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Haunted Manikins and the Hero(es) Within: The Modern Romantic Hero as the Divinely Inspired Person Inside of the Personality

Mikaela E.S. von Kursell
Florida Atlantic University

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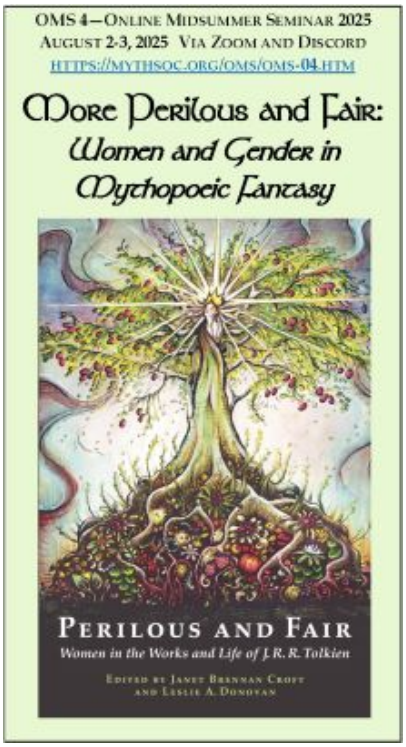
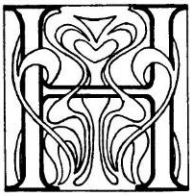


Haunted Manikins and the Hero(es) Within: The Modern Romantic Hero as the Divinely Inspired Person Inside of the Personality

Abstract

In Charles Williams's *All Hallows' Eve*, the primary female characters wage war internally: Betty is a split-selved "house divided," and the protagonist Lester and the antagonist Evelyn are bound together in a deformed manikin, each pulling the body in a different direction according to their wills. With this image of a "haunted" manikin, Williams neatly concretizes and lends credence to the notion of compartmentalized selves—those competing and complex matrices of impulses which exist within one body. In *That Hideous Strength*, C.S. Lewis elaborates on this idea by offering a sustained analysis of Jane's many compartmentalized selves: the smitten first Jane, the disdainful second Jane, the moral third Jane, and the "fourth and supreme Jane" of joy (149). The body, then, becomes a locus for many spirits or personalities to exist and pursue their own quests, fighting against (and sometimes, with) each other for their own agendas. Traditionally, scholars have identified the hero as a particular character, as represented by a physical body, defined by a matrix of virtues and fatal flaws. Drawing from Lewis's and Williams's theologies, as well as an eclectic mix of Greek, Romantic, psychoanalytic, and internal family systems theory, the purpose of this paper is to better understand Betty, Lester, and Jane, as well as the depth of their internal struggles, by re-conceptualizing the figure of the hero as not merely one embodied

character, but an interior self which may work together with other selves to make right and moral decisions. Lewis's Feverstone reminds us that there are "wheels within wheels," and I hope to explore the differing psychological networks at work within the larger territory of the mind: *e pluribus unum*, in this case, the one (hero) born from many.



Haunted Manikins and the Hero(es) Within: The Modern Romantic Hero as the Divinely Inspired Person Inside of the Personality

Mikaela von Kursell

Much has been written about the connections between C.S. Lewis's *That Hideous Strength* (1945) and Charles Williams's *All Hallows' Eve* (1945). In *C.S. Lewis in Context*, Doris Myers notes *That Hideous Strength* is patterned on the dystopian fiction of Charles Williams, especially with its focus on "the corruption of language and the use of it to control and dehumanize people" (85). But although the books have been compared in terms of genre, form, and attention to language, little has been written about the apparent connections between the major heroines in these two books and their parallel experiences in spiritual/psychic development: *Eve's* Betty ("Bettina") Wallingford, the semi-divine daughter (of satanic priest Simon Leclerc and fallen mortal Sara Wallingford), who is on a quest to regain self-esteem and marry; *Eve's* disembodied ghost Lester Furnival (maiden name Grantham), who must confront her worldly sins—materialism, gossip, and pride—in order to redeem herself; and *Strength's* Jane Studdock (maiden name Tudor), a student of Literature (a Tudor of noble birth and a "seer" gifted with "second sight"[1]), whose pride has prevented her from committing to her husband. Chief among their similarities is the fact that all these heroines must directly confront the multiplicity of selfhood—their various selves[2] —and pursue the holy grail of psychic and spiritual reintegration to fulfill a larger purpose. However, Williams and Lewis demonstrate that it is only through contact with a higher divinity[3]

