a cat to vote? Or a Ford APV? Speak up.'

'No, but -'

'There you are. Everybody is Equal and Everybody has a vote. But you have to draw the line somewhere. Now, shut up, damn it, and don't interrupt while your betters are talking.' (p.183)

The Chief assumes that:

- 1) The hero is masculine (Georges).
- 2) Georges is inferior (gay).

3) Women rate lower than male homosexuals (men).

4) The equivalent of an animal or a machine is an AP.

If spirit is 'not belonging' or that which receives projection then soul is 'belonging' or that which receives introjection. Jung describes this as the 'soul complex' which 'belongs' but is *felt* to be alien (CW, 7, para.295). Thus, because spirit is soul, projection means the projector is de-souled and 'Wharwhoop' evinces this in his attitude toward homosexuals, women, and artificial persons. The correlative is therefore dehumanization - that which is perceived as spirit cannot possess a soul. Now, according to Jung, the alchemical triangle signifies spirit, soul, and body (CW, 12, para.165, note 41). Thus Georges tells Friday:

This 'human' and 'non-human' dichotomy is something thought up by ignorant laymen, everybody in the profession knows that it is nonsense. Your genes are *human* genes; they have been most carefully selected. Perhaps that makes you superhuman; it can't make you nonhuman. (Ch.14, p.164)

He asks: 'Would our baby be human? Or nonhuman? Or half human?' Friday hesitates: 'Uh... human.' Georges affirms: 'You can bet your life it would be! It takes a human mother to bear a human baby. Don't ever forget that.'

In 'triangular' terms Friday is, as the perceiving subject, 'body', and Georges is 'spirit' - the *animus*. Thus, because introjection of spirit into body produces soul, that is, the 'divine child', Friday's 'baby' would be 'superhuman'. Georges is her good 'influence'. He has the *right* spirit;

or, in other words, Friday's act of heroism shows that she has absorbed the spirit of the father-*animus*.

Thus, because the *rotundum* is the alchemical symbol of wholeness, to avoid an interview with a man who would deny her a soul, Friday disguised herself as a prostitute after buying a raffle ticket in the rotunda. Because gold is the symbol of introjection, Heinlein's whimsy is to make his heroine a 'whore with a heart of gold', a symbolism which he underlines by having the lottery ticket win a 'gold' credit card.

Now, in Christian terms, the soul communicates with God (Boss?). Friday travels alone into the Imperium. In Jungian terms she enters the unconscious in search of the 'treasure hard to attain'. Georges cannot enter because he represents the *animus* which functions between ego-consciousness and the unconscious-self. His role of *psychopomp* or guide terminates at Vicksburg - a river port. We know that water symbolizes the unconscious. Friday describes the Mississippi as 'snakelike'. As Jung says: 'In order to recover the treasure the dragon has to be overcome.'

'The treasure is of a very mysterious nature, It is connected with the serpent in a strange way; the peculiar nature of the serpent denotes the character of the treasure as though the two things were one,'

(*CW*, 18, para.260)

As a cold-blooded vertebrate the snake is a symbol of that within which the archetype lies immanent. Jung describes it as that toward which 'all rivers wend their way, the prize

which the hero wrests from the fight with the dragon' (CW, 8, para.415). The Mississippi is also 'Old Man River' (Ch.18, p.217). I conclude the 'treasure' to be the 'Wise Old Man'. The river which 'winds' like a 'snake' (p.215) signifies regression. Friday is descending into her unconscious to activate the masculine archetype of the 'Self'.

Thus, in order to embark on a boat headed upriver she has to become a female mercenary. Her recruiter is lesbian: 'she put an arm around my hips, smiled up at me. Inwardly I shrugged as I decided that this was no time to be getting my platoon sergeant sore at me. I smiled back, leaned down, and kissed her.' (Ch.17, p.209) Because Heinlein's future society is *shadow*-possessed we may assume that Logos dominates and lesbian mercenaries suggest possession by the masculine due to identification with the *animus*-as-Logos, that is, projection of the *shadow/animus* complex. Hence the war-madness. Friday refuses 'Sarge' - the boat is 'hit': 'The sky lit up with a dazzling light; on top of it came a tremendous *Karoom!*' (Ch.18, p.213) Friday asks: 'can you swim?'. The reply is negative. She says: 'Jump in after me and I'll keep you afloat.' She dives over the port side - alone.

On its own Logos can only produce violence and perversion - the demonic *shadow*. 'Sarge' cannot 'swim'. She cannot introject the *animus* and dissolve the *shadow* in the waters

of the unconscious - a theologian might say she was de-souled or 'damned'.

However, as Jung says: 'The hero is the symbolical exponent of the movement of libido.' (CW, 8, para.68) In short, swallowing by the serpent denotes regression, and Jung notes that it is usual for the monster to begin the 'night sea journey' to the East, i.e., towards sunrise, 'while the hero is engulfed in its belly'. Now, as the boat 'swung east in one of the river's endless meanders' (p.212), Friday had noted the setting sun and the fact that this coincided with entry into the Imperium. The symbolism parallels that found in the myth of the whale dragon (see fig. 24, p.509) - the sun's descent denoting regression. However, movement toward the east is anticipatory of the sun rising again. As Jung says: 'regression is not necessarily a retrograde step in the sense of a backward development or degeneration, but rather represents a necessary phase of development' (CW, 8, para.69). Heinlein's symbolism is therefore consistent. We saw how the boat maintained a course to the East with the sunset astern and to the West. However: 'while the sun was setting the boat...swung left as the channel turned north' (p.214). Friday therefore dives into the water from the port side, i.e., North. She is devoured by the water monster in the West: 'I looked around, spotted...Polaris, and I had north. I then corrected my course so that I was swimming west.' Toward the Arkansas side of the Mississippi, that is:

the Imperium/unconscious. Heinlein makes the mythic allusion explicit:

Once there was something large swimming by me, Giant catfish? Aren't they supposed to stay on the bottom? Alligator? But there aren't supposed to be *any* there at all. Perhaps it was the Loch Ness Monster on tour; I never saw it, simply felt it - and levitated right out of the water through sheer fright. (p.217)

The hero always re-emerges at sunrise and Friday is no exception - the dragon of *animus*-possession has been overcome. She encounters an avatar of the 'wise old man' who directs her to St. Louis *via* Eudora, Lake Village, Pine Bluff, and Little Rock. There she tries *unsuccessfully* to contact 'Boss' because the father-*animus* has been temporarily outgrown.

The zig zag continues overland. Jung describes the drawing (see fig. 25, p.510) of one who dreamt of a similar serpentine movement that developed into a *circumambulatio* about a uterus (CW, 12, para.245). Friday takes the 'tube' (penis) to the Canadian border with the Imperium. She travels *via* Kansas City, Omaha, Sioux Falls, and Fargo with the intention of returning 'home' (womb) to Winnipeg: 'I had 'transferred' as the shrinks call it... Janet [was] the mother I had never had.' (Ch.19, p.231)

The four quarters of the compass can be correlated with the four functions. Friday's peregrinations may therefore be understood as an application of consciousness to the problem of 'four' or rather the *inferior* function/*animus* as

'fourth'. Hence the return to the mother - a symbol of consciousness.

The border between the Imperium and Canada represents the point at which contents of the unconscious cross over into consciousness. Friday adopts the guise of 'border fence repairman'. She draws our attention to her 'faded blue neodenim jumpsuit' (p.223), a 'unisex costume' (p.224) which, paradoxically, emphasizes Friday's femininity. She is not possessed by the masculine *shadow/animus* complex but possesses the *animus-as-guide*. This allows her to regress and renew rather than project and degenerate. Hence the red/blue colour symbolism. Degeneration began on 'Red Thursday', Friday's exemplary regression takes place at sunset, and she emerges as 'SPECIAL BLUE'. The symbolism is of course Jung's. He associates regressive libido with instinct and the colour red, and blue with progression. However, as we saw earlier, progress can mean *either* renewal or development. Friday is SPECIAL.

She encounters 'another maintenance man, male type' who asks: 'What are you doing, sister?' (p.227) He is 'brother' to the female ego, an avatar of the *animus-as-psychopomp*. He employs a coded recognition phrase: 'Under the new schedule I come on at dawn; I'm relieved at noon. Maybe by you huh?' The *animus-as-Sphinx*. He's there to protect consciousness from the eruption of unconscious contents, e.g., the collective unconscious as collective *shadow*. Alchemically, 'dawn' is the *albedo*, that is, constellation of the

unconscious. The *animus* is therefore the 'midwife' of the emerging content. Alchemically, 'noon' is the *rubedo* - emergence of the content into consciousness. The *animus* will be 'relieved' when this is accomplished.

Friday does not understand the code. The *animus*-figure prepares to abort. She ties him up - a mistake. He represents the 'fourth': 'Hey, take me with you!' She tells us: 'What I did next is matched in folly only by Lot's wife.' (p.228) Heinlein is likening the Imperium to Sodom and Gomorrah, a byword for evil in the Bible. Lot was assisted to escape therefrom by an angel but his wife, in casting a backward glance (Gen 19:26), revealed her love of evil and was lost. Friday, however, returns for pity's sake. She releases the *animus*-figure. Her guardian angel receives an answer to his coded salutation in that gesture and resumes the protective function by acting as a 'decoy':

The BritCan police car grounded; my quondam guest appeared to surrender without argument - reasonable, as the APV from the Imperium grounded immediately thereafter, at least two hundred meters inside British Canada - and, yes, Imperial Police.

The 'refugee' is safe because no 'crime' has been committed. Friday summarizes: 'I assume conclusively that my companion escapee now paid me for his ticket through the fence: no search was made for me.' (p.229) The unspoken conclusion implies both the mediating function of the *animus* - and fulfilment of the role of sentinel - and the

differentiation of the *inferior* function/*animus* - woman's 'Intuition'.

Friday goes over her intended route:

I must move east a trifle to pick up the road from Lancaster in the Imperium to La Rochelle in British Canada, at the port of entry - easy to spot. Go north to the outskirts of Winnipeg, swing to the left around the city and pick up the north-south road to the port. Stonewall was just a loud shout from there, with the Tormey estate nearby. (p.230)

She is describing a spiral - remember that serpentine drawing? It too culminated in a circumambulation about a central point. She finds no-one home but memory serves her well:

It took me about ten minutes to find it as it looked like an exposed face of a boulder left over from the time when the great ice flow had planed all this country down. But, when I looked closely, it did not look quite like rock. It took still longer to get fingers into any purchase and lift it, then it swung up easily, partly counterbalanced. I ducked inside quickly and let it fall back into place -

- and found myself in darkness save for fiery letters; PRIVATE PROPERTY
- KEEP OUT, (p.232)

Once inside the cave Friday finds herself unable to proceed further. According to Jung:

Anyone who gets into that cave, that is to say into the cave which everyone has in himself, or into the darkness that lies behind consciousness, will find himself involved in an - at first - unconscious process of transformation. By penetrating into the unconscious he makes

a connection with his unconscious, This may result in a momentous change of personality in the positive or negative sense,

(CW, 9, I, para.240ff)

Friday wakes to find herself in possession of the key - awareness that a switch exists should enable her to find it! She solves the problem and - 'Open Sesame'! Jung associates the idea of the key with 'the four gates to the world, the four psychological functions' (CW, 18, para.269). Janet's *temenos* has three visible gates but the switch in the cave is the key to the 'fourth'. Friday emerges from the underwater passage and the true significance of the subterranean network becomes apparent - it's a re-birth canal!

IV

The ancient Chinese symbol of T'ai-chi T'u illustrates the dynamism of yin and yang (see fig. 26, p.511). On one side it is white with a black spot, and on the other it is black with a white spot. The dark feminine principle contains the 'seed' of the bright masculine principle and *vice versa*. Friday's masculine 'seed' is the *animus*. She leaves for Vicksburg: 'The capsule was crowded but I did not have to stand; a Galahad left over from the last century stood up and offered me his seat.' (Ch.20, p.239) The image of the knight in shining armour here denotes the bright masculine yang principle which contains the feminine 'seed' - the *anima*. Friday contemplates a liaison: 'How do you feel about artificial persons?' (p.244) She asks: 'Would you marry one?' Galahad makes what would pass in this society for an 'enlightened' remark: 'Artifacts are supposed to make the very best wives, horizontally or vertically.' Friday retorts: 'you don't know anything about them but the popular myth...or you wouldn't say "artifact" when the subject is "artificial persons"' (p.245). His reply is plausible given the treatment meted out to AP's: 'I misused the term so that you would not suspect that I am one.' Our heroine asserts: 'You aren't one, or I would know it.' A clear case of 'animosity'. Friday's new born *animus* is 'opinionated'. She holds the belief that Galahad is a stereotypically rational male.

Friday calls her ex-family hoping that Janet or 'Boss' may have attempted to contact her through them. She perseveres despite Brian's uncooperativeness: 'Can't you even tell me whether anything had to be forwarded?' (p.248) He says: 'There would have been all that money you drew out - No, you took the draft for that with you.' Friday evinces her surprise: 'What money?' Brian cites the evidence of a signed receipt. Friday relates: 'I interrupted to tell him that any signature that appeared to be mine on any such receipt had to be a forgery as I had not received a single dollar.' Brian says: 'You are accusing Anita of forgery. Your boldest lie yet.' Friday admits in an aside to the reader: 'I was accusing Anita and we both knew it. And possibly accusing Brian as well.' We must assume that, because the Eros principle of relatedness has become manipulative and calculating, Anita is another victim of Logos-as-*animus* possession. Friday recalls: 'Anita's nipples erected only over fat credit balances...there were hints from others that...[she] was frigid in bed...her total passion was for the family, its financial success, its public prestige, its power in the community' (p.249). She enquires about her cats. Brian's reply is as callous as its content. He evinces an inhuman clinicism that could only be the product of overemphasizing the rationality of Logos. Friday can only echo:

'The medical school -' Mister Underfoot tied to a surgical table while a medical student took him apart with a knife? I am not a vegetarian and

I am not going to argue against the use of animals in science and in teaching. But if it must be done, dear God, if there is One anywhere, don't let it be done to animals who have been brought up to think they are people! (p.250)

We are being invited to extrapolate from our own experience of scientific rationalism triumphing over 'animal rights'. AP's are people who have been brought up to think they are animals! Heinlein's future society is extrapolated from ours. AP's are all those who are victims of our *shadow*-creating Logos.

Friday receives a note from Galahad: 'As you pointed out, my sort is not considered suitable for marriage. I'm an artificial person, dear lady.' (p.251) We perceive the irony. Friday's 'opinion' was false; the sign of an inferior or still-developing *animus*-as-Logos. She has hurt *his* feelings; the sign of a developed or superior *anima*-as-Eros. There is, however, a crueller irony. Friday falls asleep and dreams of a slave auction. She wakes: 'because prospective buyers were insisting on inspecting my teeth and I finally bit one and the auctioneer started giving me a taste of the whip' (Ch.21, p.254). The 'bitten' is Galahad. The dream is a depiction of the dehumanizing effect which the future society can have on an AP. But the key word here is 'finally'. Jung takes a *final* view in which the dream encodes a developmental process (CW, 8, para.456ff). When Friday meets Galahad her complex about being 'non-human' is activated and she loses him. Paradox is the norm in dreams.

The 'auctioneer' is Friday's saviour - the vicious circle of dehumanization would close *but for* the 'whip' which spurs her on to transcend the complex. The cruellest irony is that she and Galahad owe their humanity to the treatment they receive as AP's - a terribly sad vision in which individuation is bought at the hands of others. They make us suffer and are damned thereby.

In need of tuition from the father-*animus* Friday's next attempt to contact 'Boss' is successful. She speaks to an intermediary:

'Ten sixty-six.'

'Fourteen ninety-two,' she answered.

'Four thousand four BC,' I agreed.

'Seventeen seventy-six,' she riposted.

'Two thousand twelve,' I answered.' (p.255)

The first date is that of the Norman invasion. Her interlocutor counters with the 'discovery' of America. Friday 'agrees' - she cites the date upon which, according to tradition, the world was created. However, it also approximates to the date given by historians for the foundation of her whom the Bible terms:

MYSTERY

BABYLON THE GREAT

THE MOTHER OF PROSTITUTES

AND OF THE ABOMINATIONS OF THE EARTH (Rev 17:5)

The 'ripost' connotes freedom - the American War of Independence. But the last date corresponds to the year set by Heinlein in his 'Future History' chart for 'Religious dictatorship in U.S.'⁶ It is clear that Friday's 'answer' is meant to be an irrefutable 'trump card' which belies the

penultimate claim and refers to an unspecified event on a par with the 'social control' said to obtain under Nehemiah Scudder. But one factor needs explanation. Friday is of Amerindian descent. To her the 'discovery' of America and the Norman 'conquest' were indistinguishable in their effects on the indigenous population - enslavement and genocide.

The numerical by-play is not a code but an 'association test'. Friday's responses match her psychological profile: 'All right, you're tentatively you.' Through an unfortunate experience with the 'opinionated' *animus*-as-Logos she has become 'human', and her instructions reflect this. Again she traverses the 'magic' triangle; and is met by a woman wearing a 'Yellow Cab uniform' (p.256). Alchemically this is the *citrinitas* or yellowing which precedes the appearance of the *lapis*. Friday recognizes: 'Goldie!' A soul symbol - she is finally going to communicate with God. 'Boss' tells her: 'You start school tomorrow morning.' (p.264) It turns out to be a computer terminal. She receives no tuition except for an inundation of 'silly questions': 'a message showed up in my terminal saying that someone in staff wanted to know the relationships between men's beards, women's skirts, and the price of gold' (Ch.22, p.271). Her discovery of connections may be taken as paradigmatic - this is how Heinlein wants his work to be read:

As more data accumulated I found that the only way I could see all of it was to tell the computer to plot and display a three-dimensional

graph - that looked so promising that I told it to convert to holographic in color, Beautiful! I did not know why these three variables fitted together but they did, I spent the rest of the day changing scales, X versus Y versus Z in various combinations - magnifying, shrinking, rotating, looking for minor cycloid relations under the obvious gross ones...and noticed a double sinusoidal hump that kept showing up as I rotated the hollow - suddenly for no reason I can assign, I decided to subtract the double sunspot curve. (p.272)

Because men and women use fashion to attract one another the beard-skirt nexus could be said to represent a manifestation of that *anima-animus* interaction on which a society depends for its soul. Friday makes a discovery:

I could retrieve a group picture from any year and, though looking only at male faces and female legs, make close guesses concerning the price of gold (falling or rising), the time of that picture relative to the double sunspot cycle, and - shortly and most surprising - whether the current political structure was falling apart or consolidating.

By ascertaining whether or not a society has soul she can learn if it is on the point of disintegrating - data that would allow her to predict market fluctuations in all commodities. Heinlein chooses gold because it is the alchemists' synonym for soul!

Friday's solution is dependant upon 'Intuition' - her 'fourth' - the function identical with the *animus-as*-mediator. Jung argues that, if one postulates something unknowable as potentially knowable, one appeals to an unconscious aptitude: 'the "impossibility" of the task...

fixes the subject's attention on the processes going on inside him...[which] gives the unconscious a chance to manifest itself' (CW, 8, para.848). The principle of causality may be applicable to the beard-skirt-gold connection but Friday's perception of the relationship is acausal. Jung cites 'On the Apparent Design in the Fate of the Individual'⁶ (1891) by the German philosopher Arthur Schopenhauer: "'events...stand in...[an] objective causal connection...[and] a subjective connection which exists only in relation to the individual'" (CW, 8, para.827).

Synchronicity occurs when an external event appears as a meaningful parallel to a subjective state.

Jung also refers us to the 'oracle' or *I Ching* in which yin (feminine) and yang (masculine) are the 'mother' and 'father' of the 'hexagrams' - each of which is made up of six different 'parental' combinations of male and female 'lines'. The petitioner throws three coins and, according to the proportion of heads and tails arising, the line is held to be either masculine or feminine. The 'judgement' appended to the resultant hexagram is, as we saw earlier, believed to reflect the psychic inner state of the petitioner. Jung suggests that the 'magnetism' of the archetype is responsible. He refers us to Goethe⁷: "'We...exercise an attractive and repelling force, according as we come into touch with something like or unlike.'" (CW, 8, para.860) He also cites the alchemist Albertus Magnus⁸ (1193-1280): "'power to alter things indwells in the human soul...it

binds things and alters them in the way it wants" (CW, 8, para.859)). In short, the archetype induces synchronicity. Friday's beard-skirt combination is another yin/yang or mother/father relation. Belief that meaning exists constellates, as it were, the One in the 'fourth' and the connection is made. Friday narrates:

My terminal chimed, No face, No pat on the back, Just a displayed message; 'Operations request soonest depth analysis of possibility that plague epidemics of sixth, fourteenth, and seventeenth centuries resulted from political conspiracy.'

She relates:

I started by listing as many subjects as possible by free association; plague, epidemiology, fleas, rats, Daniel Defoe, Isaac Newton, conspiracies, Guy Fawkes, Freemasonry, illuminati, O.T.O., Rosicrucians, Kennedy, Oswald, John Wilkes Booth, Pearl Harbour, Green Bowlers, Spanish Influenza, pest control, etc. (p.273)

According to Jung the archetype is often constellated in dreams and a possible line of advance emerges which one would never have thought of oneself (CW, 9, I, para.401).

One night Friday is woken by her terminal:

No picture - Boss's voice said, 'Friday, when will the next Black Death epidemic occur?'

I answered, 'Three years from now, April. Starting in Bombay and spreading worldwide at once. Spreading off planet at first transport.'

The pattern is familiar. An 'impossible' question is asked and the archetype is constellated, and a solution emerges acausally from vastly disparate data. Material open to

unconscious interpretation and arrangement, that is. Friday is now asked to study a complex of corporations known as 'Shipstone'. She quotes from the biography of its founder:

- thus young Daniel Shipstone saw at once that the problem was not a shortage of energy but lay in the transporting of energy. Energy is everywhere - in sunlight, in wind, in mountain streams, in temperature gradients of all sorts wherever found, in coal, in fossil oil, in radioactive ores, in green growing things. Especially in ocean depths and in outer space energy is free for the taking in amounts lavish beyond all human comprehension.

Those who spoke of 'energy scarcity' and of 'conserving energy' simply did not understand the situation. The sky was 'raining soup'; what was needed was a bucket in which to carry it. (Ch.23, p.284)

Daniel uncovers an 'applied aspect of natural law' that allows him to fabricate by hand the first 'Shipstone'. We must assume an 'impossible' task constellative of the archetype through which the 'Will of God' operates. Friday makes a discovery: 'Shipstone is potentially a planetwide (systemwide?) government.' (p.288) A God-vehicle?

'Boss' has been ill for some time and Friday hears of his death the following morning. Now, because the symbolism surrounding his demise echoes certain motifs found in the Grail legend(s), it is appropriate here to examine Jung's tabulation of alchemical symbolism portraying the renewal of masculine consciousness (CW, 14, para.523):

Ego-bound state with feeble dominant	Sick king, enfeebled by age, about to die
Ascent of the unconscious and/or descent of the ego into the unconscious	Disappearance of the king in his mother's body, or his dissolution in water
Conflict and synthesis of conscious and unconscious	Pregnancy, sick bed, symptoms, display of colours*
Formation of a new dominant; circular symbols (e.g. mandala) of the self	King's son, hermaphrodite, <i>rotundum</i>

As Jung says:

With increasing one-sidedness the power of the king decays, for originally it had consisted just in his ability to unite the polarity of all existence in a symbol but the more distinctly an idea emerges and the more consciousness gains in clarity, the more monarchic becomes its content, to which everything contradictory has to submit. This extreme state has to be reached, despite the fact that the climax always presages the end. (CW, 14, para.471)

'Boss' represents the king as that God-archetype of Friday's masculine *unconscious* which reveals a unity of

* Cf. Heinlein's fountain sequence. He uses the *omnes colores* prefiguratively.

being. In other words, she has reached the 'monarchic' stage or has begun to perceive *the universal interconnectedness of all things*. But to rely upon the 'Will of God' is to neglect the charge laid upon the human sphere to 'make things happen'. Friday must learn to balance life and fate. In other words, feminine consciousness must harness the masculine unconscious or give birth to the *hermaphroditus*. Now, because Friday's ego is female, the child will be the *daughter* of the king. The first step is *rapprochement* - alchemically a *coniunctio*. Entry of the king into the body of his mother, that is, or the dissolution in water of the king; or, as in the *Allegoria Merlini*,⁹ cremation by fire (CW, 14, para.357), which is the mode adopted by 'Boss'. After the ceremony Friday is given a letter in which he reveals that some of his genes were useful in putting her together. His exact words are: 'some of my genetic pattern lives on in you' (Ch.24, p.306). We may interpret this as 'entry of the king into the body of his daughter'. Jung points out that:

The conjunction symbolism appears in two places; first at the descent into the darkness, when the marriage has a nefarious character (incest, murder, death); second, before the ascent, when the union has a more "heavenly" character. (CW, 14, para.523, note 47)

The death of 'Boss' and the adoption of Friday mark the first phase of conjunction. Phase two should involve a 'heavenly' pregnancy.