[1] In "*Guardaci Ben*: The Visionary Woman in C.S. Lewis' Chronicles of Narnia and *That Hideous Strength*," Nancy-Lou Patterson counts Jane Studdock among one of Lewis's "visionary women," as Jane is depicted as a liminal figure prone to telecognitive dreaming. Patterson explains the importance of this quality in Lewis's works: "The visionary woman is a seer, and Lewis based his fantasies upon seeing" (6), and Patterson provides an extended analysis of Jane's visionary episodes in service to St. Anne's.

[2] To define 'self,' this paper will draw from the Oxford English Dictionary (n. 3.a.): "Any of various (typically conflicting) personalities conceived of as coexisting within a single person."

[3] In "The Figure of Beatrice in the Works of Charles Williams," Judith Kollmann draws from *The Figure of Beatrice* (1943) to assert that the majority of Williams's female characters are Dantean Beatrician types, "women involved in relationships of friendship or erotic

that these characters can begin to make the transition from weak, proud, and fractured individuals, to more wholly psychically unified beings, who are in turn spiritually reconnected with their lovers (Jonathan Drayton, Richard Furnival, and Mark Studdock, respectively), and on a broader scale, in one Christian body under Christ.[4] Traditionally, scholars have defined the hero as a particular character, delineated by a physical body, who is defined by a matrix of fatal flaws and virtues. But in the case of characters like Jane, it may be more accurate to say that a particular Jane—the fourth Jane of Joy—is the truly divine heroine of *That Hideous Strength*, for it is this experiential being that is responsible for bringing her to a place of matrimonial union with Mark at the book's end.[5]

The purpose of this paper is to better understand the complicated characters of Betty, Lester, and Jane (and more deeply appreciate their internal struggles) by re-conceptualizing the figure of the hero as a divinely inspired self that works together with (and against) other socially constructed selves in order to make moral decisions on behalf of the community. To define the "Hero Self," this study will borrow greatly from Lewis's and Williams's Christian theologies and localize the idea of the Hero Self within the context of the history of the Romantic hero (thus creating a Modern Romantic Hero Self). This study will move in a parabolic formation, from an analysis of *Eve's* character Betty (who is split broadly in two), to *Eve's* deformed manikin (which houses two spirits—Lester Furnival and Evelyn Mercer), to *Strength's* Jane, who is presented as the most psychologically divided of them all. The image of the haunted manikin is of special interpretative significance, as it is my hope that it will concretize and lend credence to the notion of compartmentalized selves struggling within Betty

love with male characters;" the lesser self is the "character-as-individual-girl," whereas the greater self is "the Beatrician figure" that represents God (3). From Williams's perspective, "the right end of every human being is to become in-Godded, to be taken into God while at the same time retaining one's identity" (3). Kollmann asserts how *All Hallows' Eve* is the most "Dantean" of Williams's novels, tracking the spiritual development of Lester, Evelyn, and Betty in these terms.

[4] The concept of one Christian body under Christ occurs frequently in the works of C.S. Lewis and Charles Williams. To illustrate, in "Some Kind of Company: The Sacred Community in *That Hideous Strength*," Nancy-Lou Patterson examines the communities of St. Anne's Manor and Belbury in terms have how they reflect (or do not reflect) Williams's biblically-based concept of community. Of St. Anne's Manor, Patterson indicates that "an analysis of its membership, and the relations between them, suggests that they represent a paradigm of the Body of Christ" (9). This concept is drawn from St. Paul's image of the Church as the Body of Christ, each member of which is necessary to the functioning of the whole (*1 Cor.* 12.12-27)

[5] Patterson notes that "In order to serve God, [Jane] is to begin with learning to love her husband" ("*Guardaci Ben*" 10).

and Jane. What emerges in this analysis is a deeper appreciation for the particular heroic actor—the precise source of consciousness—that is engaged in the spiritual quest. This kind of reading is especially important to Lewis's and Williams's books because both authors are concerned with the ways many different kinds of heroes and heroines join together under the auspices of one revolutionary body—like in *Strength's* Manor at St. Anne's, for instance—in order to make right and moral decisions; it also speaks to the authors' Christian imperative for "one body in Christ," and emphasis on multidimensionality of the spirit, *e pluribus unum*.

C.S. Lewis and Charles Williams: True Self, False Self, and Co-inherence

Before one can reconceptualize the hero, it is important to address how the self was conceived by the Christian apologists/lay theologians C.S. Lewis and Charles Williams, as their theological perspective will greatly inform our reading of the texts. In "The Legend of the Grail and *War in Heaven*: From Medieval to Modern Romance," Judith Kollmann begins by reminding the reader of the obvious: "Charles Williams was a Christian and a writer […] to such a degree that his passion for imaginative literature and his commitment to Christianity came before almost anything else—certainly before anthropology or folklore, while myth and legend were significant to him because of their potential as vehicles for the expression of his faith or of linguistic beauty" (20). This is equally true of Lewis. In "C.S. Lewis and the Meaning of Freedom," Steven Gillen suggests that C.S. Lewis "believed, that as the result of the fall of man, the bodies and souls of human beings were to a great extent divorced from and set against one another" (270). In *Mere Christianity*, Lewis tells us that what emerged from this divorce were two distinct selves, one true and one false:

> The more we get what we now call "ourselves" out of the way and let Him take us over, the more truly ourselves we become. There is so much of Him that millions and millions of "little Christs," all different, will still be too few to express Him fully. He invented—as an author invents characters in a novel—all the different men that you and I were intended to be. […] It is no good trying to "be myself" without Him. The more I resist Him and try to live on my own, the more I become dominated by my own heredity and upbringing and surroundings and natural desires. In fact what I so proudly call "Myself" becomes merely the meeting place for trains of events which I never started and which I cannot stop. […] Until you have given up yourself to Him, you will not have a real self. (190-191)

It is clear that Lewis interpreted the word "self" to have two definitions: it is used to represent what he perceives to be a True Self, which is an identity rooted

in Christ that "looks outward, denies itself, and focuses its love towards God and others" (Gillen 270); this identity subverts its will for God. In contrast, the False Self (or selves), according to Lewis, is a personality that is marked and marred by the drive for individualism. From this perspective, the False Self becomes a slave to the will of the flesh; it "looks inwards, denies God, and loves only itself" (Gillen 270). Taken together, both the semi-divine self and this earthly self are facets of the personality housed in the "meeting place" of the body. Pride in an autonomous identity apart from Christ comes from the False Self, and evil lures this self "away from the freedom of God's love into the bondage of self-love" (Gillen 270); we see this especially in the way wars are waged inside of Betty, the haunted manikin (Lester/Evelyn), and Jane.

The idea of two selves inhabiting one body—of psychic compartmentalization that nevertheless can lead to permeability and integration, an ongoing interaction between delineated selves within an internal system—can be better understood in conjunction with Williams's adoption of the concept of "co-inherence." As a member of the Church of England, as well as an esoteric practitioner of Christ-centered visualization techniques, Williams used this term as a part of his theology of romantic love (Wendling 2).[6] On this matter, Bernadette Bosky asserts, "To Charles Williams, 'bearing each others' burdens' was not a wish, a goal, or a possibility, but a literal fact" (19), and further expounds, "There is not one action in the plot of *All Hallows' Eve* which does not depend on co-inherence or compensation, either a gift of Charity or as a theft by unlawful magic" (20). In Williams's view, co-inherence describes the interdependency and interpenetration between the three persons of the holy trinity (Father/Son/Holy Spirit), as well as the relationship between God, humanity, and the rest of creation. Barbara Newman writes of the capacity for the three to indwell within each other: "In the works of the church fathers, the three Persons of the Trinity are said not only to share a common essence, but to 'indwell' in one another reciprocally, a doctrine known by the technical name of *perichoresis* in Greek, or in English, *coinherence*" (6). Agnes Sibley states that co-inherence describes the process of "living from others and constantly in relationship with them" and sharing "our lives with those of others everywhere, in the past as well as the present" (4). One can see how this might be a useful