'Boss' has therefore made it possible for Friday to contemplate off-Earth migration. But a surrogate family begins to form around her. Anna and Goldie (whom we have met) together with Burt (whom we haven't, but who also seems to have formed part of that foursome which rescued her at the outset) comprise the other three corners of what is a lop-sided marriage *quaternio*. Jung interprets this dilemma of 3 + 1 as a 'stepping stone' - hence Burt and Anna's marriage. Friday remains content until one day she finds Goldie gone too. There is a letter explaining the details of a job offer from Dr John Krasny (the man who had performed post-torture surgery on her) to herself, Anna, and Burt. The missive ends: 'It would be good to have all four of us - five, I mean - back together again.' (Ch.26, p.338) The verbal stumble indicates to the reader that Krasny was the fourth member of the rescuing foursome; but Friday interprets the slip differently: 'it tells me something I know but always hate to admit' (Ch.9, p.347). Her complex about being 'non-human' seemingly excludes her from happiness; but she intuits its teleological power: 'Something else was pulling me, something else was pushing me. I didn't want to go alone to a strange planet. It scared me.' (Ch.25, p.319)

Nevertheless she receives the offer of a job 'off-planet' - if, that is, she completes an interview successfully. Her questioner is brusque: 'All right, let's see this marsupial pouch of yours.' (Ch.28, p.352) She feigns surprise and he

becomes more specific: 'you have a pouch created by surgery back of your navel' (p.353). Friday admits the existence of her courier's pouch and is told what the job entails: 'The trip is from Earth to the Realm.' (p.354) The furthest star-system from Earth with a colonized planet. Her prospective employer says: 'You'll be carrying, in stasis, a modified human ovum.' (p.355) This will enable 'a young couple to have a perfect baby when they were dead certain, almost, to have a defective one'. Friday intuitively: 'The Dauphiness.' She muses: 'The First Citizen himself is concerned with this since this time succession is passing through his daughter rather than through a son.' The symbolism parallels that of the sick king enfeebled by age and about to die. In other words, 'succession' means 'entry of the king into the body of his daughter'. The 'First Citizen' is an avatar of the God-archetype - remember the Christ/Friday parallels? This time it is the Daughter rather than the Son who is to be the vehicle of 'God's Will'. But Friday is merely required to carry an ovum in stasis for someone else. How can this be 'pregnancy'?

VI

The spaceship *Forward* is making the 'Grand Tour' of the eight colonized star-systems - a macrocosmic ogdoad. (see fig. 1, p.486) In the constellation of the 'Centaur and the Wolf' (Ch.29. p.363) the horse/man spears the wolf. It symbolizes the defeat of evil through *shadow-integration*. Friday is given an oriental maid named Shizuko to 'look after' her and, although attempts are made to keep their existence secret, four men and two other women also act as 'guards' - a microcosmic ogdoad or double marriage *quaternio* and archetype of *Shadow* transformation.

Friday goes to see the shipboard entertainment *The Connecticut Yankee and Queen Guinevere*. Alchemically she is Guinevere - the mother-daughter-wife of 'king' Boss. There are elements here of the Grail legend(s) also - remember? A king is lame or sick (Boss) and a land lies waste (Red Thursday) due to the rape of a maiden (Friday). 'Boss' had a *nom de guerre*: 'Mr. Two Canes' (Ch.4, p.45). Now, we know that king and country can be healed by a knight seeking the Grail which the sick king guards, and Emma Jung notes that, in Chrétien, the father of the questing knight 'Perceval' is identified with the Grail king and *suffers from wounds in both thighs* (Ch.2, p.45). In short, 'Perceval' would be the son of 'Boss'. As his daughter Friday is the 'Grail Bearer'. The knight* attains the Grail by, as Emma Jung says, 'inquiring' of it (Ch.15, p.290). The land is renewed; the

king *heals* then dies, and the knight becomes 'Guardian of the Grail'. Heinlein's (at present hypothetical) brother-sister pairing represent *anima* and *animus*, the germinal beginnings of a female Logos and a masculine Eros. But 'seeds' need fertilizer. Psychemically, a union of 'Grail Bearer' (Friday?) and 'Grail Guardian' (Perceval?) would therefore denote that conflict which induces 'pregnancy', a morality inducing *anima-animus* conflict similar to that which occurred between Galahad and Friday. Its product would be an *anima*-as-Eros complementary to masculine consciousness and an *animus*-as-Logos complementary to feminine consciousness.

During the performance Friday recognizes her 'guard' as one of those who raped her. She asks: 'Can you think of any reason why you should not be summarily executed for your crime?' (Ch.29, p.374) He cannot. Emma notes that the name 'Perceval' (as a 'rapist' Perceval is also responsible for the king's sickness and the wasting of the land) means 'pierce the valley' (Ch.10, p.185). Now, we know that the wound denotes sexual demonism, that is, a denial of feeling or *anima*-as-Eros by the Christian *superbia* or Logos-as-Sword. Friday narrates: 'At last he said, 'I could claim that I was so deep into it by then that, if I balked at raping you, I would have been killed myself, right then.' But the defense refuses to rest with that: 'I did it because

* Manessier's continuation,

I wanted to'.

In Mallory's version Perceval witnesses an allegorical struggle between a lion and serpent. He slays the serpent because the lion is 'the more natural beast of the two'.¹⁰ In other words, he rejects cold-blooded intellect for hot-blooded passion. Similarly 'Mac' does not evince identification with the evil of the *shadow*-projecting Sword. He succumbs not to a 'taste for rape' but to his passion for Friday.

Mac reveals himself to have been a 'double agent' in the internecine power struggle within the Shipstone complex which Friday knows as 'Red Thursday'. He corresponds to the duplex Mercurius, a figure associated with the river Phrat - a symbol of undifferentiated instinct, that is. The 'mouth' in Jung's schemata, which, as it were, eats to speak or transforms instinct into intellect - a recipe for *shadow*-integration. Hence its association with 'Feeling'. The alchemists depicted Mercurius as *good with the good and bad with the wicked*. In other words, the *shadow*-projector is evil but the *shadow*-integrator is good; or, to put it another way, Mercurius represents the transformation of evil into good.

It might be said that one must succumb to (eat-and-be-poisoned-by) the *shadow* before it can speak; or, as Jung says, the Luciferian 'voice' faces us with 'ultimate moral decisions' without which we 'can never achieve full consciousness' (CW, 17, para.319). Friday asks: 'How did you

escape the fire?' (p.375) Mac replies: 'I wasn't at the fire; I ran for it before that.' She says: 'They wasted their time torturing me.' Mallory's 'Perceval' had a vision of a woman riding a serpent and another upon the back of a lion. The woman on the serpent signified the devil, i.e., cold-bloodedness, but: 'She which rode upon the lion betokeneth the new law of holy church...for she was born in the resurrection and the passion of Our Lord Jesu Christ.' (XIV, 7, p.285) According to tradition Christ gave birth to the soul of man by giving himself over to Eros during his suffering upon the Cross. We may assume that Friday has similarly given birth to the soul of Mac by giving herself over to Eros during *her* crucifixion. He evinces disbelief: 'They *tortured* you?' An 'inquiry' into the meaning of the Grail. It is, as we saw earlier, said to have been used to catch the blood which, when it was pierced by the Spear, flowed from the side of Christ - and Friday's wound is similar. There is therefore a hint of that passage from the *Cave of Treasures*. It states that, after the Passion, 'on Friday Christ smote with the spear, and brake the two-edged sword'.¹¹ We must interpret this literally: by allowing herself to be raped Friday has broken the power of the *shadow*-projecting Sword of Logos. Mac's sword/penis is that which gives the wound that heals (from Passion has come Compassion); or in other words, Logos has been tempered with Eros and the Sword has become the Spear.

Hence Friday's role as (Perceval's?) 'Grail Bearer' - individuation *via* the *anima*, that is. She asks: 'Do you know why you are still breathing?' (p.379) She explains: 'Because you let me pee.' This is just. Friday combines the empathy of Eros with discriminatory Logos to produce her own Spear of understanding. Psychologically the Mac/Friday relation has generated a masculine *anima*-as-Eros and a feminine *animus*-as-Logos. Now, although Perceval gets his name from being the perpetrator of rape, he does not know it until his conscience is awoken. Emma suggests that 'name' = 'soul' (Ch.10, p.185) and Mac reveals his name to be 'Pete'. Friday enquires: 'Your name is "Peter"?' He replies: 'Uh, well, not exactly. It's - Percival.' Our Connecticut Yankee - the *shadow*-integrating Centaur or Spear-wielding knight.*

Friday now seeks the identity of her employers. Mac tells her - Shipstone! The same branch of the corporation who were responsible for her torture - who initiated 'Red Thursday'. As a 'double agent' Mac was working for the other side - her side. She asks: 'But why was *I* the bone being fought over.' (p.376) He explains:

Whatever it was that you carried was bound to affect the timing, at least, I think the Council for Survival - that's the side Mosby's goons were working for - got the wind up and moved before they were ready. Perhaps that's why nothing much ever came of it, (p.377)

* In Mallory three knights set out in search of the Grail - *Sir/King Bors* (Boss), *Sir Galahad* (Galahad), and *Sir Perceval* (Percival), Heinlein employs them as *animus*-figures/guides - there to assist the 'Grail Bearer'.

Mosby's is an anagram of 'My boss'. In other words, *not* 'Boss' - Mosby represents egoism. Jung would refer us to Chinese philosophy - to Chuang Tzu,¹² that is, a contemporary of Plato's who, in what amounts to a description of the relationship between the archetype and the ego, says: "The state in which ego and non-ego are no longer opposed is called the pivot of Tao." (CW, 8, para.923) Tao is the way. Now, Emma speaks of the Grail as a 'wishing object' (Ch.7, p.118) 'marked by a power of selection' (Ch.8, p.154) and, as Jung observes, in the *Tao Teh Ching*, Lao Tzu says that: "Tao never does; Yet through it all things are done."¹³ The 'pivot' of the Oriental Tao therefore corresponds to the Grail-as-archetype. It is defined by Lao Tzu as 'nothing':

We put thirty spokes together and call it a wheel;

But it is on the space where there is nothing that the utility of the wheel depends,

We turn clay to make a vessel;

But it is on the space where there is nothing that the utility of the vessel depends,

We pierce doors and windows to make a house;

And it is on these spaces where there is nothing that the utility of the house depends,

Therefore just as we take advantage of what is, we should recognize the utility of what is not [Ch.11], (CW, 8, para.919)

When *way-laid* Friday was carrying 'nothing', but it is the mind-set of the *shadow*-projecting egoist to believe in

'something' that will thwart him. 'Boss' used this paranoia to ensure that 'Red Thursday' took place before it was certain of success - hence its failure. An instance of 'the way' in which the archetype uses 'nothingness' to further.

Emma points out that the Grail also indicates evil by disintegrating and good by unifying (p.135). As Chuang-tzu says: "'Tao is obscured when you fix your eye on little segments of existence only.'" (CW, 8, para.923) Egoists may deviate from 'the way' or waylay others, but the archetype ensures that the 'grand design' cannot be thwarted. It 'moves in a mysterious way' to modulate all things in accord with the 'Will of God'.

Society's sickness was the reason given by 'Boss' when he advised Friday to out-migrate. Because the archetype derives good from evil, galactic colonization due to social sickness may be perceived as providential. In other words, we may expect Friday's destiny to be determined by a twist of fate: an example of the individuated (Spear) functioning in conjunction with the archetype (Grail).

VII

Friday finds herself unaccountably pregnant and jokes that the Pope should be notified - an allusion to the 'Second Coming'. As the VIP on a starship bound for a constellation of eight stars she corresponds to the 'Star Woman' Sophia - Queen of the Ogdoad and mother of the new redeemer. The child of 'wisdom' is the individuated (Spear) attuned to the archetype (Grail); but, as Friday says: 'The *Dauphiness* has to give birth to this baby.' (Ch.30, p.389) Now, in his analysis of Wagner's *Parsifal* (1882) Jung observes that, when Grail and Spear are brought together, the king is healed (CW, 18, para.263). Heinlein resurrects the voice of 'Boss':

The trouble with this sort of mission is that, after an agent has successfully completed it, something permanent happens to that agent, something that keeps him from talking, then or later. (p.390)

Having delivered its message the father-*animus* subsides. In other words, the Grail king heals then dies. Friday has transcended the monarchic stage. The God-archetype no longer dominates - it guides.

Friday tells Shizuko: 'I'm cutting out at Botany Bay. You're going to help me.' (Ch.31, p.400) There is a spoon nearby. Friday relates: 'I picked it up, squeezed the bowl, crushed it.' She describes Shizuko's reaction to the implicit threat: 'With her thumbs she ironed out the crumpled steel.' Stupefaction turns to recitation: '"Your

mother was a test-tube -" Shizuko finishes: "- and my father was a knife."

Jung suggests that birth from unnatural or artificial organs denotes divinity (CW, 5, para.493ff) and Emma refers us to the notion that the Grail is guarded by angels who remain neutral in the strife between God (archetype) and Satan (egoism) (Ch.8, p.150). The individuated Friday is therefore angelic. As an AP Shizuko should also qualify - the lot of the persecuted breeds compassion. Heinlein underlines the point that there can be no compassion without passion.* Friday narrates: 'She pulled me to her strongly, and the kiss gained speed. She was moaning against my tongue and I felt her hand inside my robe.' (p.404)

In plot terms Percival is not yet the 'Grail Guardian' but Friday's jailer. To effect their escape she therefore has to 'knock him out':

Then I started to gag him, using his shorts and sweater. He said quietly, 'No need to do that, Miss Friday. I've been awake quite a while, Let's talk.'

I paused. 'I thought you were awake. But I was willing to go along with the pretense as long as you were, I assumed that you would realize that, if you gave me any trouble, I would tear off your gonads and stuff them down your throat,' (Ch.32, p.410)

She recites: "'My mother was a test tube -" (p.413). He completes the phrase. Once more she is dumbfounded. They

* Shizuko and Friday are not lesbian but bisexual, Cf. 'The Number of the Beast -',

agree to share her 'hidey hole': 'somewhat like a frustrum of a giant cone laid on its side' (p.409). A Spear head - remember? Wotan may hurl the Spear but God stands behind him. In other words, the persecuted may sometimes be the victims of the *shadow*-projectors but *their* master is the servant who grants wishes - the archetype. God-as-Merlin, that is. The cone is a 'magic' hat.

As 'Grail Guardian' Percival should, according to Emma, become the 'Grail king' (Ch.23, p.383). Boss's illness may be interpreted as the result of his struggle against the collective *shadow*. He was the 'Wise Old Man' or Father-*animus* because of his attunement to the archetype. He was and was not God - an embodiment rather than a personification. But at that level inside and outside coincide. Friday experiences the influence of 'Boss' archetypally. When he dies the masculine archetype of her 'Self' remains 'Boss'.

The individuated Percival is new 'Wise Old Man' - he is attuned to the God-archetype. As Father-*animus* all he needs is a girl-child. The cycle will then begin anew - the Grail will be furthered. Hence Friday's role as Wotan's daughter. Freya, as goddess of love, family, and motherhood, denotes material continuity - God operating through flesh. She who gives birth to the new redeemer, that is: the *anima*-as-Eros who inculcates the 'wisdom' of acting in accord with the 'Will of God'.

Emma points to the 'Table Round' as the symbol which, added to Sword, Spear, and Grail, completes the quaternity (Ch.9, p.166). She argues that it represents human awareness of the *fourth dimension* (Ch.20, p.356). Heinlein's ogdoid constellation is the 'Table Round', psychically the totality symbol of the *rotundum*. The colonized star-systems represent mankind performing the 'Will of God'.

Friday's intended destination is 'Botany Bay', one of the four star-systems which comprise the Centaur - the other four are the Wolf. The Centaur and the Wolf may be understood as either the *shadow-projecting* or the *shadow-integrating* Wotan (without the Wolf there is no *Shadow*). Heinlein's *quaternio* - Friday, Shizuko, Percival, and the unborn child - correspond to the quaternity of star-systems which symbolize individuation. With her 'guards' Friday had formed a potential double quaternity or ogdoad of Shadow and Anthropos Quaternios. With her guardians - the God-Father-*animus* and God-Mother (representative of the 'good' collective consciousness) of the symbolic child of future hope - the Anthropos Quaternio is formed and the *Shadow* is discarded.

The plan is to sneak out with the officially sanctioned batch of emigrants; but Friday recognizes: 'Janet!' (Ch.32, p.417) She is with Georges, Ian, Freddy, and Betty. Unwelcome attention has, however, been attracted. With Percival and Shizuko alongside Friday makes a dash for freedom. Away from the ship she sings out: "One for all,

all for one!"' (p.420) A musketeering allusion to the 3 + 1 formula. The 'fourth' is the unborn child, a hopeful symbol of the fourth-dimensional activity of the archetype. As Jung says: 'Space, time, and causality...supplemented by... synchronicity' (CW, 8, para.961) - the 'fourth'. One for all? There is but One God - the archetype. The egoist may stray from the path but - will he nil he - he too performs the 'Will of God'. All for One? AP's know better than anyone the consequences of egoism. This is a plea for selflessness - love thy neighbour!

*

At the close Friday writes: 'There is a destiny that shapes our ends,' and I have no complaints. I like being a colonial housewife in an 8-group.' (Ch.33, p.425) The other members of her 'family' are Janet, Ian, Georges, Betty, Freddy, Shizuko, and Percival. It is now clear that 'Shipstone' has functioned as an unwitting tool of the 'great architect' - a vehicle for the *lapis*. Friday is Queen of her own ogdoad in Heaven and has given birth to the future of God. Twenty years have passed and her child has become a woman. Her name is Wendy - an abbreviation. Wednesday's child is full of Voe. Wotan, that is. God or Satan. The cycle begins anew. Its product will be God. This is Friday's child.

Notes to Chapter 4

1. 'What is one to make of Robert A. Heinlein?', p.131. See bibliography 3. Subsequent references are incorporated within the text.
2. *Trillion Year Spree*, Chapter 15, p.387. See bibliography 3.
3. I, Chapter 3, p.61. See bibliography 4.
4. See *Artis Auriferae*, II, p.239. See bibliography 4.
5. See 'The Future History Chart', Frontispiece in *The Man Who Sold The Moon*, p.7. See bibliography 1 B.
6. See *Parerga und Paralipomena*, I, p.45. (For translation cf. Irvine, pp. 49ff). See bibliography 4.
7. Cf. Moon, pp. 514ff. See bibliography 4.
8. *De mirabilibus mundi*. See bibliography 4.
9. See *Merlinus Allegoria de arcano lapidis philosophici* in *Artis Auriferae*, I, xiii, pp. 392-6. See bibliography 4.

10. *Le Morte D'Arthur*, Vol. 2, XIV, 6, p.283. See bibliography 4. Subsequent references are incorporated within the text.

11. See Budge, p.223. See bibliography 4.

12. See Wilhelm (transl.) *Das Wahre Buch von südlichen Blütenland*, II, 3. See bibliography 4.

13. Cf. Waley, Chapter 37. See bibliography 4. Subsequent references are incorporated within the text.

5. Job

Job is Heinlein's gloss on that eponymously titled book of the Old Testament in which the hero is persecuted by Satan at the behest of Yahweh. Stover points out that the novel was denounced in the United States as an 'evil work of secular humanism' (Ch.5, p.49) by the fundamentalist Christian organization 'Moral Majority Inc.' Heinlein's *faux pas* was to depict the instinct toward sexual love as the solution to the sufferings of his Job-figure.

The message of the novel is couched in terms of symbols and is based on Jung's heterodox* interpretation of the biblical material. Heinlein portrays Yahweh or the *Summum Bonum* in terms of a *shadow*-creating evil egocentricism or *Summum Malum*. In short, adherence to Christian notions of good and evil are depicted as responsible for the sufferings of the novel's Everyman protagonist. Satan is depicted as a complementary balancing force designed to further the 'grand design' but which a Christianity founded on the either-or distinctions of Aristotelian logic can only perceive as a shadowy 'other' and dark antithesis to its God. Or, to put it another way, Christianity is symbolically portrayed as a consciously spiritualizing force which denies instinctuality. This lop-sidedness is represented as

* The whole of my interpretation of Heinlein's novel is informed by and indebted to Jung's *Answer to Job* (1952).

producing a *shadow* or evil-constellating egoism. Heinlein's solution adopts Jung's view of individuation as an organic process in which instinct *becomes* spirit. Or, as Stover intuits: 'Lucifer means "Light Bringer," under which name Satan works in the service of the divine purpose, whose Creation includes both a nether and an upper region, both equally important to that purpose.' (Ch.4, p.42)

In terms of the novel's overall symbolism Yahweh represents consciousness and Satan represents the unconscious. The *anima* in man is, of course, *pars pro toto* representative of the unconscious, but in woman this role is played by the *animus*. Now, Heinlein's Job-figure is named Alex, and the source of redemptive sexual love is his *anima*-figure Margrethe. In other words, the source of redemption is that which 'Moral Majority Inc.' seeks to repress into unconsciousness, i.e., Satan. But the Satan of the novel represents not only the unconsciousness of man but also that of woman, that is, the *animus* of Alex's *anima*-figure Margrethe. In short, Heinlein's true purpose in *Job* is to explore his teleological speculations *vis à vis anima-animus* interaction, a corollary of a concept of potential male-female complementarity to be found throughout his work. As Sarti says: 'he believes that a special relationship between a man and a woman can exist and deserves to be marked and differentiated from the common affair.' (p.111) The earliest example of this is to be found in 'If This Goes On -' where the hero watches the heroine swim nude:

Again I could not take my eyes away if my eternal soul had depended on it. What is it about the body of a human woman that makes it the most terribly beautiful sight on earth? Is it, as some claim, simply a necessary instinct to make sure that we comply with God's will and replenish the earth? Or is it some stronger, more wonderful thing?

I found myself quoting: 'How fair and how pleasant art thou, O love, for delights!'

'This thy stature is like to a palm tree, and thy breasts to clusters of grapes.'

Then I broke off, ashamed, remembering that the Song of Songs which is Solomon's was a chaste and holy allegory having nothing to do with such things. (p.103)

At the time this was written a taboo operated amongst the science fiction publishers against discussion of sexual themes. But in the *Job* chapter we shall see Heinlein return to this theme of male-femaleness and the fulfilment of 'God's Will'. Hero and heroine are here 'meant' for one another. According to Slusser: 'Some marvellous grace preserves him, the "right" woman miraculously appears. Innocence need not be sullied by experience: it overleaps temptation, and achieves perfect union.' (*Classic Years*, p.27) Quite so, and a careful reading of my analysis of *Job* will reveal the reason for this. Other examples of 'grace' are to be found in 'The Devil Makes The Law' (1940) and *Glory Road*. In the latter Oscar Gordon learns that a newspaper advertisement for a 'hero' was written especially for him by the mysterious woman 'Star'. The protagonists of

the former are the young Archie and the old Mrs Jennings. Let us allow Slusser to give us his synoptic view of the climactic sequence: 'The old form of Mrs Jennings melts away to reveal an angel. Archie's everyman mask falls, and before us stands her spiritual partner.' (p.32) Slusser notes with bemusement:

When Archie falls in love with her, we think the situation both foolish and physically impossible - sixty years of 'real' time separate them. And yet, oddly enough, it is as if this imposed chastity predisposes Archie for union on a higher level. As he sleeps...the young Awanda comes and plants a kiss on his brow, choosing him as her spiritual lover. (p.58)

Quite; she *chooses* Archie: it is not 'elective affinity'. My critique of *Job* explains why Heinlein views sex *per se* as secondary. It also explains why Mrs Jennings and Star do the choosing. The *anima*-archetype may attract men to women but, as we shall see, it is the equivalent *animus*-archetype in woman which chooses *the* man. From our reading of the *Job* chapter it will become evident that what Slusser terms the 'elective affinity' between 'Scar and Star really connotes Heinlein's conception of perfect union in free concordance with the 'Will of God'.