[6] In the essay "Charles Williams: Priest of Co-Inherence," Susan Wendling details Williams's doctrine of co-inherence and his creation of the group "The Companions of the Co-Inherence," as well as its creed: "Basically, the principles put forth creedal Christianity and emphasize that those 'members' who are 'in union with' Christ and His Mystical Body must likewise live lives of 'substitution' and 'exchange.' This of necessity involves 'bearing each other's burdens,' acknowledging that the foundation for this is 'the Divine Substitution of Messias,' and, finally, associating themselves with four Feasts of the High Anglican Church" (1).

term for Christian theology to describe not only the relationship between people, and their unity within the divine, but also the figures of the mind—the True Self and the False Selv(es)—and the ways in which these distinct personalities, divided by time, space, or spiritual *ethos*, may simultaneously "live" apart, yet fluidly indwell in one another, by virtue of sharing the same body. Returning to Bosky's perspective, within this interdependence, "sacrifice is both automatically efficacious and mutually beneficial, from the humblest human favor to the ultimate acts of vicarious redemption, the incarnation and crucifixion of Christ" (19). Similarly, in *Eve* and *Strength*, we see the female protagonists' internal selves, for all their struggle, come together to share burdens, and willingly self-sacrifice to elevate a more actualized and spiritually integrated self, who in turn, helps other characters. From the viewpoint of Christian theology, the socially constructed selves surrender to the larger, existentially unified wholeness of the semi-divine self; during the material body's physical death, the semi-divine self is further surrendered and integrated with Christ, or from an Anglo-Catholic perspective, unified with other souls in the Body of Christ.

Taken together, both Lewis's and Williams's concepts lead us closer toward a new conception of the modern Romantic hero, as not merely the highly sensitive and artistic person who is broodily self-aware and in tune with his or her fleeting emotions, but the subtle semi-divine self—the True Self—who finds absolute strength and identity in what Lewis and Williams would conceive of as a higher power (or a Christ figure), so that she may emerge to take right action at the novel's end.

The History of the Romantic Hero and Construction of Modern Romantic Hero Self

Like many fantasy novels, *All Hallows' Eve* and *That Hideous Strength* are indebted to the long history of the Romantic traditions that came prior and have unapologetically borrowed piecemeal from various literary sources to create a full, mosaic intertextual experience[7] that might resist theoretical pigeonholing. Thus, developing a working definition of hero suitable for these books requires a cobbling together of past definitions of the Romantic hero, and

[7] This bricolage effect is more apparent in *That Hideous Strength*. In chapter three, "Belbury and St. Anne's-on-the-Hill," this technique is especially evident. The garden by the Manor at St. Anne's triggers a chain of associations in Jane: "This reminded Jane of something. It was a very large garden. It was like—like—yes, now she had it: it was like the garden in *Peter Rabbit*. Or was it like the garden in the *Romance of the Rose*? No, not in the least like really. Or like Klingsor's garden? Or the garden in *Alice*? Or like the garden on the top of some Mesopotamian ziggurat which had probably given rise to the whole legend of Paradise? Or simply like all walled gardens?" (3.60).

the localization of the "Hero Self"—or True Self—within the framework of this evolution. As books which combine elements from urban fantasy, chivalric romance, science fiction, Arthurian Legends, and Christian metaphysics, one might say that these various versions of the hero *co-inhere* within the narrative landscapes of Lewis's and Williams's fiction, in the same way that these authors artfully borrow from (and reassemble) other literary sources and genres.

According to Dean Miller's excellent book, *The Epic Hero*, among the Ancient Greeks, Pindar defines the hero as a "semi-divine being, above men, below the gods" (3). On the subject of the ancient Greek hero, Joseph Fontenrose defines the figure as the following: "a type of supernatural being, frequently in Italy and Greece, that may be called hero, demigod, godling, daimon, or spirit—*the ancients appear to have been as uncertain as we* [emphasis added] … these figures [began] as heroes, i.e., powerful ghosts" (qtd. in Miller 3). Reflecting on Fontenrose's definition, Miller notes that term "powerful ghosts" brings out the key characteristic of the hero: his or her intermediary power is drawn chiefly from this connection to death (4). Thus, the classic mythic hero has traditionally been a liminal figure existing between the earthly and heavenly realm.[8]

Beyond this basic definition of the hero as a ghostly intermediary figure, Williams and Lewis draw from the medieval Christian hero—typified by Britain's Arthur, the Knights of the Round Table, and the Christianized theme of the pursuit or quest of a sacred object, such as the Holy Grail (Moorman 112). Kollmann notes that for Williams, "communion service is the height of the Grail experience because that which the Grail symbolizes becomes present, and that, of course, is Christ, the epitome of the Christian mystical experience" ("Legend of the Grail" 22). Inspired by the final edition of the grail narrative, both authors obscured the "cheerful violence of the ordinary chivalric hero" behind the "Christ-iconic figure of the spiritually triumphant Galahad, who is the perfect (and Christian) knight, an utterly changed kind of hero" (Miller 11). This chivalric code emphasizes loyalty, service, hierarchical respect, and a shared sense of community, qualities that are valued both by Williams in *Eve's* Kingdom of the Unreal City, and by Lewis, in *Strength's* utopian society perched on the hilltop of St. Anne's.

[8] Although it may seem that Greek and Roman notions of heroism may oppose the Christian elements of *Eve* and *Strength*, it is important to note how most often, Williams and Lewis used Greek and Roman figures or deities as precursors of Christianity or of icons adopted by Christianity, respectively. Judith Kollmann explains that Lewis relied heavily on pagan myths (particularly those of Greek, Roman, or Scandinavian origin) extensively, but primarily as vehicles to serve as "precursors of Christinaity and, as such, containing some genuine, although imperfect, revelation about the nature of God and His universe" ("Charles Williams and Second-Hand Paganism," 5).

The definition of the chivalric hero was revived in the romantic recovery of the nineteenth century, as expressed by Miller: "Romanticism invoked not only the recovery of a past—the fecund, exciting, and emotionally charged forms of the Middle Ages—but also an archaic, and therefore obviously 'pure,' communal ethos-in-epos, an identifying national spirit grown and nourished in the heroic past of a true folk" (18). Further, the quintessential Romantic hero is defined as young, melancholic, and sensitive; this hero is imbued with a "split-selved morbid sensibility" which is "all mounted in distance and picturesque scenery" (22). Frederick Garber describes the Romantic hero as someone who is uniquely in tune with the conditions of his psychology: "Self-awareness, a recognition of the demands and complexities of his own private being, is, as we know, basic to the position assumed by the romantic hero" (321). Garber further emphasizes that the Romantic hero is in-part identified by his "concomitant sensitivity to the boundaries of self and nonself, boundaries to the distinction of which the hero devotes a good deal of energy, care, and alertness" (322). In traditional theoretical analyses of *Eve* and *Strength*, the characters of Betty, Lester, and Jane could be said to be classified as this type of Romantic heroine, as they are all highly sensitive, emotional, introspective, and self-aware women, who are chiefly concerned with navigating and delineating the complex boundaries between themselves and others.

Beginning in the nineteenth century, but continuing to blossom in the twentieth century, the psychoanalytic enterprise emerged, and with its development, a new definition of the Romantic hero archetype. This followed the multiplicity of mind theories of Sigmund Freud (with concepts such as the conscious/unconscious mind, and the id, ego, and superego), but moved beyond the tripartite model, and developed to an even greater degree, from those of C.G. Jung[9], who described a broader range of inner entities. Riskin indicates that "Carl Jung described 'human figures' that appear in one's dreams" (16-17); in *The Archetypes and the Collective Unconscious*, Jung describes "the *shadow*, the *wise old man*, the *child* (including the child hero), the *mother* ('Primordial Mother' and 'Earth Mother')" (183). Jung maintained that the hero image is "the symbolic means by which the ego separates from the archetypes" on its quest for the god

[9] According to Richard Schwartz, in Jung's view of the unconscious, he noted that an impulse can take on the shape of distinct personality. Schwartz draws from Jung's "Analytical Psychology: Its Theory and Practice—The Tavistock Lectures," wherein Jung states the unconscious has a "tendency to form a little personality of itself. It has a sort of body, a certain amount of its own physiology. It can upset the stomach, it upsets the breathing, it disturbs the heart—in short, it behaves like a partial personality . . . I hold that our personal unconscious . . . consists of an indefinite, because unknown, number of complexes or fragmentary personalities" (80-81, qtd in Schwartz 807).