Have Space Suit - Will Travel represents Heinlein's initial formulation of what 'perfect union' might be. As Sarti says: 'Kip, the hero, and the eleven-year-old heroine, Peewee, accomplish things together. But they do so only after each has persuaded the other to act in the most prudent manner.

Their relationship is complementary. He reins in her impetuosity and she gets him to ignore his male ego. For example, Kip and Peewee are climbing a mountain on the Moon in a desperate attempt to escape danger. Kip (the hero) narrates:

I wanted to be a hero and belay for her - we had a brisk argument, 'Oh, quit being big and male and gallantly stupid,,,I climb like a goat,'

I shut up [Ch,6, p,67],

Each partner encourages the other to do what is necessary for survival, rather than letting their particular masculine or feminine nature - and their romantic conceptions of the proper behaviour - take control and ruin them. They function as a team in which each has an equal share, an equal responsibility in the struggle. Alone, either would have failed to overcome the odds.' (p.116) However, in a story like 'Delilah and the Space Rigger' (1949), Heinlein demonstrates Sarti's belief that his work 'implies that in our own type of society, the majority of women - due to environmental conditioning and sexual discrimination - have been forced into an artificial mold of incompetence. Denied the chance to develop herself, it is only an outstanding woman who overcomes her environment' (p.115). Again let us allow Sarti to present his own thesis: 'A competent female radio technician arrives to work on a space station under construction by an all-male crew. She is frustrated by the stubborn engineer in charge who doesn't think much of her and refuses to accept her ability:

Then he called her in, 'Go to the radio shack and start makee-learnee, so that Hammond can go off watch soon, Mind what he tells you, He's a good man.'

'I know,' she said briskly, 'I trained him,'

Heinlein's return to the juvenile format with *Podkayne of Mars* marked his awareness that woman's role was perforce compensatory. Franklin notes that Podkayne embodies the love of which her brother Clark is the egotistical antithesis. He observes that she 'succeeds in moving Clark closer to the possibility of affection and even self-sacrifice' (Ch. 4, p.144). 'Poddy' is hospitalized and Clark is responsible. She is unable to care for her pet Venusian life-form. Franklin cites this passage in support of his thesis:

I'm taking care of that baby fairy because Poddy will want to see it when she gets well enough to notice things again; she's always been a sentimentalist. It needs a lot of attention because it gets lonely and has to be held and cuddled, or it cries,

So I'm up a lot in the night - I guess it thinks I'm its mother, I don't mind, I don't have much else to do,

It seems to like me, (Postlude, p.157)

In what ensues it will be clear that I am in complete agreement with Franklin's tentative suggestion that Heinlein's later work reflects a preoccupation with male-female synthesis. In humanistic terms *Job* depicts the struggles which attend the attainment of male-female complementarity within a dominant patriarchal mode.

I

The Book of Job begins with the wager between Yahweh and Satan: 'stretch out your hand and strike everything he has, and he will surely curse you to your face' (Job 1:11). Job suffers bereavement and experiences destitution. He says:

Naked I came from my mother's womb,
and naked I shall depart,

The LORD gave and the LORD has taken away;

may the name of the LORD be praised. (Job 1:21)

Yahweh says to Satan: 'he still maintains his integrity, though you enticed me against him to ruin him without any reason' (Job 2:3). Satan maintains: 'A man will give all he has for his own life. But stretch out your hand and strike his flesh and bones, and he will surely curse you to your face.' (Job 2:4) Job is afflicted with sores. He protests at the injustice and is taunted: 'Can you pull in the leviathan with a fishhook?' (Job 41:1) Yahweh can. He is omnipotent, a *Super-ego* figure. Satan is His *shadow*.

An unconscious subjectivity lacks self-insight. He/she becomes conscious through collision with objective criteria. Yahweh, however, is omnipotent. Nowhere does He encounter an obstacle that forces Him to reflect upon Himself. Until, that is, He meets Job:

I know that you can do all things;

no plan of yours can be thwarted, (Job 42:2)

A question. Why, then, are You testing me? The answer is that Yahweh is operating in *revelatory* mode. He deals harshly with Job in order to become conscious of His *shadow*. An event celebrated in the Bible as the anamnesis of God's omniscience (Pr 8:22-23, 27, 29) - remember? The unconscious *anima* is forced to work through the *shadow*. She is hypostatized as a coeternal feminine principle - Sophia the *Sapientae Dei*.

The Incarnation symbolizes the differentiation of Yahweh's consciousness (John 1:14). Hence, in the Book of Revelation, Christ's leitmotif is the Sword (19:15). Yahweh, in identifying with Logos, separates Himself from the *shadow/Satan* and becomes the *Summum Bonum*, a metaphor for *shadow*-repression, that is, a state ripe for enantiodromia, which is why, in Revelation, the world is destroyed by fire, a prophetic assessment of what a lop-sided devotion to Logos will bring. Atomic weapons? Techno-Logos. The Christian *shadow*. The *Summum Bonum* saves those who are 'not defiled with women' (Rev 14:4), which is not surprising because rejection of the *shadow* necessarily denies the *anima*-as-Eros. As Jung says: 'An indispensable condition for... [salvation] seems to be the denial of propagation and sexual life altogether.' (CW, 11, para.728) But the apocalypticist also envisions the birth of a child of hope to a woman 'clothed with the sun, with the moon under her feet' (Rev 12:1). She is of course Sophia. The *Solis* (masculine/ego) et

Lunae (feminine/unconscious) *coniunctio* denotes the possibility of an *anima*-mediated integration.

Heinlein's protagonist is Alexander Hergensheimer, an ordained minister on vacation in the 'south sea'. On an island of the Polynesian group he witnesses 'fire-walking' and is told: 'These people can walk it safely because they have faith.'² Alex accepts a wager to do the same, a test of *his* faith. Having apparently succeeded he returns to the cruise ship but finds it changed. It has a red hull and four black funnels - it had been *white*.

Classical alchemy has four stages; usually a black-white-yellow-red sequential process. The black-white-red or *nigredo-albedo-rubedo* sequence is trinitarian. It corresponds to Father, Son, and Holy Spirit. Jung suggests that the biblical story of Job depicts the age of the Father (*nigredo*), that is, unconscious *participation* with the externality, a projection which made everything seem the product of an intentionality. The age of the Holy Spirit (*rubedo*) denotes the need for *anima*-mediation, which is why Heinlein's colour sequence is *white-black-red*. The age of the Son is over; or, in other words, consciousness has been developed. Hence the red ship with four black funnels. It denotes the application of the four functions of consciousness to the problem of the *shadow*.

Alex returns to 'his' ship. He learns that a man called Alec Graham has 'his' cabin. In Graham's wallet is a

passport with Alex's photograph. It is, however, reversed, i.e., a mirror-image. We may assume that Graham is Alex's alter-ego, Mr Hyde to his Dr Jekyll - that is, an aspect of Alex's repressed shadow. A 'stewardess' appears. Her name is Margrethe. Alex recites to himself:

*Behold, thou art fair, my love; behold, thou art fair;
thou hast doves' eyes within thy locks; thy hair is as a flock of goats,
that appear from Mount Gilead,*

*Thy navel is like a round goblet, which wanteth not
liquor; thy belly is like a heap of wheat set about with lilies,*

Thy two breasts are like two young roes that are twins,

Thou art all fair, my love; there is no spot in thee, (Ch.3, p.38)

The quotation is from *The Song of Songs* (4:1), which is said to have been composed by Solomon. Its subject is 'Wisdom'. The 'bride' is therefore Sophia. In other words, Margrethe is the *anima-as-Eros*. She kisses Alex goodnight and he bewails the fact that he is married: 'I had known only the 'love' of a woman who loved Jesus so much that she had no real affection for any flesh-and-blood creature.' (Ch.6, p.65) Alex's wife Abigail is a victim of the Virgin syndrome, that is, Christ is an *animus-as-Logos* figure for her; or, in other words, she identifies with the masculine spirit - the psychological equivalent of the Assumption* of Mary into heaven *with her body*. Logosization spiritualizes the feminine and the fleshly appetites of the earthly body

* Ratified as Catholic dogma by Pope Pius XII in 1950,

are deemed unholy. Alex muses: 'What would it be to bed with a woman who did not always refer to marital relations as "family duties"?' (Ch.5, p.55) He laments: 'from holy matrimony there is no release this side of the grave' (Ch.6, p.64). An earthbound 'spiritual marriage' can only be Hell.

Alex learns that Margrethe and his 'twin' were lovers. Moreover, she believes him to be Alec. The next night he asks: 'Was he married?' (Ch.7, p.73) She replies: 'he did not say and I did not ask'. Alex applies Christian 'logic':

'But you implied - No, you flatly stated that you had "made love" with this man whom you believe to be me, and that you have been in bed with him.'

'Alec, are you reproaching me?'

'Oh, no, no, no!' (But I was, and she knew it.) 'Whom you go to bed with is your business, But I must tell you that I am married.'

She shut her face against me, 'Alec, I did not try to seduce you into marriage.'

'Graham, you mean, I was not there.'

'Very well, Graham, I did not entrap Alec Graham, For our mutual happiness we made love, Matrimony was not mentioned by either of us.'

Margrethe is reluctant to kiss him:

'Should I, Alec? You, a married man?'

'Uh - Well, for heaven's sake, a kiss isn't the same as adultery.'

She shook her head sadly. 'There are kisses and kisses, Alec, I would not kiss the way we have kissed unless I was happily willing to go on from there and make love. To me that would be a happy and innocent thing...but to you it would be adultery.' (p.77)

Later Alex is awoken by 'the skin of the ship...bending inward' (p.78). He relates: 'something dirty white and cold pushed into the hole'; then 'the light went out'. It is 'pitch dark' and Alex relates: 'We were falling - I never let go of her - and then we were in water.' (p.79) Banging his head he loses consciousness. Upon awakening he describes his impressions: 'I was on my back in blood-warm water, salt water by the taste, with blackness all around me - about as near a return to the womb as can be accomplished this side of death.' (Ch.8, p.80) Margrethe tells him: 'You bumped your head against the berg.' Alex is incredulous: 'Margrethe, we're in the tropics, as far south as Hawaii. How can there be icebergs?' (p.81) The answer lies with Christian morality. Alex is a victim of sexual repression. Sex with Margrethe is therefore a symbolic *coniunctio oppositorum* - the *shadow* has burst into consciousness. Hence the blackness of the *nigredo*. We may assume that Alex willed himself to walk on fire, a suppression of *feeling*. The antithesis of fire is water, a symbol of the unconscious. Here it is 'salty', an alchemical synonym for the wisdom which is born of feeling. But Alex's salt water is frozen - his feelings are numbed. In other words, his 'Feeling' function is *inferior*. However, the water is 'blood warm' - Margrethe/Sophia has instigated a 'thaw'. Alex is going to be reborn from the 'womb' of the *anima-as-Eros*. The 'berg' signifies approaching adulthood - a 'wisdom tooth'.

During the academic year Margrethe teaches at a school in Copenhagen named for Hans Christian Anderson. Our 'little mermaid' is therefore Melusina; she whom Paracelsus describes as a seductive nymph or siren dwelling in the blood (Huser II, p.4) and lacking genitalia (*ibid.*, p.534), a definitive description of the *anima*-as-projected. Jung points out that, in 'De pygmaeis' (*ibid.*, p.189), Paracelcus tells us that: 'She was descended from the whale in whose belly the prophet Jonah beheld great mysteries.' (CW, 13, para.180) Hence Heinlein's chapter heading:

So they took up Jonah, and cast him
forth into the sea; and the sea ceased
from her raging,

Jonah 1:15

The sea is feminine. It represents the repressed unconscious - hence the raging. Jung suggests that Jonah's swallowing by the monster denotes an involuntary descent of the ego in need of rebirth from the mother/unconscious. Alex is similarly overwhelmed (the iceberg may be interpreted as a tooth in the mouth of the devourer). Margrethe may be said to have lured him onto the rock(s) in her guise of Siren. However, she tells him that, after diving beneath the waves to save him: 'I checked and found out that your heart was steady and strong, so everything was all right'. Her aim is

to revive his heart - the organ of 'Feeling'. Alex is to be reborn.

Margrethe reveals: 'I've been swimming with my head pushed against a pillow or a pad or a mattress.' (p.82) An island which represents the last refuge of ego-consciousness when threatened by a deluge of long repressed contents of the unconscious. The pair lie on it: 'starfished like that Leonardo da Vinci drawing' (p.83). Together they represent the twin fishes or stars of the Pisces aeon. Alex, a Christ-figure, is experiencing moral conflict. Margrethe is the antichristian fish. She represents the *shadow/anima* complex - an avatar of the 'sea-born' love-goddess Venus.* Alex asks: 'Need anything?' She replies: 'a hot fudge sundae'. He falls asleep and dreams: 'a quasi-nightmare in which I would dip into it, a big bite...lift the spoon to my mouth, and find it empty' (p.84). The formula for such a dish is hot sauce on ice cream: in other words, fire and ice. Alex is frightened of the pain (fire) which an increase of feeling brings. He would like to will its suppression but that would deny feeling, a denial of the *anima*-as-Eros or a symbolic re-encasement of Margrethe in ice. He is unable to resolve his dilemma - the spoon remains empty.

The next day Margrethe greets Alex with these words: 'Good morning, Prince Charming.' There follows a 'symbolic' (p.85) kiss. Usually the frog turns into a prince after being

* Venus is also the 'morning' (Lucifer) and 'evening' (Christ) star. The age of the Son is over, Lucifer is about to rise - the child of Venus.

kissed. Freud interprets it as a penis and Eros *may* have dawned, but Alex is a prince *before* the kiss. As the *anima Margrethe* should be amphibious or function between the island of consciousness and the watery realm of the unconscious. *She* is therefore turned into a frog by Alex's kiss. The *anima-as-Eros* is going to mediate integration of the *shadow*.

Alex deduces that there has been another 'world-change' and Margrethe notices a 'cruciform' shape 'high up'. Now, because their respective Earth-alternatives are different from our own, they have never seen an aeroplane. Margrethe describes it as 'shaped something like a cross, a crucifix. The front end had eyes like a whale and the back end had flukes like a whale. A whale with wings - that's what it looked like, Alec; a whale flying through the sky!' (Ch.9, p.89) We are reminded of Yahweh's question: 'Can you pull in the leviathan with a fishhook?' Heinlein would appear to be saying that you can. The crucifix may be viewed as symbolizing the Sword of Logos (†). Its apotheosis is technology - hence the flying whale. But Leviathan is also synonymous with Satan. Another 'flying machine' appears. Alex says: 'As it came closer I saw that it was going to pass to our right rather than overhead.' (p.91) Yet a third appears:

It was only vaguely like the other two. They had been flying parallel to the coast, the first from the south, the second from the north, This

machine came out from the direction of the coast, flying mostly west, although it zigzagged, (p.92)

Alex relates: 'It passed north of us, then turned back and circled around us.' The three flight paths are representational (see fig. 27, p.512). The dot is Alex and Margrethe, the zig-zag denotes the sea. In other words, the pair are symbolically situated *below* the water. As 'limp as an angleworm' is how Alex describes their 'flotation pad' (Ch.8, p.83). He has a cruciform mole on his 'ass' which Margrethe calls his 'Southern Cross' (Ch.7, p.71). Here south is 'down'. In short, the entire ensemble represents an extramundane fishing line. Alex's crucifix is the hook with which Leviathan is to be caught - upside down because Alex is the Antichrist or *new redeemer* who will reject the Sword of Logos and employ the *anima-as-Eros* to integrate the *shadow*.

Alex had explained the 'world-change' phenomenon as the work of some 'joker pulling the strings' (Ch.9, p.91). In terms of our diagram Satan/Leviathan is at the end of the other line. One of the airborne crucifixes descends: 'a pelican gliding down to scoop up fish' (p.93). A Christ-symbol. They are 'saved'. From the air they see 'a gray ghost with a fin cutting the water' (p.98). The 'Ghost' denotes the psychologically outgrown mode of Christianity. Here Leviathan is the *shadow* - integrated it denotes Holy Spirit. The Logos/*shadow* or pelican/Leviathan antithesis is therefore paradigmatic. The Sword creates the *shadow* and

fear of regression ensures the development of consciousness. In other words, the 'joker' pulls on the string of Leviathan and fear rises - the ego being forced to aspire ever higher. It achieves flight, but the threat of the *shadow* grows in proportion to the height attained. Metaphorically, the fish becomes too big* for the pelican to swallow.

* Nuclear war, for example.

II

Alex (ego) and Margrethe (*ánima*) are scooped up by the 'bill' of the pelican and are taken to Mazatlán in Mexico. Appropriately they are then presented with a 'bill' for being rescued. Leviathan must here be understood as having emerged as the *shadow* of the crucifix-as-Sword. The real price of Techno-Logos is therefore *shadow*-projection - to Alex all Mexicans are now 'bloodsuckers'. He and Margrethe approach a symbolic crossroads. It has a fountain in the centre - remember? Alex is also Jung's dreamer:

In the sea there lies a treasure. To reach it, he has to dive through a narrow opening. This is dangerous, but down below he will find a companion. The dreamer takes the plunge into the dark and discovers a beautiful garden in the depths, symbolically laid out, with a fountain in the centre.

Here the 'companion' is the *ánima*/Margrethe. The 'treasure' is the 'Self'. The 'fountain' is Sophia - the 'fount' of wisdom. All are, of course, synonymous.* Having no shoes Alex is forced to walk barefoot and becomes bitter. Margrethe's feet are similarly bare but she blames no-one. Alex can learn much at the foot or rather feet of this fount of wisdom. They encounter another 'leech'. Alex relates: 'He looked up at us and grinned, held up a handful of pencils -

* The hole made by the iceberg is the 'narrow opening'.

'looked up' because he was riding a little wheeled dolly; he had no feet.' (Ch.10, p.105) Because of a lack of feet at the foot of the fountain of wisdom Alex remembers or rediscovers the buried treasure of his true 'Self':

'I wept that I had no shoes, until I met a man who had no feet,' I don't know who said that first, but it is part of our cultural heritage and should be,

It happened to me.

Alex decides to live with Margrethe as his wife - psychological bigamy. To salve his Christian conscience he cites the many-wived Solomon. Margrethe retorts: 'If you do not want to live with me, speak up, say so!' (Ch.11, p.116) Or, as Alex puts it, she 'chopped him off' - a clue. Solomon was asked to judge between two women who laid claim to a single child. His ruse was to suggest that it be cut in half (1Ki 3:25), a portion would then be given to each. The child was given to the woman who chose to lose it rather than allow it to be killed, i.e., the real mother. Margrethe is giving Alex an ultimatum: he must decide between 'Mother Church' and herself as 'Great Mother'. To remain with her and retain Christianity would be to invite a moral conflict that would, as it were, cut him in half - Margrethe would rather lose him. The love of the biblical mother both saved and ensured the return of her child and Alex also chooses the mother whose love can save - the wisdom of Solomon. The *anima-as-Eros*,* that is, rather than the divisive Sword of Logos.

Margrethe discourses on the destructivity of the Sword. She points to the smashing of babies heads against rocks in the Old Testament (Ps 137:9) - an impulse attributed to Yahweh, that is, His *shadow** Satan. Margrethe says: 'I cannot understand how He can be identified with the gentle Christ of the New Testament.' (p.123) But the Christ of the apocalypse is *ungentle*; having saved the *parthenoi* He takes up the Sword against Satan (Rev 19:15). In short, His gentleness** is *willed*. The *shadow* is repressed, that is - hence the outbreak of Satan. The *shadow* receives projection or the Sword is unsheathed.

Margrethe's god is Wotan. However, the 'Old Religion' is also enantiodromic. Hence her interpretation of the 'world-change' phenomenon: 'Loki is loose' (p.124). Satan is already abroad in Alex's Earth-alternative as the *shadow* of Christian morality. Abortion is punishable by death, for example. Moreover, Alex is himself an active member of 'Churches United for Decency'. At one point he muses on the problem of AIDS: 'Homosexuals - what's the answer?'

* Margrethe is therefore an analogue of the apocalyptic Sophia who 'gave up' (Rev 12:5) *her* child, as it were, to 'Mother Church' for the sake of the future, Christianity was necessary for the development of consciousness. In other words, the ego-as-Sword may be a *shadow*-projector but the *anima*-as-Eros is capable of mediating integration and giving the 'child' rebirth.

† Alex's repressivity leads to a similar suppression of 'Feeling' and subsequent outbreak of the *shadow*, that is, his head was smashed against a rock, Margrethe, however, saved him - the *anima*-as-Eros affords the possibility of rebirth.

** Christ is allegorized as the pelican because it was said to pierce its breast to feed its young with its own blood - an ourobouric symbol. As the Sword He represents the *shadow*-projecting ego-as-Satan - the price of consciousness. We are therefore 'bloodsuckers' all. However, blood also denotes the *anima*-as-Eros - the *integrator* of the *shadow*.

Punishment? Surgery? Other?' (Ch.12, p.132) He also ponders the 'Jewish problem': 'was a humane solution possible? If not, then what? Should we grasp the nettle?' (p.131) Genocide? He even contemplates apartheid - the 'Alaska option' for the 'Negro problem'. But the 'suffragette' issue reveals *the* problem. Alex presents them as 'hysterical females' who 'can never win'. The cause of this society's sickness is its masculine bias. Alex's wife Abigail identifies with Christ-as-Logos, for example. In other words, Christianity has turned her *animus* into a *shadow*-projecting Sword. The *Assumptio Mariae*, for example, tells her that sex is sin. Her husband has therefore become a threat. But 'hysteria' is universal. Mary is a mediatrix - an *anima*-figure. To *become* the Virgin she must mediate integration of the *shadow*. The Ascension, however, denies the *shadow*-integrating *anima*-as-Eros. Mary remains Melusina - the genital-lacking Siren or *shadow*-contaminated *anima*. In other words, woman becomes Satan - the battle of the sexes is joined.

Another of the prophecies of Revelation (11:13) is fulfilled: Mazatlán is destroyed by earthquake. Alex relates: 'I raised my clenched fist and shook it at the sky.' (p.141) His frustration is directed at the *Summum Bonum*. The city's fate is an external manifestation of enantiodromia-inducing repression. The sea is also convulsed and it swallows the Mexican Coast Guard's seaplane. Its fate is symbolic too. The gentleness of the pelican/Christ is

bought at the cost of enantiodromia. Earlier the seaplane had settled on the sea to effect their rescue. Margrethe had said to Alex: 'you scramble to the right, I'll scramble to the left' (Ch.9, p.95). Symbolically right and left denote ego and *anima*. The left is *sinister* because of the *shadow*. Margrethe's positioning suggests that the *anima-as-Eros* is to mediate the integration of Alex's *shadow*. However, the crew of the seaplane are men. Heinlein describes them as 'teamsters'. In other words, they operate *as one*, a masculine *complexio oppositorum* which represents the right (ego) and left (*shadow*) hands of Yahweh, that is, Christ/Satan or enantiodromia-inducing *shadow*-repression.

III

Alex wants to go to the place where he was born - or whatever variant of Kansas exists. We may assume a need for rebirth. He and Margrethe 'hitch a ride' from a 'trucker'. En route he takes a meal-break at a stop-over diner. He asks: 'How about you, Maggie baby?' (Ch.15, p.176) Alex becomes possessive and Steve turns to him: 'you think I'm trying to get into Maggie's pants, don't you?' (p.177) Alex demurs. He is told: 'Maggie ain't having any. I checked that out hours ago.' In short, Steve evinces that degree of expertise in male-female relations which denotes a highly developed principle of relatedness, that is, introjection of the *anima*-as-Eros. In other words, he is not sexually repressed but has integrated the *shadow*. Hence his recognition of the *shadow* which Alex projects *onto* him.

Steve's philosophy is born of experience. He possesses a 'soul' or *anima* that communicates with the archetype or 'true' God which arranges events to further goodness. He explains: 'Sometime...you'll run across another young couple, broke and hungry. You'll buy them dinner... That pays me back. Then when they do the same, down the line, that pays you back. Get it?' (p.178) Margrethe kisses him goodbye. She tells Alex: 'I appreciated what he had done for me *and* my husband' (p.188). He is jealous and angry - attributes of the possessive Yahweh. A male ego possessed by the *shadow/anima* complex, that is. Alex is 'wrong',

Margrethe's way is 'right'. She says: 'While he was kissing me, Steve whispered to me to tell you to check your pockets and to say, "The Lord will provide."' (p.189) He finds a 'gold eagle', a soul-symbol. Margrethe's *animus* is attuned to the way of Tao. It was responsible for activating the archetype and 'attracting' Steve.

Alex rents a room and, during the night, a 'world change' occurs. Unable to locate a light switch he complains: 'It's dark as the inside of a pile of coal.' (Ch.16, p.201) A second *nigredo*? Their money has also disappeared. They are therefore reduced to bathing in a stream:

What happened immediately after was inevitable, I had never in my life made love outdoors, much less in bright daylight. If anyone had asked me, I would have said that for me it would be a psychological impossibility; I would be too inhibited, too aware of the indecency involved. (p.209)

A second *coniunctio*. The first induced moral conflict. However, here the *nigredo* precedes the *coniunctio*. The coal is washed away - the *shadow/anima* complex does not receive suppression. Afterwards they discover that their clothes have disappeared - there has been another 'world change'. Alex's first experience of stranded nakedness denoted his maladaptation. Here, however, it denotes a return to the paradisaal state - Eden and 'the tempter'.

IV

They hitch another ride from someone named Jerry Farnsworth who takes them home. He tells his wife: 'Katie, our guests are Christians.' (Ch.18, p.228) We assume that Jerry is not. He ushers them into the 'family room'. They encounter a hologrammatic display of sculptured figures. Alex tells us: 'These figures had apparently been copied from that notorious temple* cavern in southern India, the one that depicts every possible vice of venery in obscene and blatant detail.' (p.230) It is the 'homework' of Jerry's daughter Sybil who is learning Tantric yoga or 'enlightenment' through sex. At the moment of orgasm 'each becomes both' or male and female perceive themselves as complements rather than a good-evil antithesis. Katie tells her guests: 'Gerald keeps trying to dominate his daughter. Hopelessly, of course. He should take her to bed and discharge his incestuous yearnings.' (p.233) We may assume that Jerry's ego is in need of renewal/rebirth in/from the unconscious/mother: in other words, psychological incest. His repressivity suggests *shadow*-based dissociation - he erroneously projects the need for self-incest onto Sybil. Katie's suggestion is therefore pragmatic* - Tantric incest!

Alex describes the seating arrangements at dinner:

* The Chitragupta Temple at Khajuraho,

† In *Friday*, of course, failure to integrate the *shadow* results in the *rape* of a daughter.

There were six of us at the table, Jerry at one end, Katie at the other; Margrethe sat on Jerry's right, his daughter Sybil on his left; I was at the right of my hostess, and at her left was Sybil's young man, her date. This put him opposite me, and I had Sybil on my right. (p.234)

This forms another Heinlein 'star' (see fig. 28, p.513). Is this a pentacle? We may assume sex-magic. There are six participants and, in *I Will Fear No Evil* Heinlein enthuses: 'sex. Sex. SEX!' (Ch.14, p.180) In '*The Number of the Beast* -' he emphasizes: six. Six. SIX! (Ch.6, p.56) In other words, individuation through six/sex. 666 is, of course, the 'number of the beast'. However, Revelation tells us that he who has 'wisdom' can learn its meaning - an allusion to Sophia/Eros-as-shadow-integrator. Here Heinlein's six emphasizes a central *quaternio* (see fig. 29, p.514). Rod represents Margrethe's *animus* and Sybil* is Alex's *anima*. Projection should produce introjection but *anima-animus* interaction is complicated by the *shadow*. In other words, this *quaternio* is the Shadow. Jerry and Katie denote an *in potentiam* introjection or *anima/animus-as-soul* - the Anthropos Quaternio, that is (see fig. 30, p.515). However, denial of Eros precludes *shadow-integration*. It then receives projection - symbolically 66. The 'Fall' of the Anthropos Quaternio. It can also be Evil.

Rod - like Sybil - is an 'apprentice witch'. They represent *animus* and *anima* - the soul which evokes the 'magic' of the

* Sybil describes herself as an 'afrit' (Ch.28, p.349), a demon. She represents the danger of possession by the *shadow/anima* complex.

God-archetype. Jerry tells them: "'witch" derives from "wicca" meaning wise, and from "wicce" meaning "woman"... which may account for most witches being female and suggests that our ancestors may have known something that we don't.' (p.236) The *anima-as-Eros* would ensure woman the wisdom of the *shadow-integrating Sophia* but the wisdom of woman resides with the *animus*. Heinlein implies that it is 'wisest'. We shall see!

The Farnsworth's are 'fire worshippers'. Alex is, of course, a 'fire walker', but his feat denoted the suppression of 'Feeling'. In other words, fire denotes Eros. Sybil says: 'All my life that flame has meant to me healing, cleansing, life everlasting - until I studied the Craft.'

(p.237) She elaborates: '*fire means the way they kill us!*' The *Summum Bonum* associates the *shadow-integrating* and archetype-activating *anima-as-Eros* with the pain of individuation - Hell fire. Casting those who practise sensual love into the flames is therefore a vicarious way of maintaining the 'spirituality' of *shadow-projection* by literally burning away 'Feeling'.

Alex's rejection of the *Summum Bonum* seems assured. He envisions 'dying witches': 'With a jerk of the heels, or dancing on flames. And all of them with Sybil's sweet face.' (p.238) He asseverates: 'I will not sentence a witch to die! So help me, Lord, I can do no other.' (p.239) In short, he is 'tempted' by Eros. That night, however, a 'world-change' intervenes - Alex is 'born again', a nativity which echoes Christ's and emphasizes his putative role as *new redeemer*: 'The light increased and I saw that we were sprawled over bales of straw, in a barn.' (p.241) This Earth-alternative is *his*. He evinces fear that his wife will enforce its 'Scarlet Letter' law. Abigail is, of course, the female lead in Arthur Miller's *The Crucible* (1953), a timeless allegory on the dangers of *shadow*-projection. Abigail accuses her lover's wife of witchcraft and the community is gripped by hysteria. Everyone cries *j'accuse!* A situation identical to that which obtains in Alex's world of *shadow*-inducing sexual repressivity. However, Miller's accused is 'good' - hence her name: 'Goody'. In short, *Abigail* is the 'wicked witch'. Margrethe is, of course, Heinlein's 'good soul'. She may - like Hester in Nathaniel Hawthorne's *The Scarlet Letter* (1850) - be branded with the 'mark' of the 'beast' or Antichristian 'A' for adultery; but Eros is not bestial to her - it's the 'craft of wisdom'.

Another 'world-change' intervenes and the new Earth-alternative is Margrethe's. They approach *Wichita*, that is, 'witch eater' - Hell fire? They hear the words of a hymn:

'- the corner where you are!

'Brighten the corner where you are!

'Someone far from harbour you may guide

across the bar!

'So -' (Ch.21, p.267)

A 'bar' is, of course, a fish - Leviathan? The *shadow* which bars *the way*. However, through sensual love the *shadow* receives integration - *anima* and *animus* are 'brightened'. In terms of the 'marriage *quaternio*' (see fig. 31, p.516) the 'corners' where Margrethe and Alex 'are'. Her *soul* is 'bright' - attuned to the God-archetype which furthered through Steve. Here the instrument of God is 'Brother Barnaby', a 'saver of souls'. The *animus* has activated the archetype to engineer the appearance of a lay preacher to test Alex's love. However, Alex's 'brightness' resides with the ego-as-Logos. He makes a mistake and *renounces* his soul by allowing himself to be 'born again in Christ'. The 'Holy Ghost' descends and he tells us: 'I felt Him overpower me and the joy of Jesus filled my heart.' (p.273) The key word is 'overpower'. The 'Holy Ghost' should be the 'Holy Spirit', that is, the integrated/introjected *shadow/anima* complex: in short, Sophia. But the *shadow-integrating anima*-as-Eros has been desexualized and the Virgin has become another aspect of Christ-as-Logos. Hence Alex's heart

paralysis. Logos denies *feeling*/Margrethe. He has effectively condemned her to Hell fire.

VI

Alex's decision is the signal for 'Judgement Day' - Angels appear. He relates: 'They brought us first into columns, single file, stretched out for miles (hundreds of miles? thousands?). Then they brought the columns into ranks, twelve abreast - these were stacked in layers, twelve deep.' (Ch.22, p.277) A 3-D phalanx; or, in other words, a phallus of 'gross' ($12 \times 12 = 144$) magnitude. A symbol of the enantiodromia-inducing ego-as-Logos? Alex relates: 'we flew past the Throne of God'. A militarism. The *Summum Bonum* is preparing for war with the *Summum Malum* - this penis is atomic. Alex says: 'for the first time in my life I understood (felt) that single emotion that is described in the Bible by two words used together: love and fear' (p.278). Alex loves 'good' but fears 'evil' and the *Summum Bonum* is the *Summum Malum* - the Sword creates its own shadow. Alex describes His throne: 'a single diamond with its myriad facets picking up Jesus' inner light and refracting it in a shower of fire and ice in all directions' (p.278). Fire, of course, denotes the suppression of pain: in other words, the denial of *feeling*. Hence the ice. Symbolically it entombs the *anima-as-Eros*.

The 'saved' enter 'New Jerusalem'. Now, because the heavenly city is associated with Sophia, there should now be a *hieros gamos* between it and Christ (Rev 19:7). But Christianity has spiritualized the *anima-as-Eros*. She has

become the Holy Ghost - another aspect of Christ-as-Logos, that is. In short, masculine. Alex is concerned that his phalanx/phallus does not enter by the gate of St Peter but by the opposite gate of Asher (p.280). Peter is, of course, slang for penis. Here he symbolizes the *animus-as-shadow* projecting Sword which woman develops through identification with Christ-as-Logos. Asher is therefore the anus which is used here 'as her'. Heinlein is using sodomy to underline his symbolism. Christianity 'buggers' the relations between the sexes. The only child of that union is the *shadow*.

Perturbed by Margrethe's non-appearance Alex seeks help from a 'sphinx-like' nun. This is the riddle Oedipus had to solve to marry the widowed Queen and become King: what goes on four legs in the morning, two in the afternoon, and three in the evening? He answered correctly: as an infant man crawls on all fours, as an adult he walks on two legs, in old age he requires the assistance of a stick. Of course unbeknownst to Oedipus the Queen was his own mother. He failed to comprehend the riddle's *meaning* - the ego's need for renewal/rebirth from the mother/unconscious through integration/introjection. In short, Oedipus' act of unconscious incest denotes identification with the *shadow/anima* complex, i.e., regression into unconsciousness, a danger which Christianity must be understood as attempting to counteract through its emphasis upon the consciousness-developing ego-as-Logos. However, Logosization produces the

Christian sphinx - the Virgin. How is the *shadow* to receive integration if we repress Eros?

Incest has remained psychologically damaging because of the taboo against it. In the Farnsworth episode Heinlein suggests that it would now be integrative. Hence the riddle of Alex's nun: 'Is that spelled H,E,R,G,E,N,S,H,E,I,M,E,R, Saint Alexander?' (Ch.23, p.300) The first three syllables are HER, GENS, and HE. The central word-bloc suggests the Latin *gens*, 'generate' or 'beget'. In short, SHE produces HE - an allusion to the integrative role of the *anima*-as-Eros. The various word-blocs are 'pregnant' with personal pronouns because their meaning is complementarity. This becomes evident from the sequence in which we uncover them: HE = HER = SHE = HE = I = (H)IM = ME = (H)ER. Alex's name is a Tantric 'magic spell', a mnemonic mantra which reminds us how to dispell evil through a sexual love in which 'each becomes both' or male and female cease to be a good-evil antithesis.

St Peter tells Alex that his 'other half' has been located. Abigail enters, but she doesn't want him: 'Jesus said, "For in the resurrection they neither marry, nor are given in marriage, but are as the angels."' (p.303) Those of *Friday* were psychically bisexual - individuating humans attuning themselves to the archetype and furthering goodness. However, Heinlein's heavenly* variety are asexual; they

* Those of *Friday* are correlatives of Emma Jung's 'neutral' angels who did not participate in the conflict between God (archetype) and Satan (ego/Yahweh). These,

represent the 'spiritualizing' apotheosis of the ego/*animus*-as-Logos, that is, a denial (*anima*) and betrayal (*animus*) of the soul/activator of the God-archetype. However, Abigail is human. She is therefore *capable* of going 'beyond good and evil' through a sexual love which recognizes male (Logos) and female (Eros) as complements rather than antagonists. However, she evinces a sexual repressivity indicative of a *shadow*-projecting *animus*-as-Logos: 'Perfectly scandalous goings-on I have seen around here. Why, without the slightest sense of decency -' (p.304). She is 'cut off' by St Peter who mutters: 'That woman would try the patience of Job.' Remember how Yahweh used Job to discover His *shadow*? He became the *Summum Bonum*. In short, He projected His *shadow*. Alex is therefore Job Mk. II., a victim of *shadow*-projecting Logos. But Abigail is a victim too. St Peter represents 'Mother Church', i.e., Solomon's false mother, the Sword which separates man from woman by denying the true mother or *shadow*-integrating *anima*-as-Eros. Abigail is therefore 'cut off' from Alex - symbolically love is dead, a child of Sophia cut in two by the *Summum Bonum*.

St Peter tells Alex that Margrethe is not in Heaven. He asks: 'Is there a fourth place?' (p.307) An allusion to the 'fourth' - the *shadow*/contrasexual component and *inferior* function of 'Feeling', that is. St Peter says: 'I know of no

however, are correlatives of the 'partial' angels, Sunderers of the opposites, that is, Advocates of the archetype-negating male/female, good/evil, Yahweh(ego)/Satan(*shadow*) antithesis.

fourth place.' Margrethe is, of course, Alex's 'fourth', that is, the *shadow-integrating anima*-as-Eros or Holy Spirit. Without this St Peter can know only the 'three' or the masculine Trinity which represents the development of the ego-as-Sword. His 'master' is the 'third' or Holy Ghost. However, it denotes *shadow-projecting* Logos/Satan. The place he knows as the 'third' is therefore the home of Sophia-as-Eros - the *shadow-integrating* 'fourth'. Alex says: 'All right, how do I get from here to Hell?' (p.306)

VII

The Heaven sequence unfolds before the *Summum Bonum* on His 'great white Throne' (Ch.22, p.278). It corresponds to the alchemical *albedo* - the constellation of an unconscious content. Alex relates: 'My first intimation that I was getting close to Hell was the stink. Rotten eggs. H₂S. Hydrogen sulfide. The stench of burning brimstone.' (Ch.24, p.308) Jung cites the equivalent passage from the 'Tractatus aureus'³: "'extract from the ray its shadow, and the corruption that arises from the mists which gather about it, befoul it and veil its light; for it is consumed by necessity and by its redness"' (CW, 5, para. 118). The ray belongs to *Sol* - the alchemical ego-as-Logos. Hence the projected *shadow* - the alchemical Sulphur. Its redness was attributed to Venus, which Jung interprets as the *shadow/anima* complex (CW, 14, para.110). The tincture *rubea* is extracted: in other words, integration/introjection produces the Holy Spirit - an *Antichristian* conscience 'beyond good and evil'. In short, Alex has come to the point of realizing that the feminine principle has been *wronged* by a *Summum Bonum* which hypostatizes evil-as-Eros.

In four-stage classical alchemy the *citrinitas* or yellowing often appears before the *rubedo*. Alex therefore enters Hell with these words: 'Satan, receive my soul; Jesus is a fink - They netted me like a butterfly.' (p.309) A creature which derives its name from its commonest colour - yellow.

Heinlein's 'third'? Inserted between the *albedo* of Heaven and the *rubedo* of Hell, it emphasizes the point that St Peter's 'third' place is the receptacle of the 'fourth'. Alex is recognized: 'Well, I'll be a buggered baboon, Stinky Hergensheimer.' (p.310) An 'Old Nick' name? It is implied that Alex is responsible for the stench - an allusion to the repressivity of an ego-as-Logos which creates a *shadow*-polluted Eros. Alex's recognizer is Bert, a 'boyhood chum'. He says: 'Rod, get the net spread again; this is the wrong fish.' He is waiting for *Alexander*. But Alex is the *right* fish caught by the fishing 'Rod' - the Antichristian messiah of sexual love. This Alexander is to be the Great conqueror of the *Summum Bonum*. He reminds Bert of his anti-Christian name and is met with incredulity: 'If he's a saint, I'm a pink monkey -' (p.311) Suddenly he is covered in 'pink fur'. A 'buggered baboon'? An allusion to sodomizing Logos. A 'bugger' is a Manichaeon,⁴ that is, a believer in Mani's (d. 272) Gnostic doctrine of 'good and evil'. The 'pink monkey' is man. Heinlein is suggesting that he has been buggered by his evolutionarily regressive adherence to the *Summum Bonum*. But the 'pinkness' also suggests the tincture *rubea* or Holy Spirit. Marcion's (c. 140) brand of Gnosticism held that evil entered into the world because of the incompetence of the demi-urge,⁵ i.e., Logos - urge deriving from the Greek *ergon*, 'work'. In short, Alex Hergensheimer has arrived to complete the work of individuation. His urge is Eros - the

'fourth'. It will integrate/introject the *shadow/anima* complex and transform the anthropoid into the Anthropos.

Jung suggests that the Greek Hermes was a derivative of the Egyptian baboon god Thoth (CW, 12, para.173). Hermes is, of course, associated with the alchemical Mercurius, that is, the 'transformer'. Hence his affinity with Alex's 'fourth' or *inferior* function, i.e., 'Feeling', the *shadow/anima* complex in which the archetype lies immanent. All that is required to activate 'It' is love and Alex evinces concern that Margrethe might be in the 'Pit'. Bert tells him that a 'fire bath' is painful but purifying. In other words, Hell is 'Feeling' - the 'fourth' that releases the soul or *anima*-as-Eros from the block of ice in which the *Summum Bonum* keeps her.

Alex is assigned a room in a 'hotel'. Someone has prepared him a meal of 'baked peacock with feathers restored' (Ch.25, p.316) - an allusion to the *cauda pavonis* or alchemical *omnes colores* which heralds completion of the *opus*. The 'room service' is provided by 'Pat' and Alex muses: 'That lad had the sort of bottom that Hindu lechers write poetry about - could it have been that sort of sin that caused him to wind up here?' (p.315) Pat begins to undress and Alex panics: 'No! Thanks for the thought...but boys are not my weakness.' (p.316) They are Pat's - *he is a girl*.

Individuation is often bought at the cost of 'homosexual panic'. The Anthropos is, of course, a psychologically bisexual or female man. However, Alex has been taught by the

Summum Bonum to fear/hate not only woman-as-Eros but also his own contrasexuality. He has therefore repressed his contrasexual component because he fears/hates his *own* contrasexuality.* Pat says: 'Am I glad to get out of that monkey suit!' In other words, the baboon is/was bugged. Bert? 'Stinky' is suggestive of anal sex.† However, Alex's fear suggests that he represses the natural love he holds for his fellow man lest he become the victim of that *shadow*-projecting hatred which is born of homophobia. In short, repression 'buggers the baboon' - the *anima*-as-Eros is unable to integrate the *shadow*.

Pat puts on a blue robe. Alex's is 'maroon' - an allusion to the *rubedo*. Jung, of course, associates red with the *shadow*/instinct and blue with the archetype/spirit. Pat therefore represents the *shadow*-integrating *anima*-as-Eros, that is, the transformation of instinct *into* spirit, rather than the spiritualized anti-sexual *anima*-as-Virgin.

Alex is curious about her 'sin' when Pat reveals herself to have been a nun on Earth. She tells him: 'Blasphemous adulterous fornication.' (p.320) A paradox. When she died Pat was a virgin. She explains what it means to be a nun: 'a bride of Christ; that's the contract. So even to *think* about the joys of sex makes of her an adulterous wife in the worst possible way.' Another victim of the *shadow*-projecting

* His society's persecution of homosexuals is therefore another manifestation of the Sword's denial of Eros,

† Heinlein is suggesting that homosexuality is a logical enantiodromic consequence of the *Summum Bonum*'s repression of man's contrasexual component,

Summum Bonum. However, her adultery was with the *animus*, a shadow-integrating 'demon lover'. In short, she is the mirror-image of the 'sphinx-like' nun in Heaven - another riddler? She asks: 'Would you like me to look forty?' Alex is being offered the role of Oedipus. Pat is a temptress:

Lots of eager mother-humpers around here and most of them never got a chance to do it while they were alive. It's one of my easier entertainments. I simply lead you into hypnotizing yourself, you supply the data. Then I look and sound exactly like your mother. Smell like her, too. Everything. Except that I am available to you in ways that your mother probably was not. (p.321)

Oedipus did not only marry his mother - he also mistakenly killed his father. 'Pat' is therefore an abbreviation, but not of Patricia; she signifies *patrician* - a 'nobleman'. The word derives from the Latin *pater*: in other words, Pat conceals a 'noble' father. In short, when Alex refuses to play Oedipus he passes the test of the father-*animus*. To marry one's mother is to identify with the *anima*-as-projected,* a negation of the father-*animus* (Oedipus' punishment was blindness). Alex, however, loves Margrethe - the father-*animus* is not killed. He receives a message from Lucifer the 'light bringer' granting him an audience in response to a petition which he has not sent. Pat's advice is to 'put in the request at once': 'It wouldn't do to let it stay unbalanced.' (p.325) The *animus* is, of course, the

* Heinlein's 'hotel' is an anagram of 'to hel', Alex's acceptance of the Oedipus role would have meant devourment by the 'Terrible Mother'.

activator of the God-archetype. Here an event is engineered out of sequence - a normalization in comparison with the bizarre happenings to which we have become inured. There remains, however, the tell-tale signs of dissociation and unrelatedness. Heinlein is suggesting that, if the archetype is to function properly, *anima* and *animus* are required. The *animus*-as-Logos is a manipulator; the *anima*-as-Eros is a relator: in short, it is the *anima* which gives the archetype relatedness and the *animus* which gives it the capacity to 'engineer'. However, without intrapsychic synthesis there is unbalance - chaos ensues. Alex and Margrethe's love is therefore restoring the balance. She, of course, loves him: otherwise the *animus*-as-Lucifer would not be engineering their union.

VIII

Alex has to climb the steps to Lucifer's throne. He observes: 'That staircase kept stretching.' (Ch.26, p.329) Lucifer smiles sardonically: 'You think I am doing that to you?' Alex's struggle to ascend parodies his adherence to the spiritualizing but *shadow*-creating *Summum Bonum*. He relates: '*He Stank!* Of filthy garbage cans, of rotting meat, of civet and skunk, of brimstone, of closed rooms and gas from diseased gut - all that and worse.' (p.330) Lucifer tells him: 'The stool is for you'. Alex sits - another bitter joke: a 'stool' is a lavatory seat. Moreover, to 'stool' is to defecate and *the* 'stool' is the fecal discharge - Alex is being 'toilet trained'. Lucifer-as-*animus* is the guardian of intrapsychic synthesis or love but Alex's *Summum Bonum* has polluted Eros - hence the stench. The ego-as-Logos seeks spiritual rebirth but succeeds only in producing a *shadow*.

Infants similarly confuse parturition with defecation. Jung suggests that they 'stool' to produce their heart's desire (CW, 5, para.277). Until their misconception is corrected, that is. Alex is a 'stool' of the *Summum Bonum* - a child-like 'sucker'. He may be said to have been labouring for a misconception. Lucifer-the-illuminator, however, wants him to conceive. Alex must s(h)it until he produces *his* heart's desire.

In horticulture a 'stool' is a 'sucker' - that part of a plant which 'sucks' goodness from the earth. Alex has been the 'sucker' of a *Summum Bonum* which 'sucks' goodness from the Earth and replaces it with filth. But compost is a prerequisite for growth - the ego/*shadow* antithesis denotes the development of consciousness. Moreover, *shadow*-integration through love denotes a knowledge 'beyond good and evil'. Hence the inverted crucifix on Alex's 'ass' - the sign of the Antichristian *new redeemer*.

A 'sucker' is also a baby whale. The cross which Alex bears is his love for Margrethe. Through Sophia-as-Eros he will catch *his* Leviathan - his *shadow* or stool-as-sucker will receive integration and he will be reborn - through wisdom ('Feeling') bitterness (*shadow*) will cease. Lucifer says: 'You ask for one female; I offer you a better one.' (p.333) A final test of love. He wheedles: 'You know and I know and we all know that there isn't any great difference between one female and another'. Alex disagrees: he loves Margrethe. Lucifer is satisfied. Intrapsychic synthesis can take place. He says: 'She's not in Hell.' He beckons. Alex relates: 'Back of the throne was a long dark tunnel; I broke into a run when it seemed that He was getting away from me.' Because 'throne' is, in English slang, used to denote a lavatory seat, Alex's 'long dark tunnel' may be interpreted as an effluent pipe. He is terrified at the thought of losing Margrethe, that is, in argotese, he's 'shitting himself'. But 'run' does not merely signify incontinence. A

salmon is said to have completed a 'run' when it spawns. In short, Alex's love is integrating the *shadow* as 'evil fish' or giving birth to the 'Self' as Solomon - or rather Sal(o)mon.* He narrates: 'His silhouette shrank rapidly against a dim light at the far end of the tunnel.' (p.334) A red light symbolizing the tincture *rubea* of love. Alex relates: 'He had not been receding as fast as I thought; He had been changing in size. Or I had been. He and I were now much the same height.' Lucifer opens a door and a 'white fan light' is activated, a winnowing-fan symbolizing the *animus*-as-enlightener or chaff-rejecting love-guardian. Alex recognizes Him: 'Jerry! Jerry Farnsworth!' He swoons. However, Jerry† prevents him from 'falling' - ironic? Lucifer-the-tempter has elevated him by *proving* his love. Jerry's 'wife' Katie defines his condition as 'syncope' (Ch.27, p.335): in other words, 'sin cope'. The *Summum Bonum* teaches us to project our *shadow* onto the 'other'. As Jerry/Lucifer says:

The very basis of the Judeo-Christian code is injustice, the scapegoat system, The scapegoat sacrifice runs all through the Old Testament, then it reaches its height in the New Testament with the notion of the

* Solomon or Sol and Moon is a partial anagram of Salmon. It denotes the wisdom (Sal) born of a *Solis* (ego) *et Lunae* (anima) *coniunctio*. Cf. Jake Salomon's role in *I Will Fear No Evil*.

† A final allusion to the filth-encrusting *Summum Bonum*. In English slang a 'jerry' is a 'chamber pot', Farnsworth means 'farther than it seems worthwhile to do so', a tribute to Jerry's stoicism. For love's sake a woman's *animus* must be prepared to endure victimization at the hands of the *shadow*-projecting male ego. However, Farnsworth is also an allusion to Lucifer-as-tester. Intrapsychic synthesis incarnates God-as-SHe - the archetype-activating *anima*-as-Sophia and *animus*-as-Lucifer. Woman's *animus* must test the love of man to the nth degree.

Martyred Redeemer, How can justice possibly be served by loading all your sins on another? Whether it be a lamb having its throat cut ritually, or a Messiah nailed to a cross and 'dying for your sins', Somebody should tell all of Yahweh's followers, Jews and Christians, that there is no such thing as a free lunch. (p.345)

In short, the *Summum Bonum* does not foster true spirituality. It merely encourages a *shadow*-projecting ego-inflation. Hence Alex and Jerry's 'shortening'.* With the integration of the *shadow* (the 'silhouette' of Jerry/Lucifer) Alex's ego is deflated† and human proportions are restored. He has, as it were, coped with sin.

Katie's reappearance is, as it were, catalytic. Alex equates *his* wife Abigail with Shakespeare's Kate in *The Taming of the Shrew* (c. 1592). He describes his 'testing' as a game of 'Cat and Mouse' (Ch.26, p.329). However, in the cartoon, Jerry is the *Mouse*. Psychologically a 'shrew' is a woman who identifies with the *shadow*-projecting *animus*-as-Logos or Christ-as-Sword, the *Mouse*. But Margrethe isn't 'shrewish'. She loves Alex. Her *animus* is therefore Lucifer, the 'shrewd'. But Alex tames him. He loves Margrethe.

Katie is the Cat. Alex is her fish. Sphinx-like she riddles: 'What's my name, what's my trade; was I mother, wife, or maid?' (p.341) Alex answers: 'Uh...*Rahab*?' She affirms: 'The harlot of Jericho.' When the Jews were

* Syncope can mean 'to shorten',

† Alex's sojournings in Heaven and Hell are therefore a product of his 'spiritual' inflation,

besieging her city Rahab was the Canaanite whore who gave shelter to their spies (Jos 2:1). Later she was associated with the 'Great Whore of Babylon', the antithesis of the heavenly city. She therefore denotes the *anima*-as-Eros. In short, if Alex had 'married' the *anima*-as-projected he would have been devoured by the Cat or Sphinx-as-protector of the *animus*. Katie is therefore Sophia the wise and Lucifer is the 'spy' in her 'house of love' - keys to the true citadel of God.

IX

Clearly Alex and Margrethe's love denotes the introjection of *anima* and *animus* or the intrapsychic synthesis of God-as-SHe. Lucifer therefore takes Alex to meet 'It'. He says: 'If It embodies, It will probably use a human appearance.'

(Ch.28, p.357) The introjected *anima*-as-Sophia is Alex's *Sapientae Dei* - the soul attuned to the God-archetype. The wisdom of Alex's 'higher self', that is. 'It' is symbolized as the 'Wise Old Man'. Lucifer asks: 'When you were growing up, did you ever have to take a pet to a veterinarian?' Alex remembers: 'Then you had to wait while the doctor decided whether or not your pet could be made well. Or whether the kind and gentle thing to do was to put the little creature out of its misery.' Lucifer says: 'If It decided to extinguish you, you will never know it.' Alex is to be 'vetted' once more and 'It' turns out to be Koshchei - the 'Wicked Old Man' of Russian folklore.* Heinlein, however, employs 'It' anagrammatically - combining *kosher* and *ch'i*.

In his *Ts'an T'ung Ch'i* (c. 142) the Chinese alchemist Wei Po-Yang defines *ch'i*: 'Whoever retains it will prosper and he who loses it, will perish.'⁷ For, as Jung says: 'the latter will employ the "false method": he will direct himself in all things by the course of the sun and the stars' (CW, 13, para. 433). *Ch'i* is the way of Tao - the soul attuned to the archetype. He who employs the 'false method' is the shadow-projecting egoist. He is possessed by

the 'Wicked Old Man' - the soul-eating *shadow*. However, he who possesses *ch'i* is the *kosher* or 'true man'. Alex will not perish. His love for Margrethe is true.

'It' summons Yahweh - also *Wotan*, and *Loki*. The 'one-eyed' and the 'evil-eyed' represent the *shadow*-projecting lopsidedness of the ego-as-Logos and a reification of the *shadow* itself. Because of the Old Religion's concern with ego-preservation rather than spiritualization Eros is not repressed but receives projection as the *shadow/anima* complex. Individuation is therefore restricted to marriage with the *anima*-as-projected and there is always the danger of *shadow*-possession - an even chance. Hence *Wotan's* comment when debating with Yahweh the teleological merits of their respective religions: 'I count anything less than fifty per cent a failure.' (p.362) Yahweh defends his methodology: 'The fact that some of them makes it proves it ain't too hard - seven point one per cent in this last batch'. 'It' asks: 'Aren't you the god that announced the rule concerning binding the mouths of the kine that tread the grain?' (p.363) Clearly Yahweh's methods go *against* the grain whereas Alex's love may be said to have produced the true 'Wise Old Man' - his half of 'It'. The archetype-activating *anima-animus* soul-linkage or God-as-SHe, that is - a vehicle of 'God's Will'. Thus, although the *Summum Bonum*/Yahweh denies sexual love, i.e., the fruit of Alex and Margrethe's labour, the archetype of the universal 'Self' engineers their union. 'It' orders Yahweh to produce her. She appears:

'cold and dead and encased in a cake of ice'. 'Feeling' benumbed by the Eros-denying *Summum Bonum*. However, the ice is beginning to melt - it's a 'wedding cake'! Alex's love-pain has liberated his soul. However, the presence of Lucifer-as-*animus* underlines the point that this is not marriage with the *anima*-as-projected but archetype-activating intrapsychic synthesis.

As the ice melts a pool forms. Jung notes that the completion of the Chinese *opus* and the emergence of Wei Po-Yang's 'true man' coincides with the appearance of a 'vast pool of water' (CW, 13, para.432) - imagery suggestive of the unconscious within which the archetype lies immanent. 'It' says: 'Look at Me.' (p.364) Alex relates: 'I looked at that great face; Its eyes held me. They got bigger, and bigger. I slumped forward and fell into them.' The Koshchei of folklore is 'rich' and, as we saw earlier, the alchemical 'treasure' cries: 'Who shall deliver me from the waters and lead me to dry land?' The *lapis* or stone of Chinese alchemy is the 'pearl of great price' and Margrethe's name means 'pearl'. Alex's fall does not therefore signify a relapse, i.e., a 'Fall' or marriage with the *anima*-as-projected, but an individuating descent into the waters of the unconscious. Not only marriage between Alex and the introjected *anima*-as-soul but marriage between Alex and Margrethe: an intrapsychic synthesis of love or archetype-activating marriage of *anima* and *animus*.

In Paracelsus' 'Liber Azoth' Paradise is, as Jung says (CW, 13, para. 180), situated 'beneath the water' (Huser II, p.542). According to Russian folklore Koshchei also holds the 'secret of eternal life'. Heinlein clearly views the shadow-projecting ego as the source of man's 'sickness'. When Alex 'loses consciousness' he symbolically relinquishes egoism: in other words, he ends the dominion of death. Paradise beckons. 'It' offers Lucifer the Earth to 'rebuild'. But this Earth will *not* be Jerry-built. The archetype will be the engineer - Alex's love has redeemed. 'It' tells Yahweh: 'Regenerate where necessary.' The 'saved' are now all those who displayed 'true love'* during their lifetimes.

*

* Stover points out that the figure of Koshchei appears in James Branch Cabell's *Jurgen: A Comedy of Justice* (1921). The eponymous hero also searches Heaven and Hell for his beloved. Moreover, his Koshchei is 'he who makes things as they are', a line from Kipling's *When Earth's Last Picture is Painted* (1892):

And only the Master shall praise us and only the
Master shall blame;
And no one shall work for money, and no one shall
work for fame;
But each for the joy of working, and each, in his
separate star,
Shall draw the Things as he sees it for the God of
Things as they are!

Stover argues that Koshchei represents the amorality of a universe which Jurgen comes to accept (Ch.7, p.81). He suggests that Alex discovers this same 'truth', a misconception deriving from a misreading of Kipling's poem - a hymn to the archetype. When egoism is put aside 'It' functions smoothly and we experience 'grace' - the 'praise' of Kipling's 'Master'. But egoism upsets *the way* of Tao and the 'blame' is ours. We are therefore asked to put aside the egoistic pursuit of 'fame' and 'money' and identify with our higher selves - then 'things' will be 'as they are'. Drawn to completion by the archetype operating in accord with that pre-established harmony which egoism destroys. In short, the universe furthers *despite* evil - 'It' is moral.

Alex's notion of an earthly paradise turns out to be an ice cream parlour: 'MARGA'S HOT FUDGE SUNDAE' (Ch.29, p.366). It symbolizes the pain of love, i.e., *shadow-integrating* Eros, which melted Alex's hard heartedness. We are therefore not surprised to learn that Alex and Margrethe belong to 'The Church of the Divine Orgasm' (p.367) or that they number among their friends Mr and Mrs A. S. Modeus (Asmodeus), Mr Belial, Mr Ashmedai, Dr Adramalech, and the Reverend Dr M. O. Loch (Moloch) - demons of Christian mythology but disciples of love in the town of *Eden*. Jerry, Katie, Sybil, and Pat are also expected. Now we are six? The 'number of the beast' - sex. Usually employed by Heinlein to denote the three-pair male-female complement of a *shadow-integrating* ogdoad (see fig. 30, p.515). Here, however, there are four females and two males. In other words, Alex and Jerry would have to appear in both *quaternios*. In short, their concern isn't with *shadow-integration*. This is a love ogdoad, a polygamous arrangement from which six *quaternios* can be derived (see figs. 32-4, pp. 517-9). A vehicle for *intra-psyche* synthesis, that is. An engine of the furthering God-archetype. 'It' is designed to amplify love. Margrethe is, of course, Alex's Sophia-as-Eros - the Queen of this ogdoad:

Samuel Clemens put it; 'Where she was, there was Eden,' Omar phrased it; '- thou beside me in the wilderness, ah wilderness were paradise enow,' Browning termed it 'Suum Bonum', All were asserting the same great truth, which is for me;

Heaven is where Margrethe is, (p.368)

Notes to Chapter 5

1. See 'Delilah and the Space Rigger' in *The Green Hills of Earth*, p.12. See bibliography 1 B.
2. Chapter 1, p.13. See bibliography 1 B. Subsequent references are incorporated within the text.
3. See *Septem tractatus seu capitula Hermetis Trismegisti aurei* in *Ars Chemica*, pp. 7-31, p.15. See bibliography 4.
4. See Titus of Bostra *Adversus Manichaeos libri III* in Migne XVIII, cols. 1069-256. See bibliography 4.
5. See Irenaeus, I, 25, 4. See bibliography 4.
6. See *Russian-English Dictionary*, p.315. See bibliography 4.
7. See Davis, pp. 237ff. See bibliography 4.

Conclusion

Diane Parkin-Speer has made an observation about the later Heinlein that may be taken as representative of his critics: 'The last novels show almost no progression or development in thought.' This could only be argued if the critics had perceived the Jungian themes in the early works and if Heinlein had not progressed therefrom. But I hope that we have established Heinlein as a progressive thinker rather than the senile regressive he had seemed - to his critics - to be.

There are two prestigious awards in the field of science fiction, the Hugo Award conferred by the fans at their annual world-wide convention, and the Nebula Award given by the Science Fiction Writers of America. Heinlein never won a Nebula,* and he would have perceived the irony - the masses made the correct assessment. Respect is now due - albeit posthumous. Heinlein's self-confessed interest in semantics² should have alerted the critics. But perhaps the blame for their failure to recognize his worth resides with him - he never liked ineptitude. In the final section of *'The Number of the Beast -'* one of the characters offers advice about how to decode the book: 'there is an easy way out, for any critic who is even half as smart as he thinks he is.' We

* He became the first 'Grand Master' in 1975 but this is, as it were, a 'long service' or 'services rendered' award.

learn that: 'He has to be able to *read!* He has to be able to read his own language, understand it, not distort the meaning. If he can *read*, he can walk out at once.' (Ch.48, p.537)

Jung's thoughts on the topic of self-actualization through technical transformation may have relevance here. He views 'technical procedures' as 'elaborations of the originally natural processes of transformation': 'The natural or spontaneous transformation that occurred earlier, before there were any historical examples to follow, were thus replaced by techniques designed to induce the transformation by imitating the same sequence of events.' He then says: 'I will try to give an idea of the way such techniques may have originated by relating a fairy story:

There was once a queer old man who lived in a cave, where he had sought refuge from the noise of the villages. He was reputed to be a sorcerer, and therefore he had disciples who hoped to learn the art of sorcery from him. But he himself was not thinking of any such thing. He was only seeking to know what it was that he did not know, but which, he felt certain, was always happening. After meditating for a very long time on that which is beyond meditation, he saw no other way of escape from his predicament than to take a piece of red chalk and draw all kinds of diagrams on the walls of his cave, in order to find out what that which he did not know might look like. After many attempts he hit on the circle. 'That's right,' he felt, 'and now for a quadrangle inside it!' - which made it better still. His disciples were curious; but all they could make out was that the old man was up to something, and they would

have given anything to know what he was doing. But when they asked him: 'What are you doing there?' he made no reply. Then they discovered the diagrams on the wall and said: 'That's it!' - and they all imitated the diagrams. But in so doing they turned the whole process upside down, without noticing it; they anticipated the result in the hope of making the process repeat itself which had led to that result. This is how it happened then and how it still happens today.

(CW, 9, I, para.233.)

In alchemy the squared circle is a symbol of self-actualization. It represents individuation through ourobouric projection and, because integration/introjection of the *shadow/anima* complex necessarily entails the incorporation of the *inferior* function, the foursquare differentiation of consciousness. Let us therefore posit Heinlein as the 'queer old man' and the 'villages' as the collective consciousness. The 'disciples' we may separate into two groups; the 'fans' who were not concerned to decode but were receptive, and those who were concerned to decode but failed to do so. These 'critics' saw the diagram or the bones of the narrative structure. They said: 'That's it!' This precluded them from receiving the meaning, which is why they vilified Heinlein while the fans revered him as a guru.

Notes to Conclusion

1. 'The Novelist as Preacher', p.214. See bibliography 3.

2. See Commire, p.103. See bibliography 3.

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Figure 1

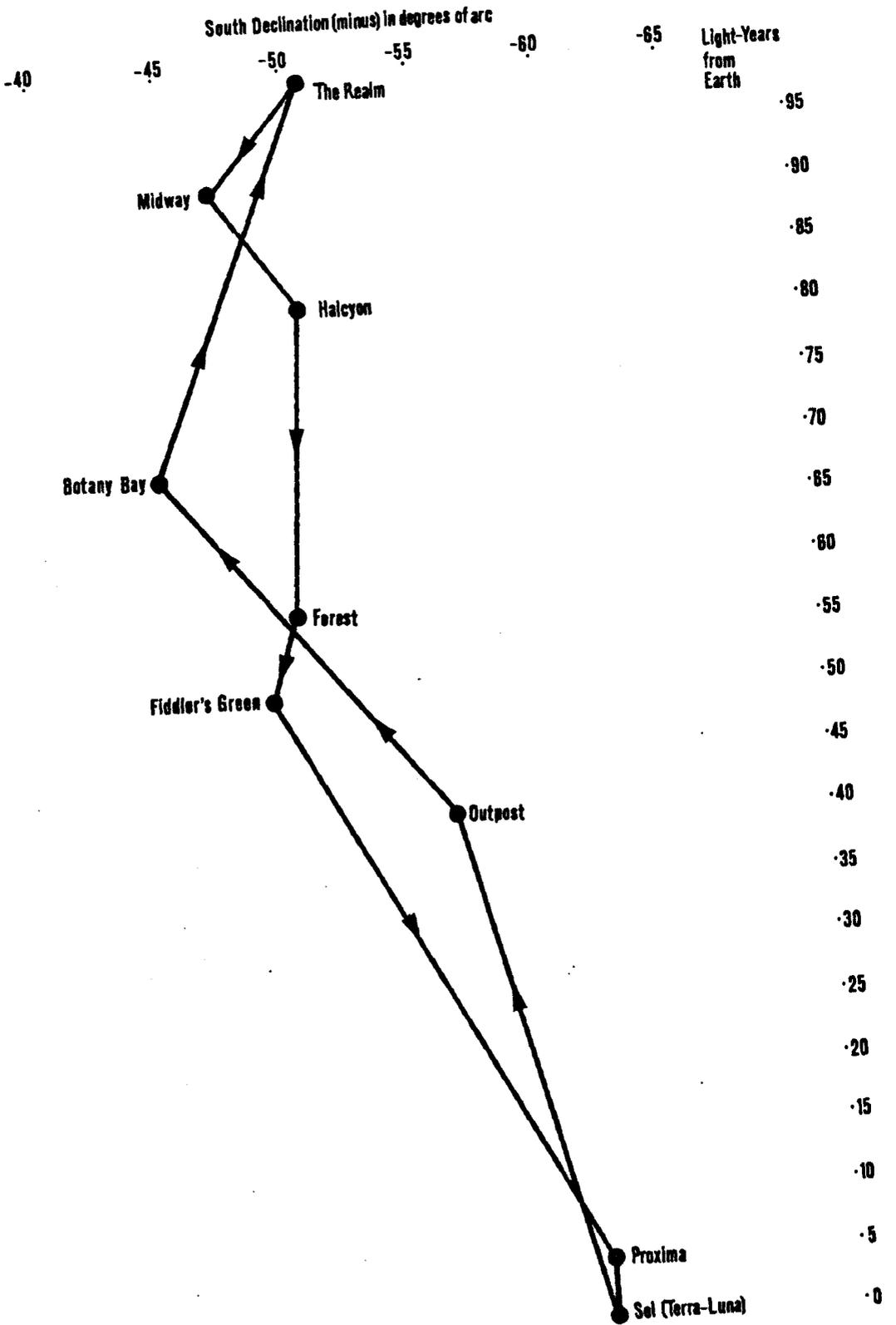
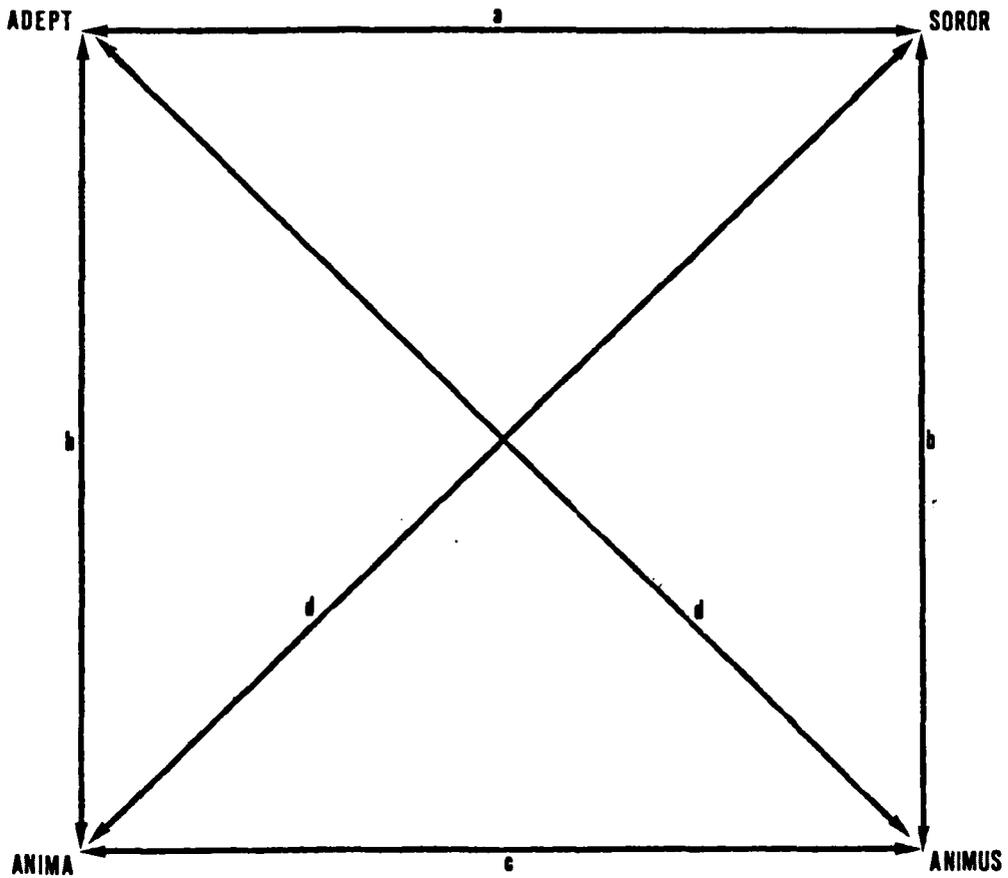


Figure 2



- a) The personal relationship
- b) The man's relationship with his *anima* and the woman's relationship with her *animus*
- c) The relationship between the man's *anima* and the woman's *animus*
- d) The man's relationship with the woman's *animus* and the woman's relationship with the man's *anima*

Figure 3

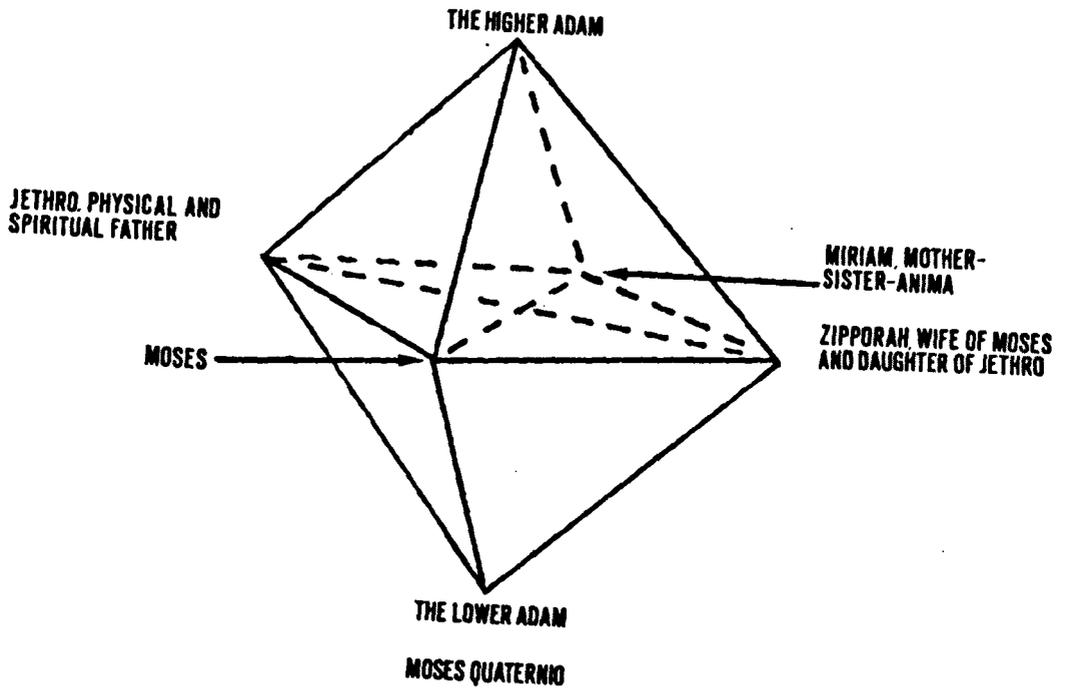


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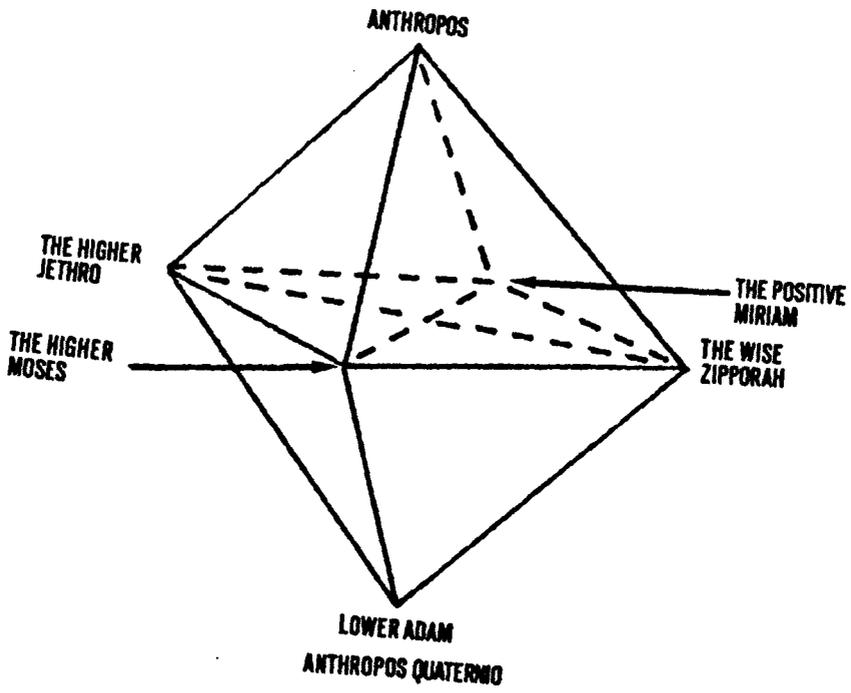


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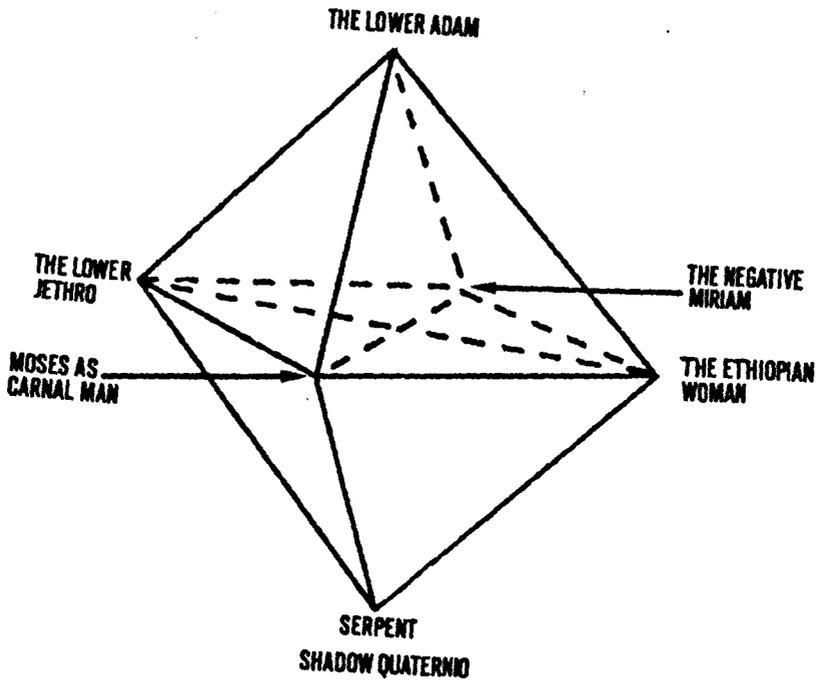


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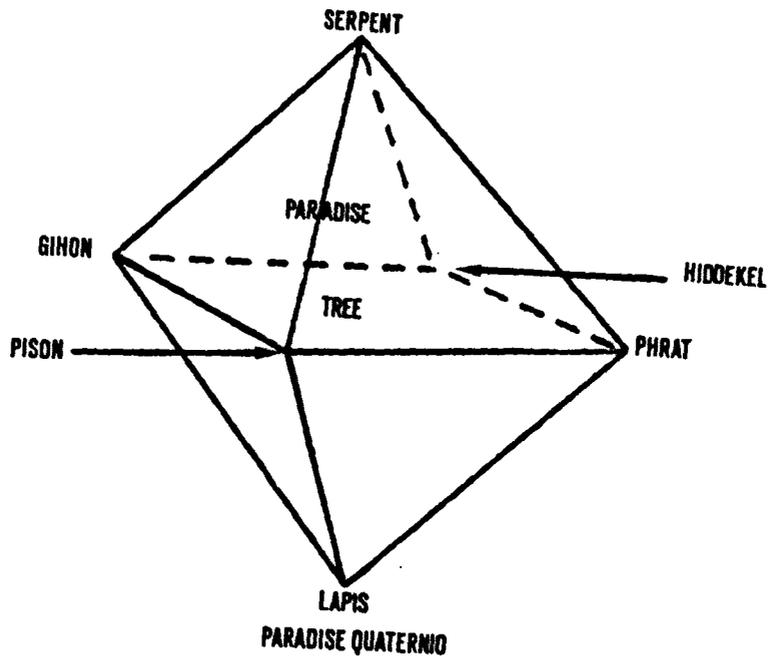


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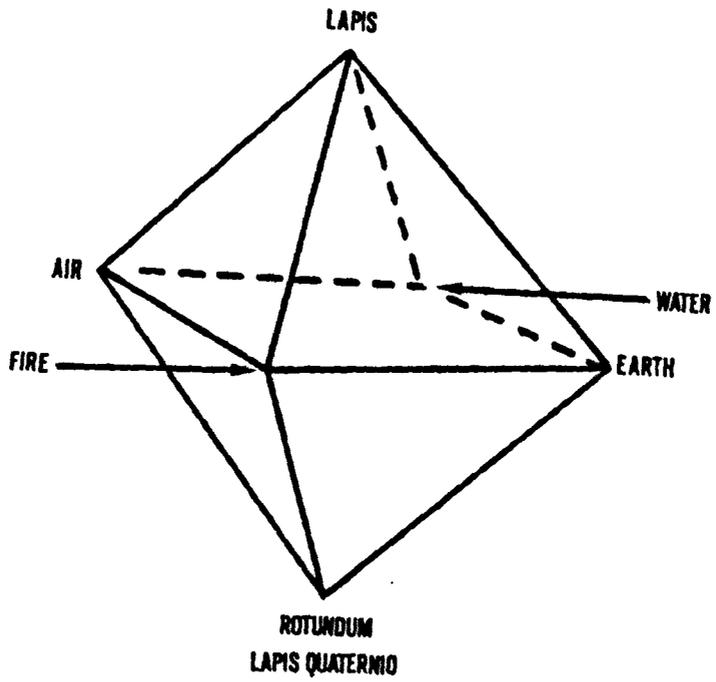


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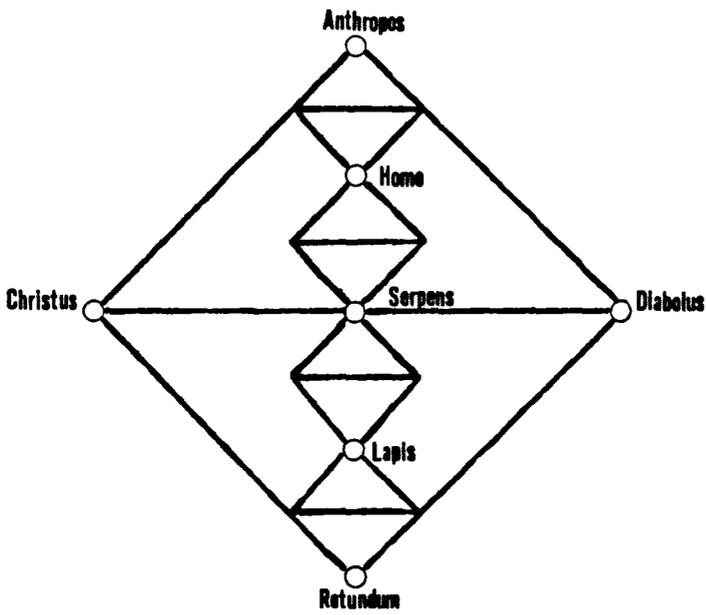


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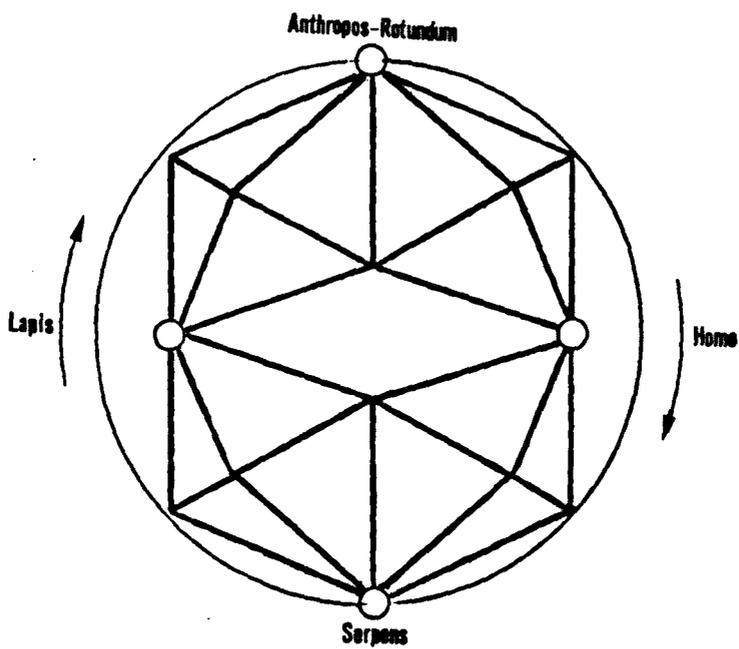


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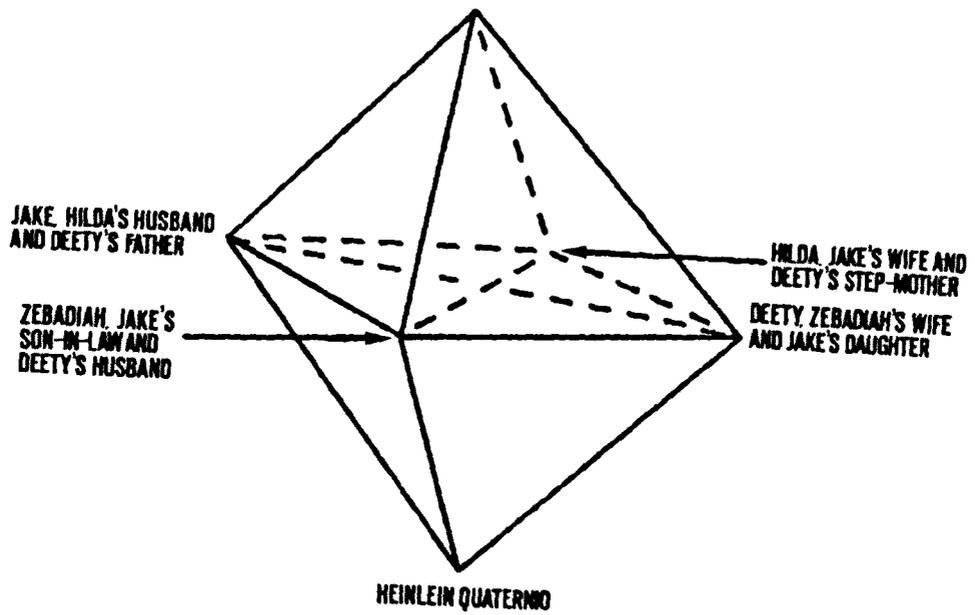


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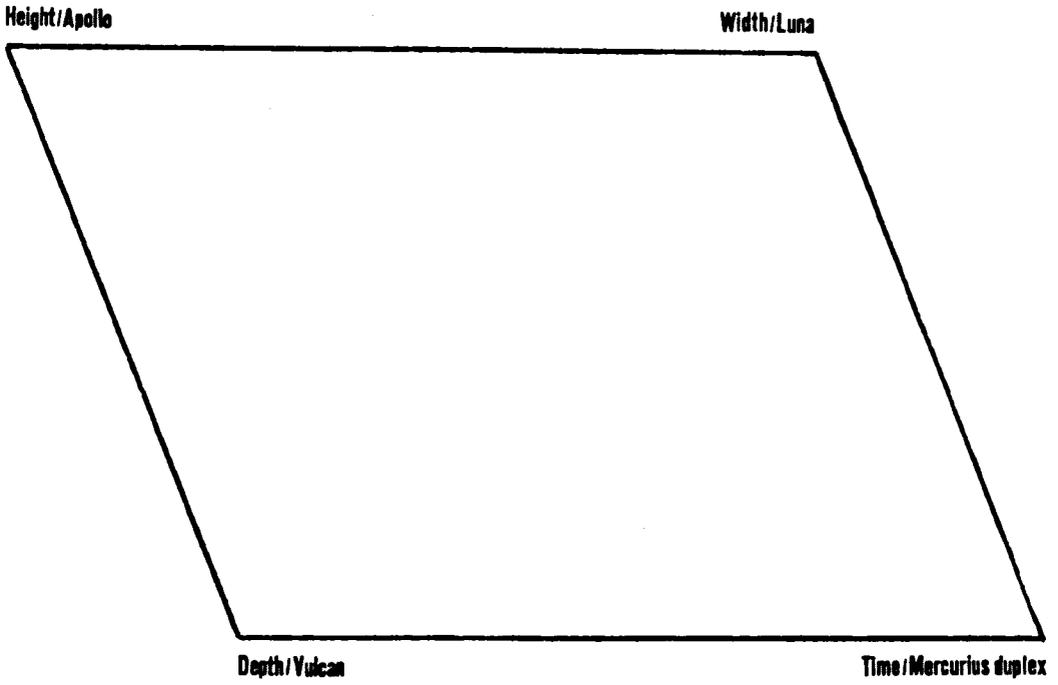


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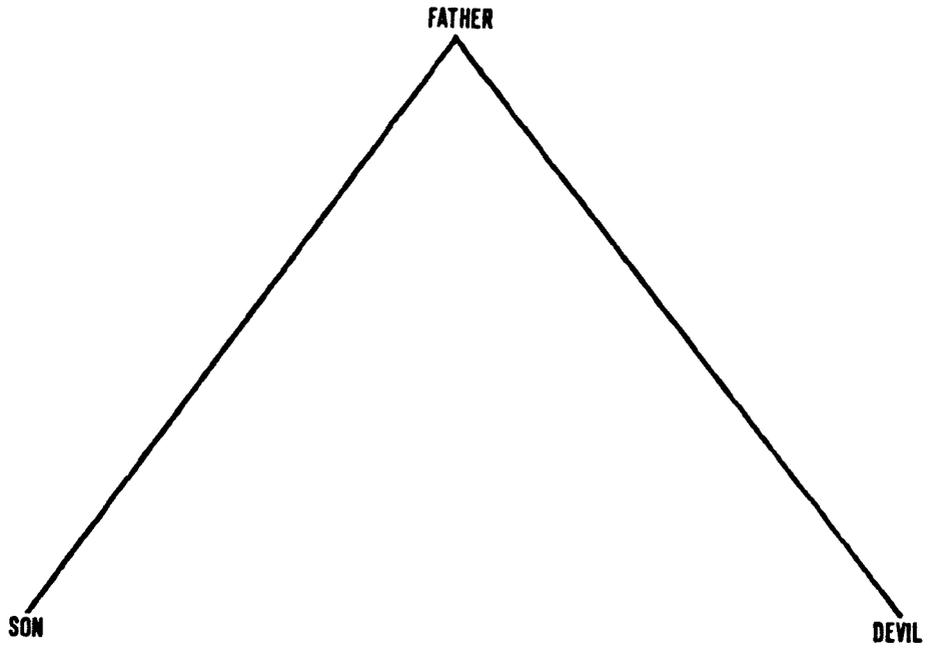


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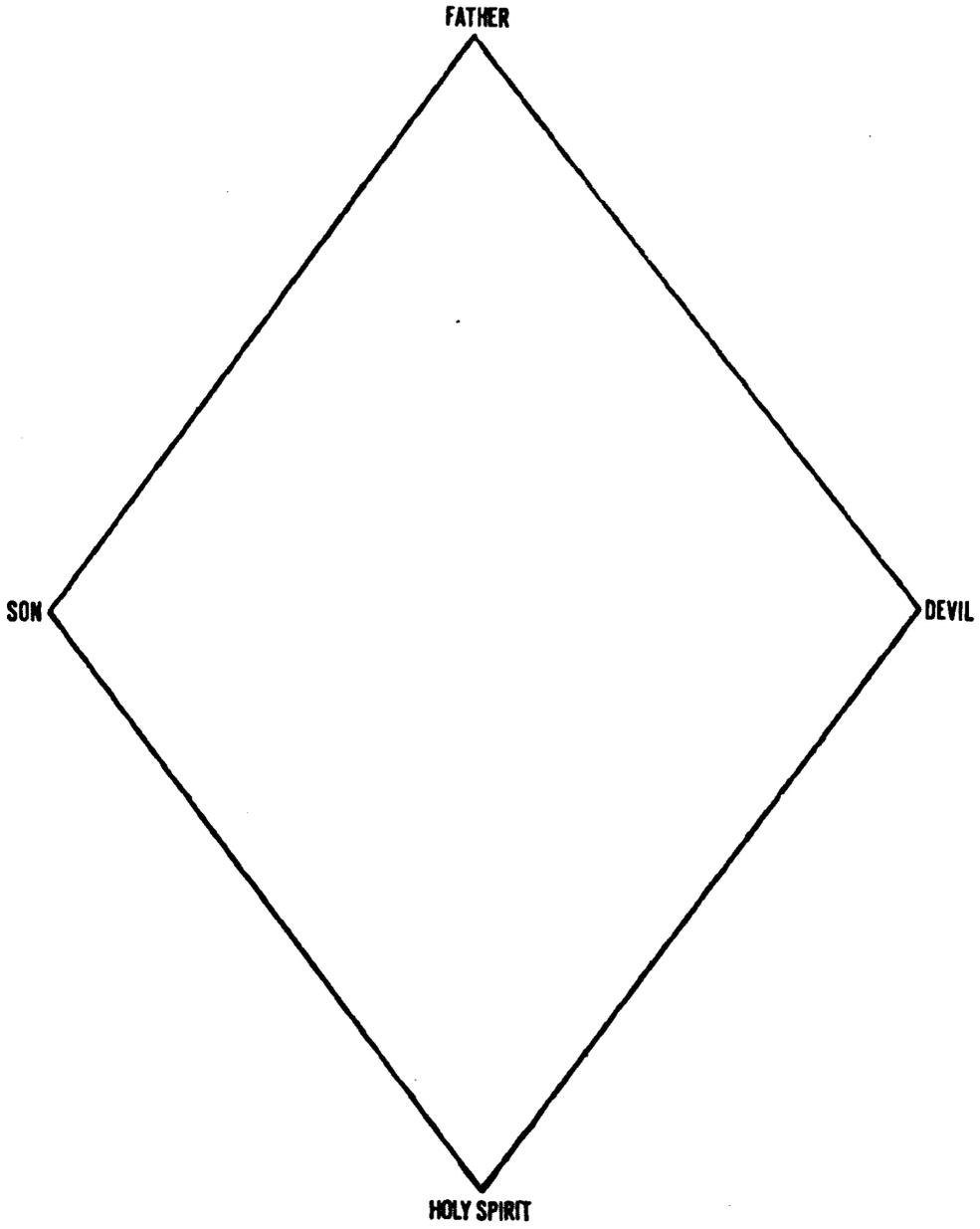


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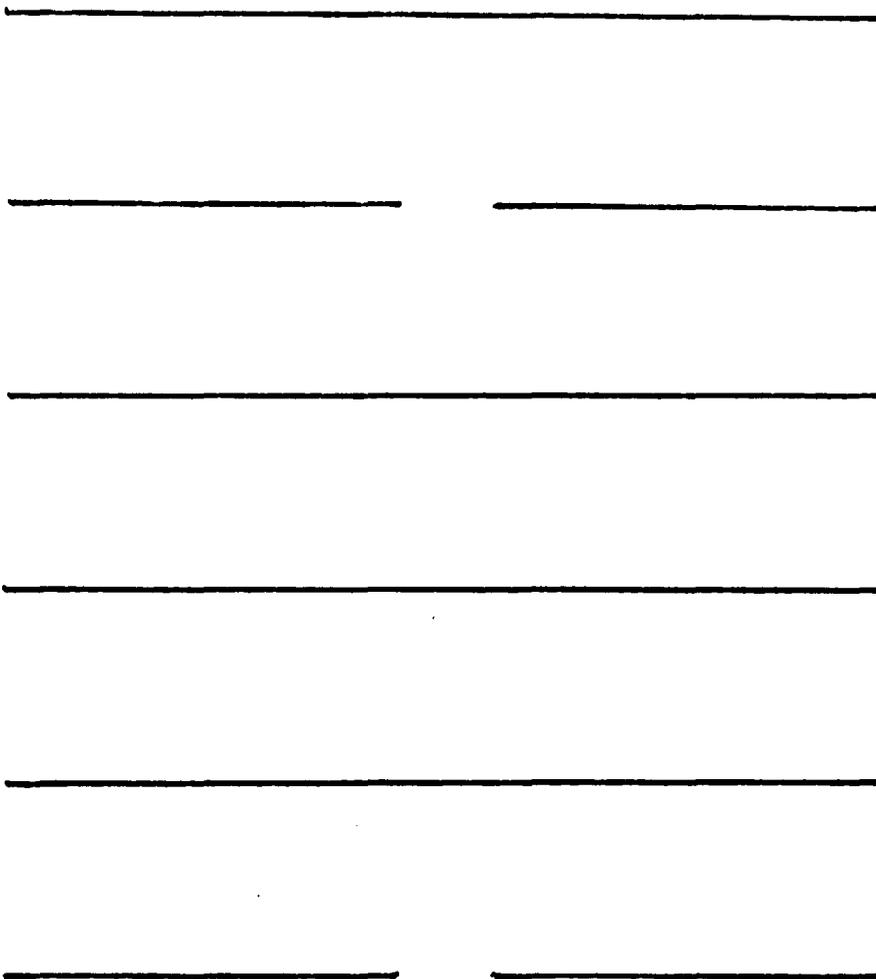


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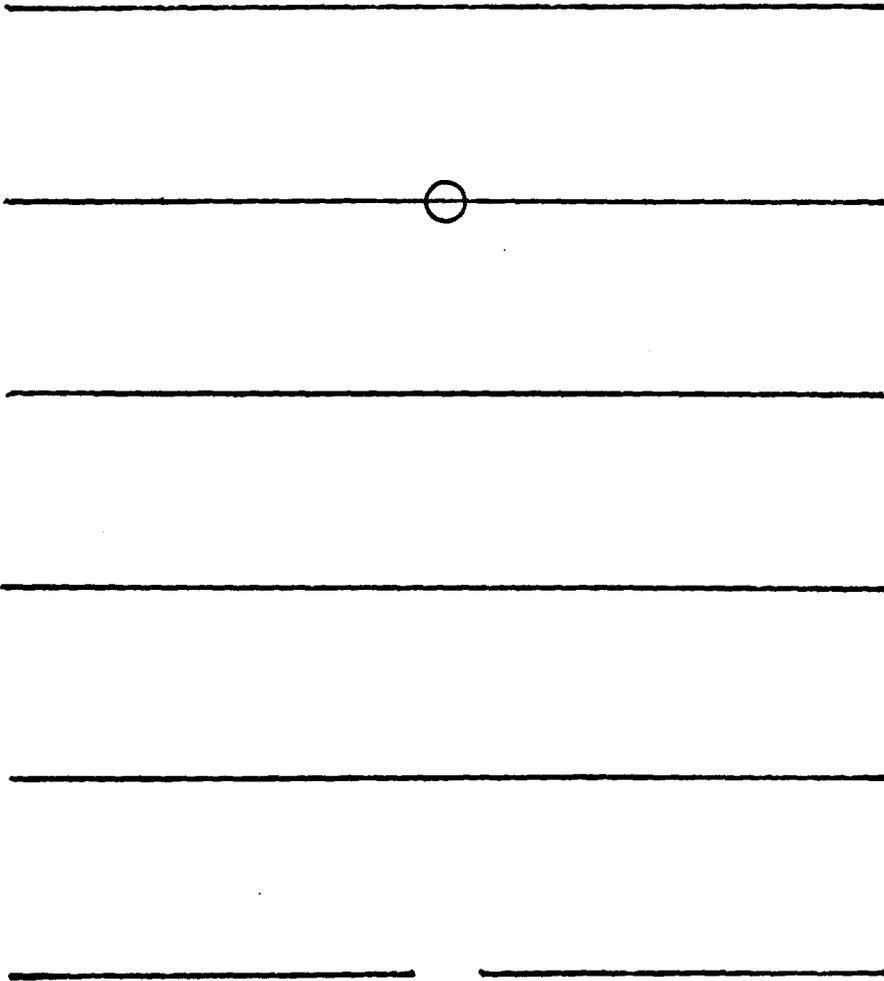


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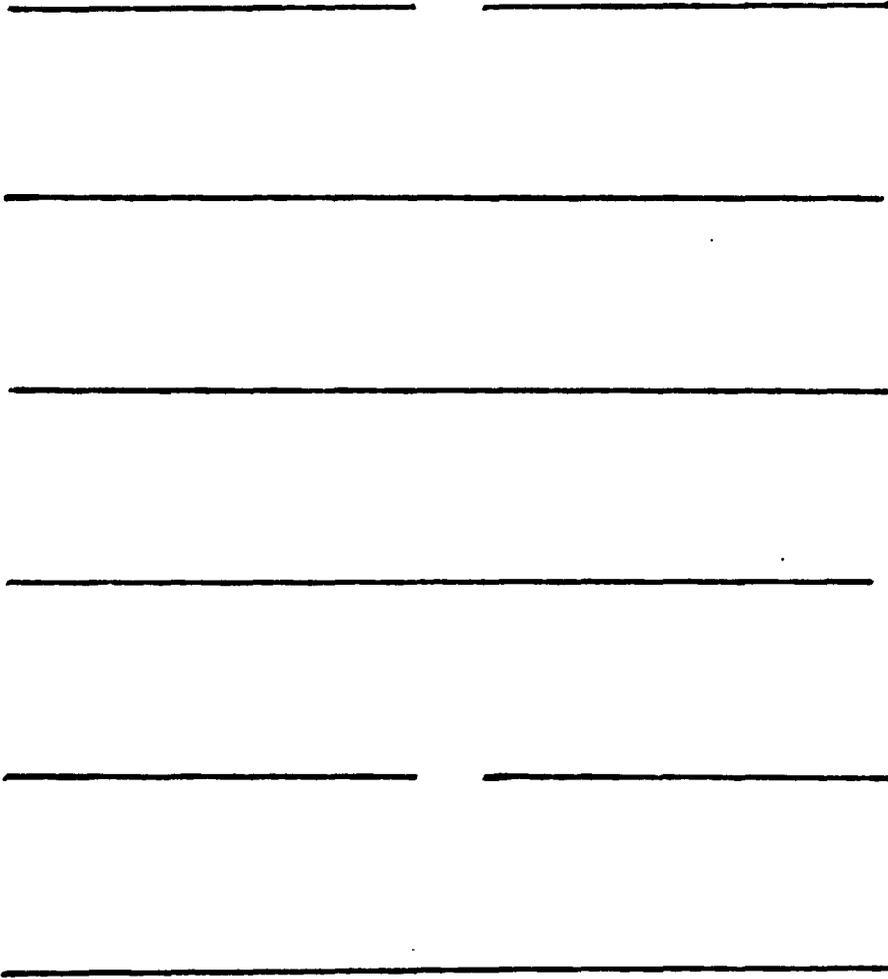


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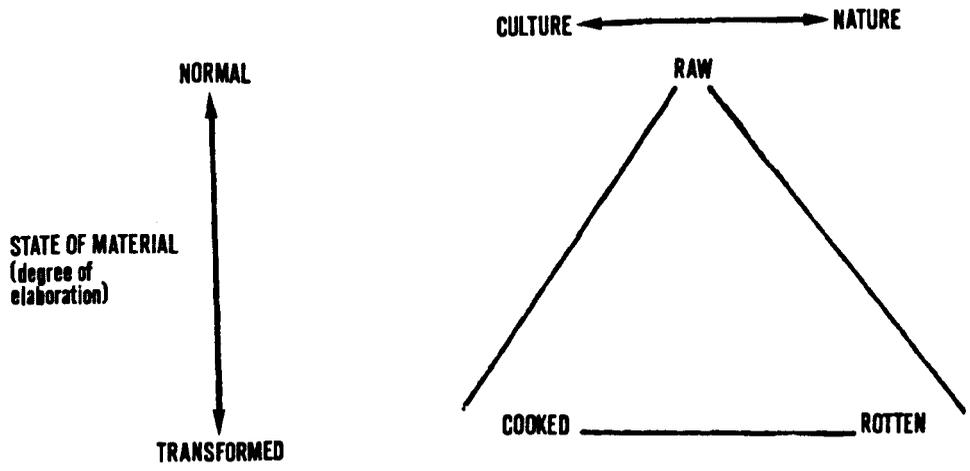


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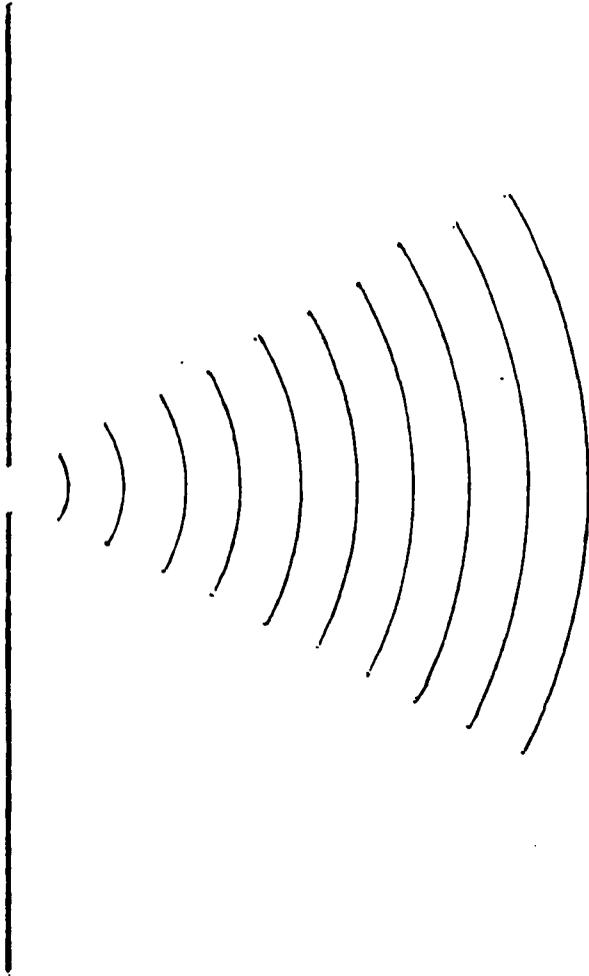


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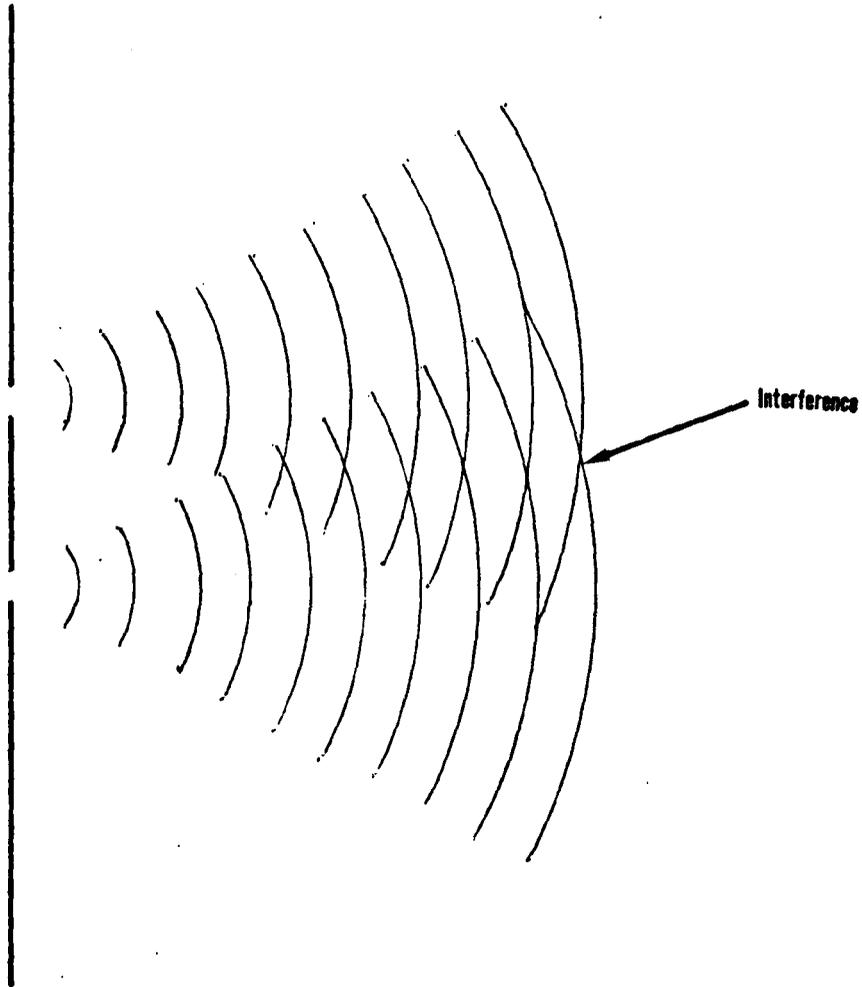


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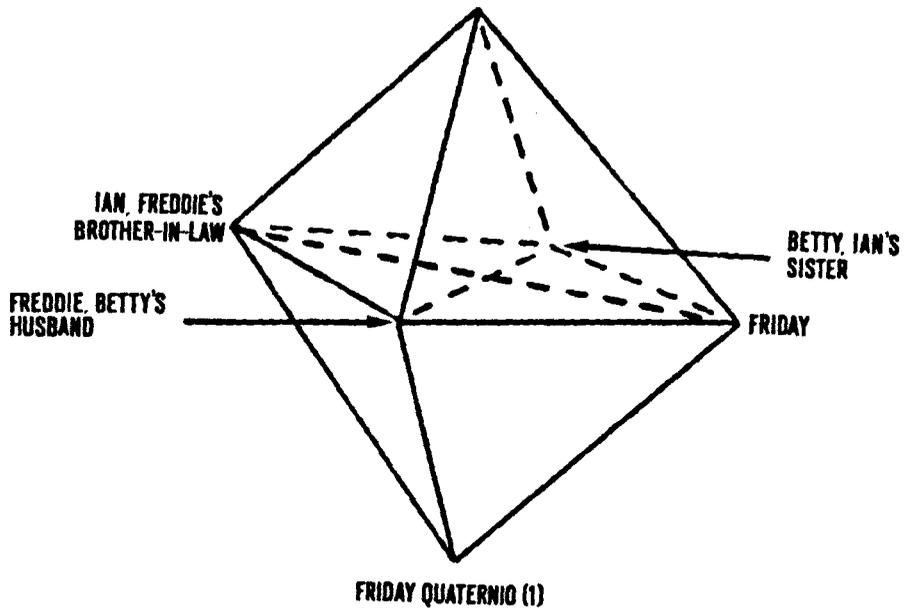


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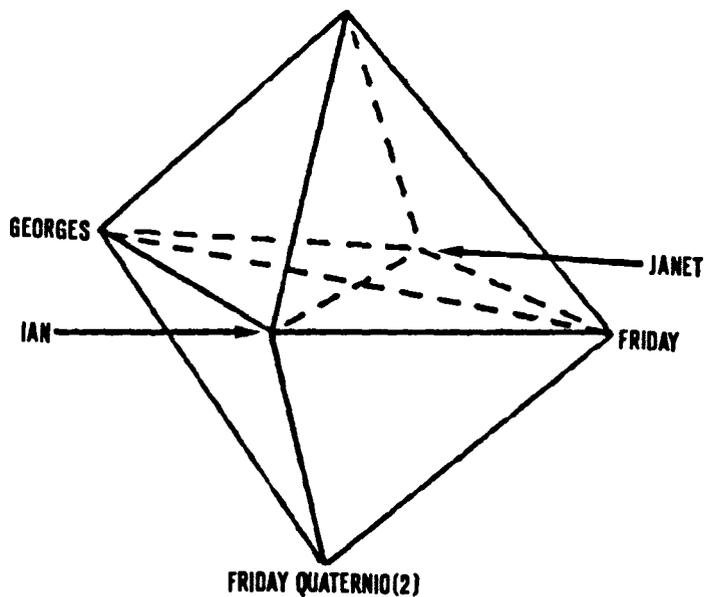


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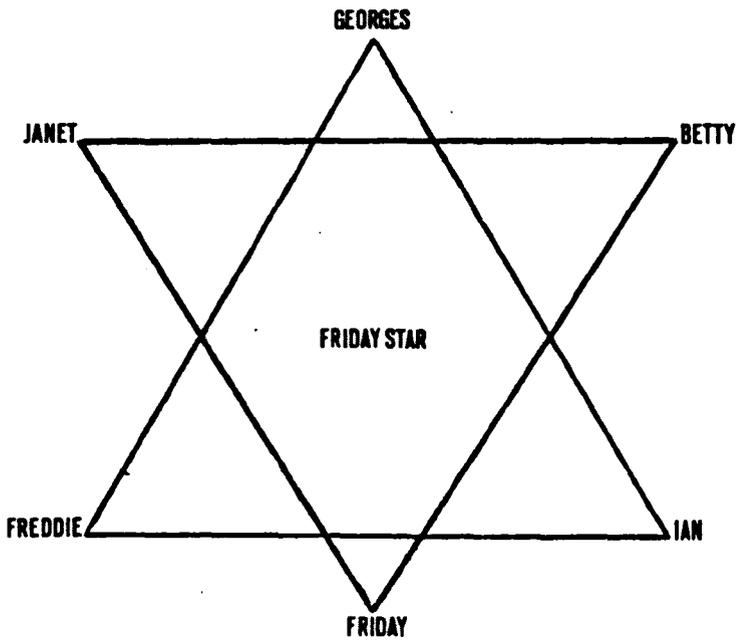
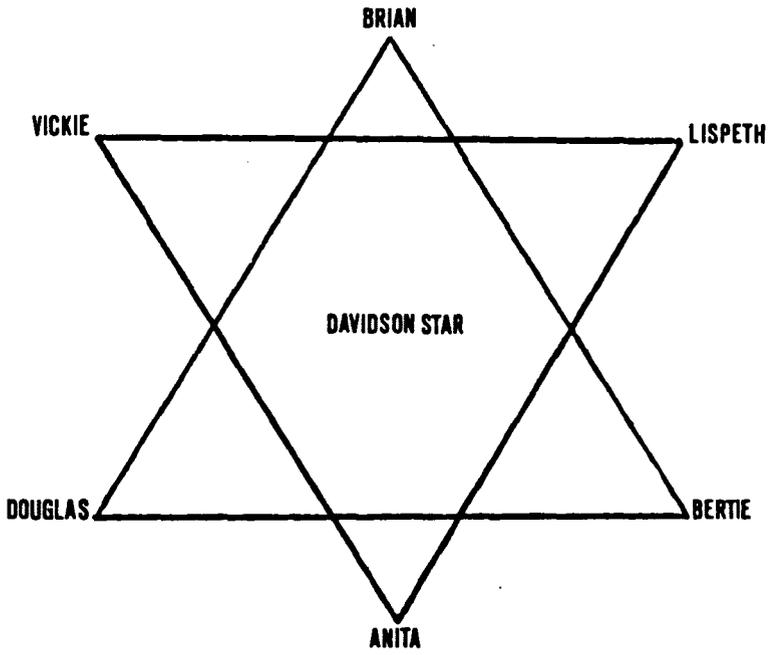


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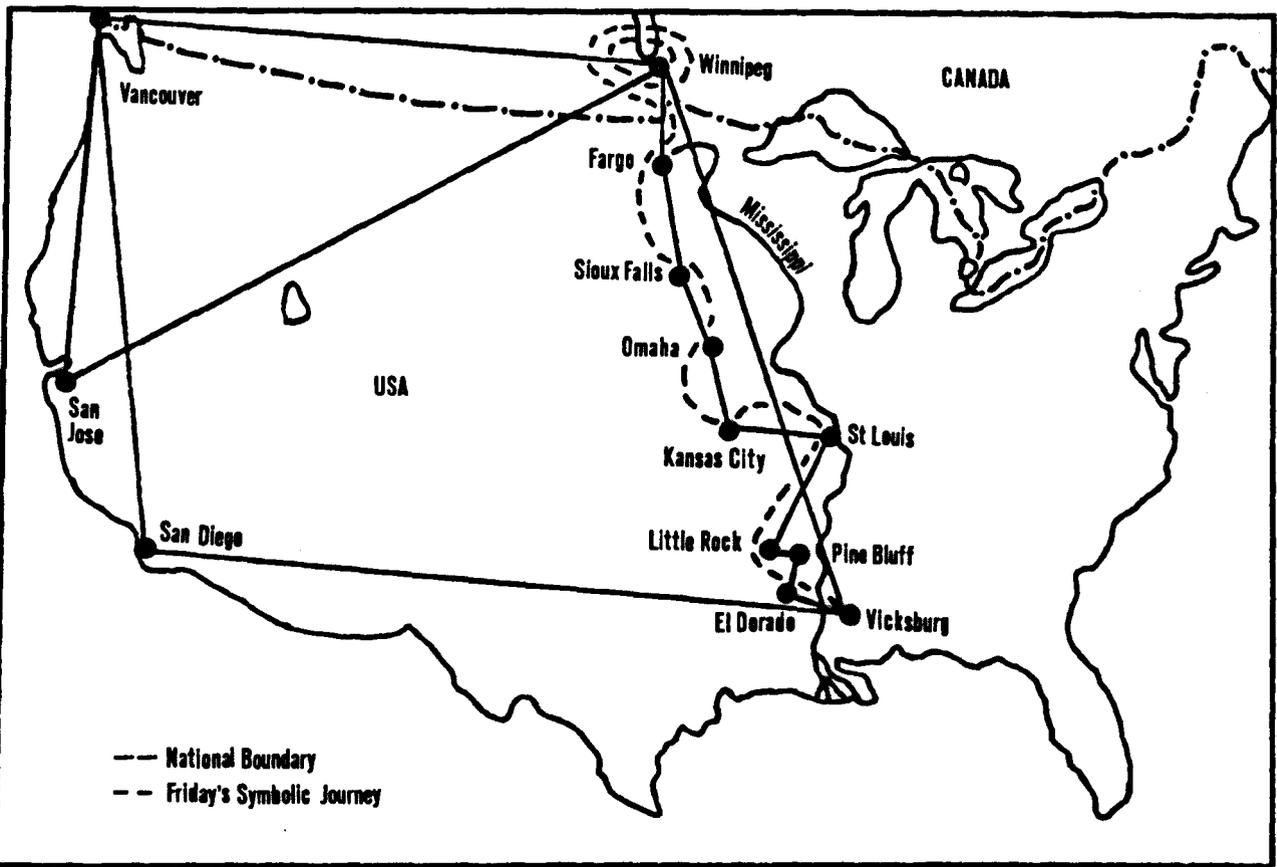


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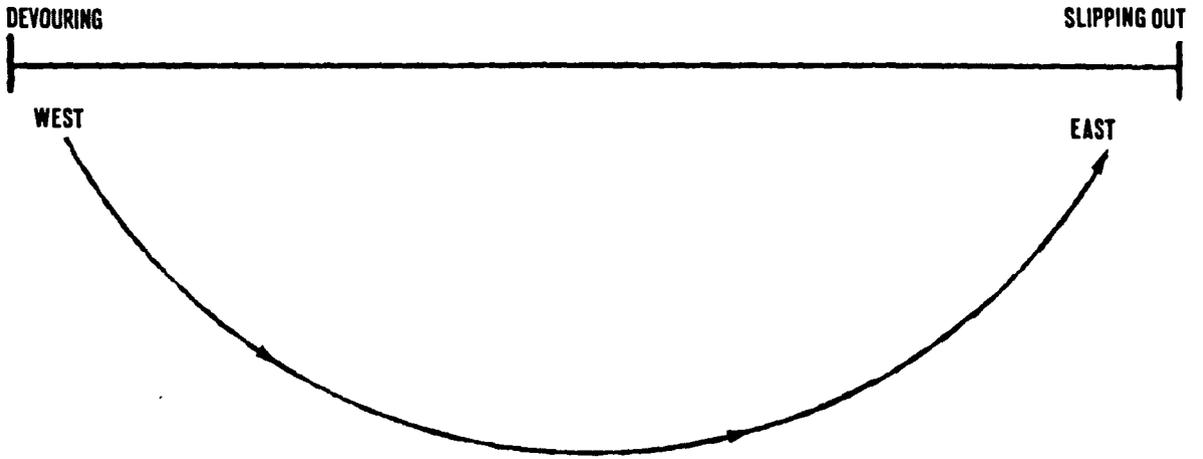
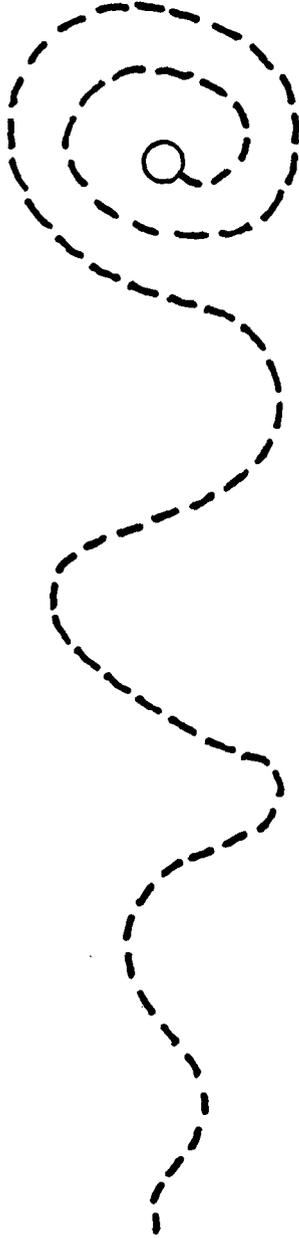


Figure 25



○ = Uterus

Figure 26

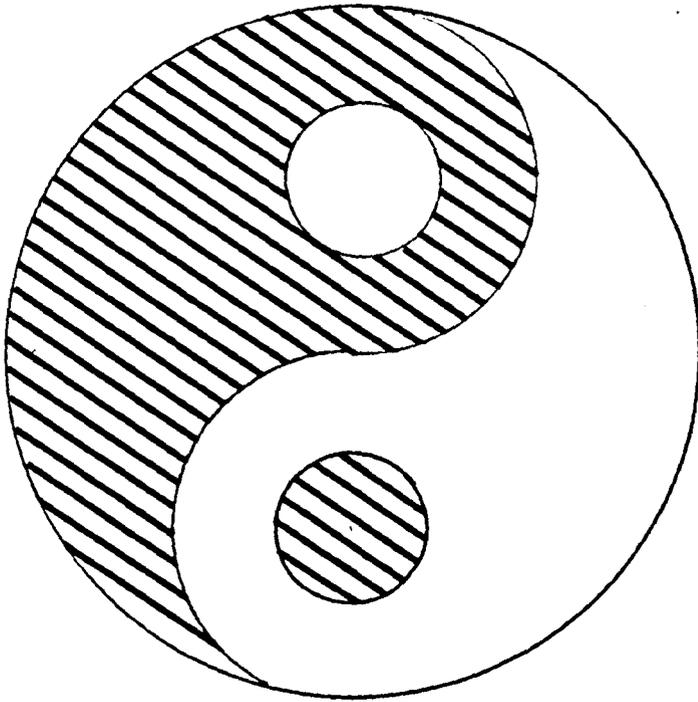


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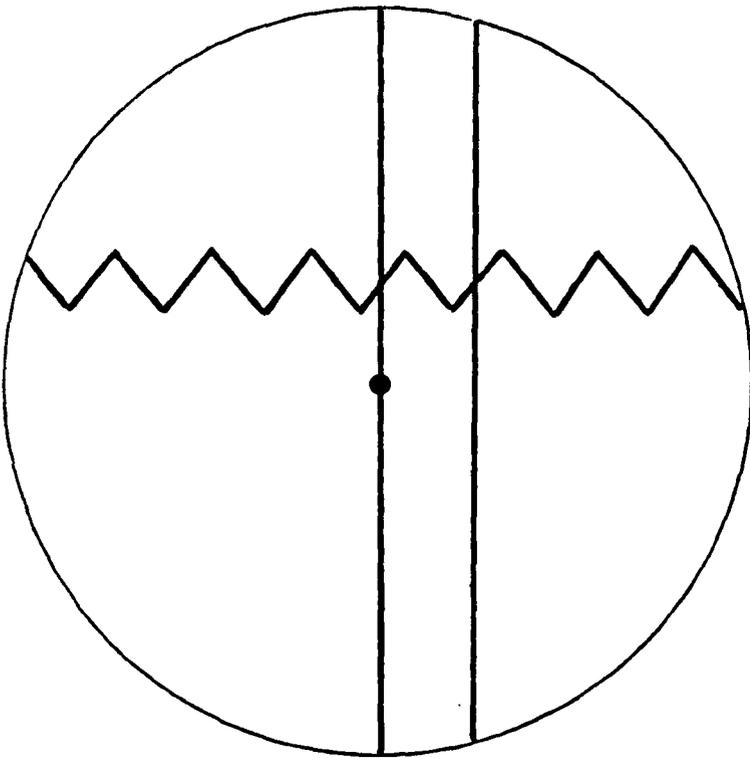


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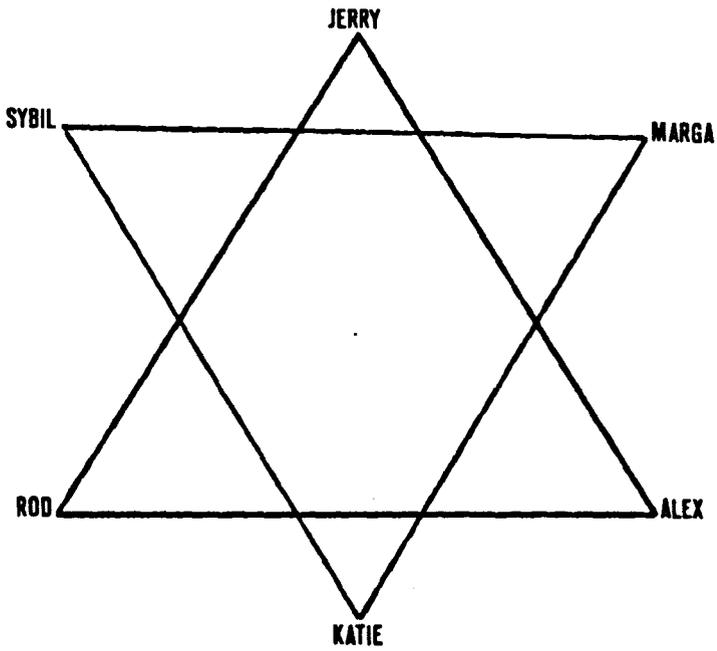
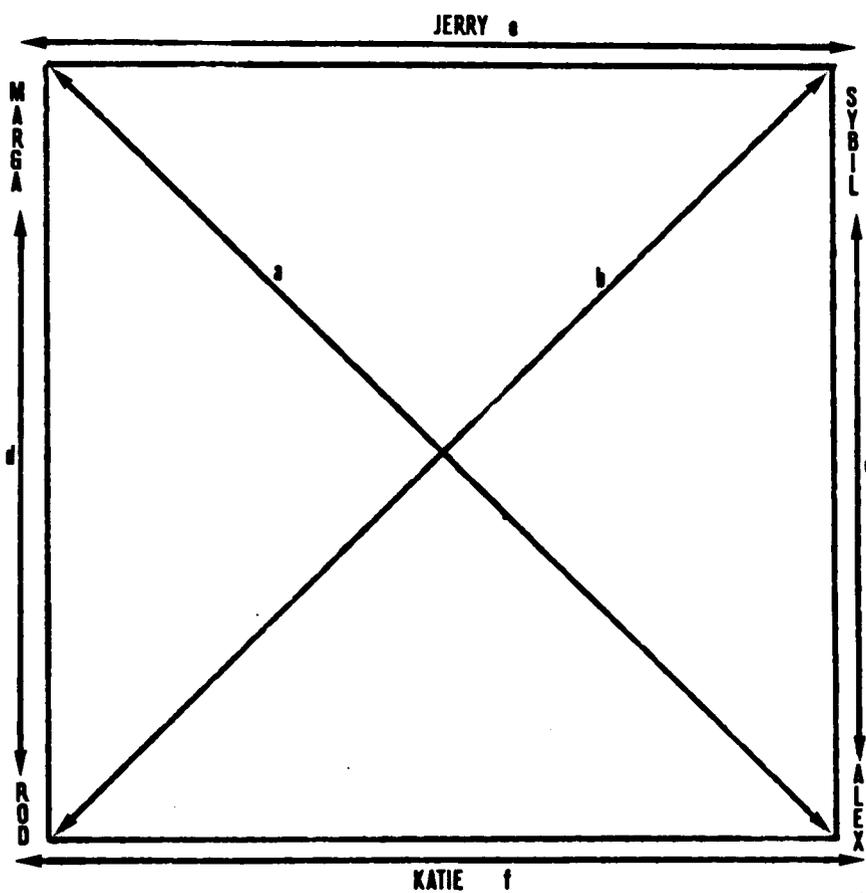


Figure 29



- | | |
|-------------------------------------|--------------------------------------|
| a) The ego-relation | b) The <i>anima</i> -animus relation |
| c) The ego- <i>anima</i> relation | d) The ego- <i>animus</i> relation |
| e) The Marga- <i>anima</i> relation | f) The Alex- <i>animus</i> relation |

Figure 30

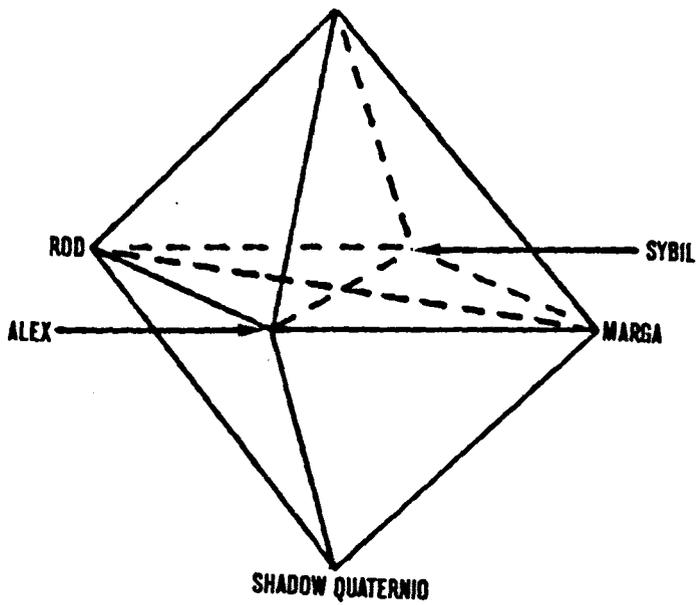
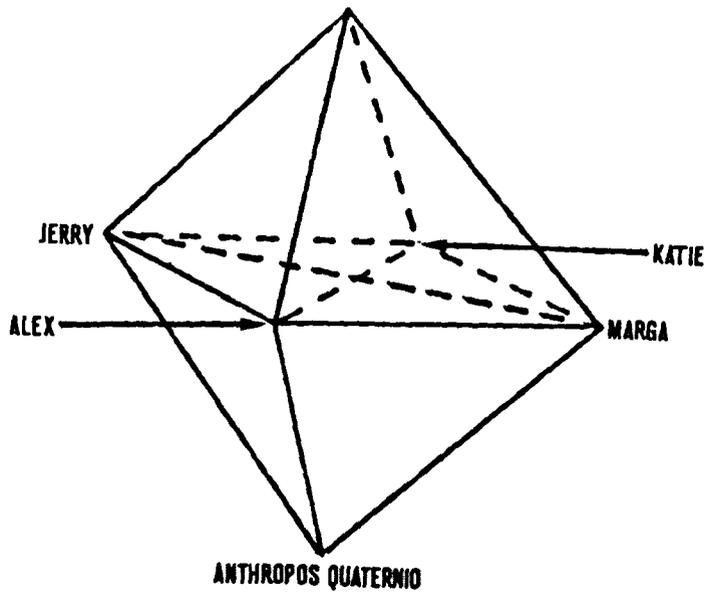


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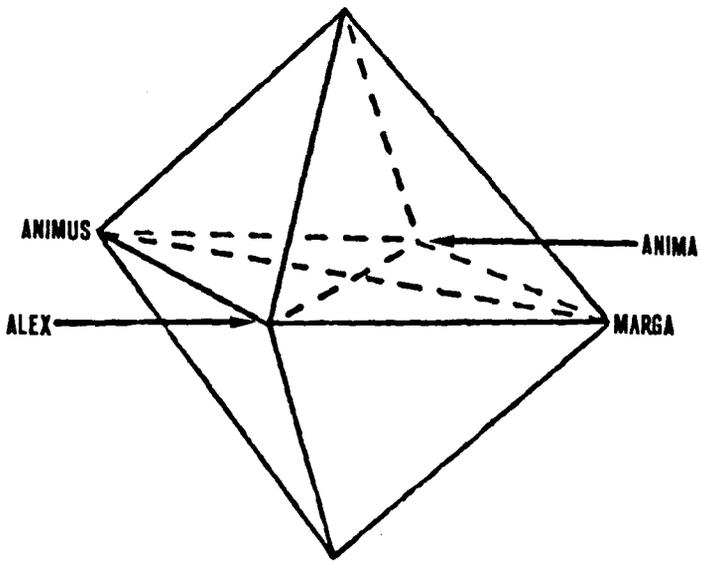


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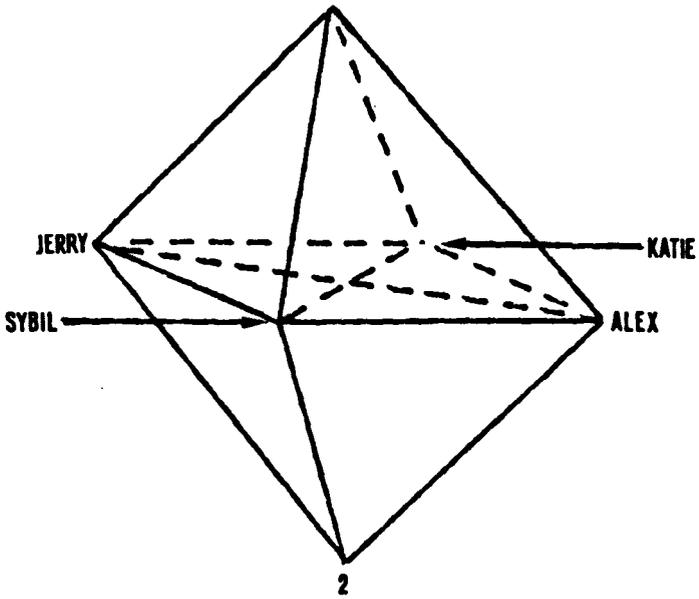
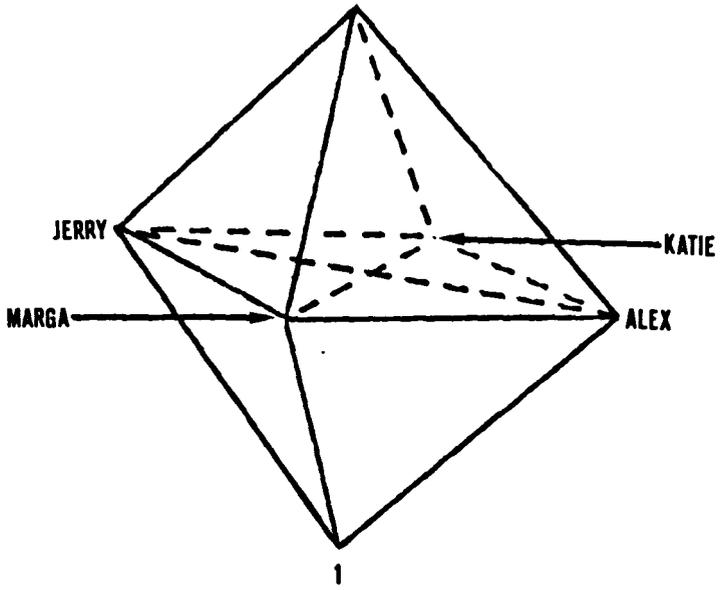


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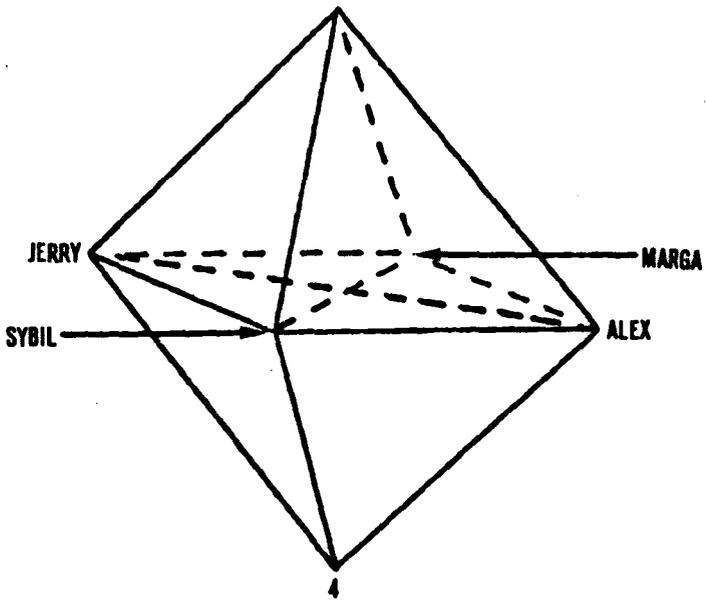
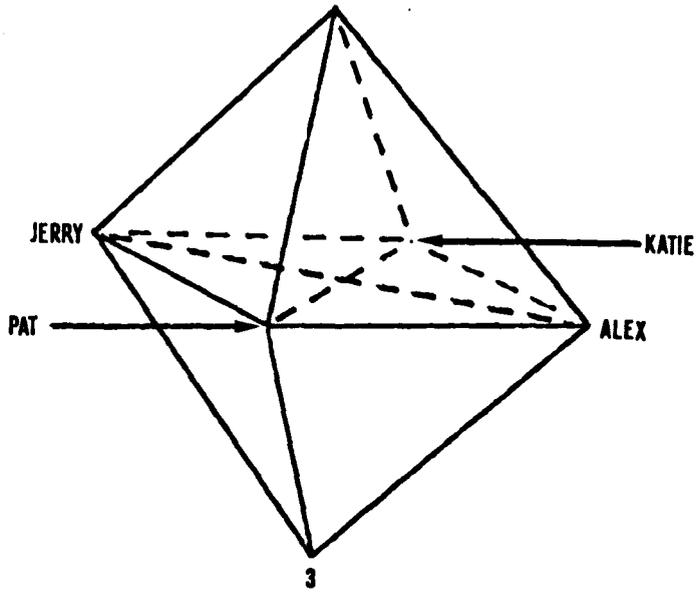
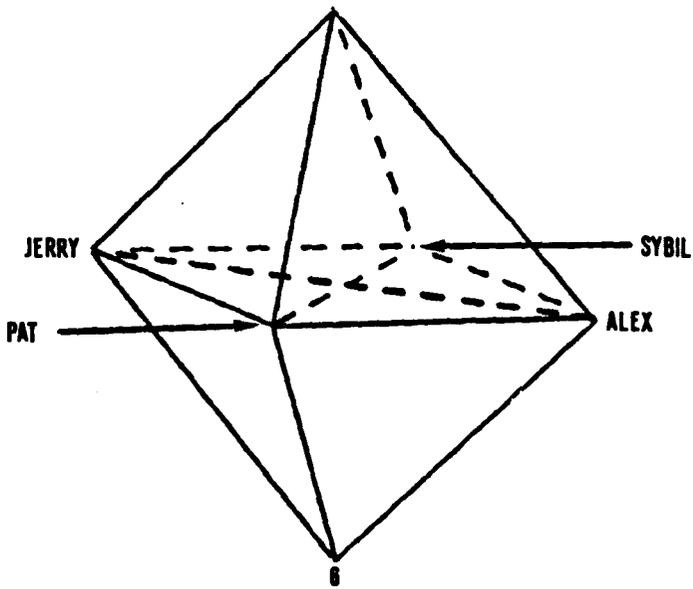
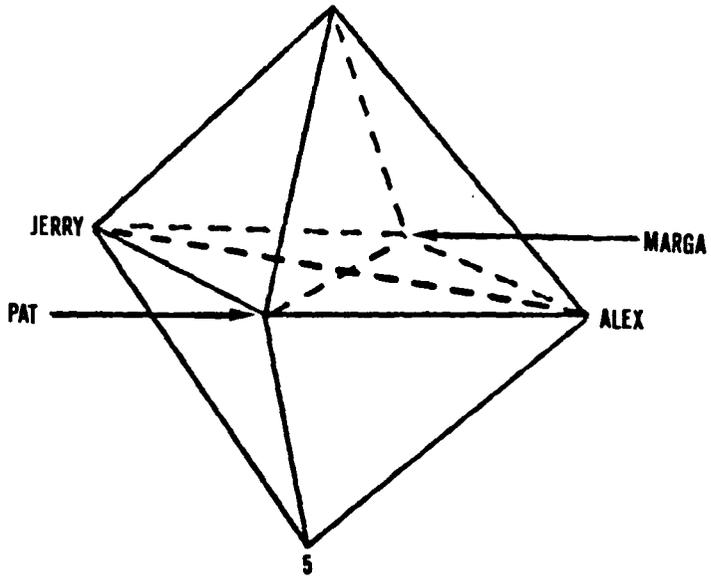


Figure 34



Appendix: Robert Anson Heinlein: A Chronology

- 1907 Born 7 July, Butler, Missouri. Parents, Rex Ivar and Bam. Earliest years influenced by maternal grandfather Alva E. Lyle (d. 1914), a horse-and-buggy doctor straight out of America's frontier past. Moves to Kansas City where, between white-collar jobs in various farming-related businesses, Rex works for Heinlein Brothers, Agricultural Implements, a short-lived family venture (1911-12).
- 1924 Graduates from Central High School in Kansas City and works his way through a year at Junior College, a branch of the University of Missouri. Lobbies Senator James A. Reed and obtains an appointment to the United States Naval Academy at Annapolis.
- 1929-34 Graduates twentieth in a class of 243. Marries his first wife Leslyn. Serves as gunnery officer on various destroyers and on the battleship USS *Utah*. Promoted to serve on the Navy's first modern aircraft carrier, the USS *Lexington*. When his tour of duty is over Captain E.J. King (later to become commander in chief of the U.S. Navy during World War II), asks that he be retained as a gunnery specialist. Instead Robert is given duty on the *Roper*, a destroyer. Difficult because of the rolling of the ship, and seasickness becomes a way of life for him. He loses weight and succumbs to

tuberculosis. He is cured but, with the rank of lieutenant, j.g., and a small pension, is discharged from the Navy.

1934-39 Pursues an interest in physics and mathematics at UCLA graduate school but falls ill once more. Recuperates in Colorado. Studies architecture, dabbles in real estate, acquires a stake in a silver mine (the Sophia lode, Silver Springs) under a bond-and-lease arrangement, but loses his shirt when a financial backer dies and the deal falls through. Returns to California and enters the Democratic primary in an unsuccessful attempt to unseat the incumbent assemblyman.

1939 Broke and with a mortgage to pay, chances to read a copy of *Thrilling Wonder Stories* in which a cash prize is being offered for the best amateur story. Writes 'Life-Line' but, because editor John W. Campbell, Jr., is prepared to pay new contributors a cent per word, sends it to *Astounding Science Fiction* and, almost by accident, becomes a writer.

1940-42 Pays off mortgage eight years ahead of schedule and, claiming only ever to have written for money, 'retires'. Returns to writing almost immediately after experiencing what can only be described as withdrawal symptoms. Conceives of a framework for his stories in the form of a projected chart of 'Future History'. Accepts an invitation from the

fans to be Guest of Honour at the third World Science Fiction Convention (1941, an invitation repeated in 1961 and 1976). Popularity among readers of *Astounding* rivalled only by Anson MacDonald, a pseudonym. Also writes for several other magazines under different pseudonyms with similar success. Several of these are stories rejected by *Astounding* because, deeply meaningful and profoundly mystic, they fail to meet its 'hard science' requirement.

1942-45 Rejected by the Navy as unfit for active service, spends the war years as a civilian engineer at the Naval Air Experimental Station, Mustin Field, Philadelphia. Working alongside him (at his insistence) are two other technically trained SF writers, Isaac Asimov (a biochemist) and L. Sprague de Camp (a mechanical engineer). The latter is appointed to head the high-altitude laboratory, where he and Heinlein develop pressure suits - prototypical space suits - complete with fishbowl helmets.

1947-59 Abandons writing for the 'pulp' and, in an attempt to educate the general public about the importance of the 'new frontier' in space, produces stories for 'up-market' magazines such as *Saturday Evening Post*, *Argosy*, *Town and Country*, and *Blue Book*. Also attempts to inculcate the values of self-reliance and individualism in a series of novels aimed

primarily at the juvenile market. More adult works deal with the dangers of totalitarianism, communism, and the importance of freedom. Also writes screenplays, television and radio scripts, and articles with the same general aims. Divorces Leslyn to marry Lieutenant Virginia Gerstenfeld, a chemist and aeronautical testing engineer whom he had met at Mustin Field. Receives the Hugo Award (named for Hugo Gernsback, editor of *Amazing Stories*, the first magazine (first published in 1926) devoted solely to science fiction) for *Double Star* (1956) and *Starship Troopers* (1959). Also writes perhaps the most controversial story of his career, the 'solipsistic' "'- All You Zombies -'" (1959), a return to the questioning strangeness of those pre-war stories which *Astounding* had rejected as incompatible with 'hard science'.

1961-66 Abandons the short story form. Receives the Hugo Award for *Stranger in a Strange Land* (1961), an important novel because of its frank treatment of previously taboo sexual themes; it becomes a 'bible' for the sixties' counter-culture but 'solipsistic' elements are blamed for the cannibalistic exploits of serial-killer Charles Manson. *The Moon is a Harsh Mistress* (1966) is, however, also awarded a Hugo, and CBS television invites its author to be their guest commentator during the Apollo 11 moon landing.

Never one to pass up an opportunity to plead the space-programme's 'special case' status and campaign for its continuance and expansion, Heinlein accepts.

1970-73 Continuing ill health prevents him working for almost two years. Still manages to produce *I Will Fear No Evil* (1971) and, now recovered, *Time Enough For Love* (1973). Both are condemned by the critics for their 'narcissistic' and 'solipsistic' treatment of sexual themes.

1975 Receives the Grand Master Nebula Award for Lifetime Achievement from the Science Fiction Writers of America.

1978 Undergoes carotid bypass surgery.

1979 Called to testify before a joint session of the House Select Committee on Aging and the House Committee on Science and Technology. Subject: Applications of Space Technology for the Elderly and Handicapped. Again pleads for funding of the space programme as a 'special case', basing his argument upon the principle of 'serendipity'.

1980-87 Publishes '*The Number of the Beast -*' (1980), finally combining 'hard science' (quantum physics) with solipsism. Senses that his life is coming to an end. Decides to concentrate solely on writing. Produces *Friday* (1982), *Job* (1984) and, in *The Cat Who Walks Through Walls* (1985) and *To Sail Beyond the Sunset* (1987), presents a unifying framework in

which 'Future History' and worlds such as those of
"- All You Zombies -" and *Stranger in a Strange
Land* are alternate 'time-lines' or parallel
universes.

1988 Dies 8 May. Posthumously awarded the NASA
Distinguished Public Service Medal in recognition of
his advocacy and promotion of space exploration.

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