archetype, or "complete sense of the Self" and wholeness (*Man and His Symbols* 120). This quest for wholeness is depicted in similar terms across cultures, such as when one hears a tale that describes "a hero's miraculous but humble birth, his early proof of superhuman strength, his rapid rise to prominence or power, his triumphant struggle with the forces of evil, his fallibility to the sin of pride (*hybris*), and his fall through betrayal or a 'heroic' sacrifice that ends in his death" (101). Thus, Miller explains that for followers of Jung, "the very heart of human individuation, in the maturing of identity, is attached the hero's eternal scenario, his testimony and his triumph" (Miller 19). Oftentimes, the weakness of the hero is balanced by the appearance of strong tutelary figures or guardians; of these, Jung writes: "These godlike figures are in fact symbolic representatives of the whole psyche, the larger and more comprehensive identity that supplies the strength that the personal ego lacks" (*Man and His Symbols* 101). Christian Jungians have modified the hero archetype and suggested that its authority is not attributable to psychological drives, nor is its purpose to obtain access to the unconscious or a core identity, but to find a comprehensive identity in Christ.

More recently, the Internal Family Systems (IFS) model merges the concept of multiplicity of mind and the principles of family systems thinking[10], with an emphasis on the Self's role as leader—or hero—focused on "harmonizing the *internal* family" (Riskin 28, italics my own), a system of autonomous, yet interrelated, socially-constructed inner beings. Psychic integration and reversal of polarization is achieved through the Self's practice of

[10] IFS builds upon Family Systems Theory (FST), which was first developed by Murray Bowen as an alternative to the prevailing psychoanalytic framework in the 1950s. Jeffrey Adams's review of *Reading the Family Dance: Family Systems Therapy and Literary Study*, by John V. Knapp and Kenneth Womack, notes that in FST, the family system is conceived as an organic unit which creates "a 'matrix of identity,' meaning that to comprehend an individual, whether empirical or fictional, one must place that individual in the context of interrelatedness that determines personal identity" (197). As such, literary critics have called for a more modern social psychology of literature that addresses "the inter-psychic rather than the intra-psychic dimensions of literary characters in the context of their fictional worlds" (Adams 196-197), and with this call comes a challenge to traditional Romantic notions of a highly individualistic, Westernized hero. In "Family Systems Psychotherapy, Literary Character, and Literature," Knapp proposes FST as a theoretical model and tool to be used for a more objective and contemporary literary analysis. Applying FST to a literary context, Sarah Eden Schiff emphasizes that the theory offers a "psychological and scientific viewpoint" that "challenges the romantic ideal of the American hero" (30). Drawing from Knapp, Schiff highlights the need for heroes and heroines to be understood as both autonomous yet connected to others. Thus, there is a call for heroes to be considered within the context of their families and communities, as subsystems within larger societal systems.

recognition, compassion, and self-acceptance. IFS draws clear distinctions between these constructs: Parts (or subpersonalities, categorized broadly as exiles or protectors), which may be "distinct personalities, of different ages, temperaments, talents, and even genders, and each with a full range of emotion and desire" (Schwartz 808); and the Self, often conceived of as the True Self (Riskin 5). The Self/Leader is an "inherent existence of a spacious essence" that when spontaneously encountered, "manifests leadership qualities that include mindfulness, loving kindness, and compassion" as well as "a profound sense of calm, confidence, clarity, connectedness, and creativity" and the positive qualities of "joy, humor, acceptance, forgiveness, and gratitude" (Schwartz 809). When describing the experience of the Self/Leader, Riskin indicates that it is distinct yet intimately interrelated (or co-inherent) with subpersonalities, an omniscient higher faculty (if not power)[11], working for good on behalf of others:

> It is a center of awareness, which—if sufficiently embodied—can observe the Parts and seek to help the Parts work together for their own good, as well as the welfare of the person and others. I would call it "omni-partial" or perhaps "trans-partial." (25)

From this perspective, the Self works to achieve Self-Leadership to bring upon psychic integration and unity within the subpersonalities of the mind in order to serve a world outside of the mind. Although Riskin does not explicitly equate the conception of True Self with Lewis's concept of "real self," one can see the parallels between disparate selves working together for the good of the whole.

Much as Williams and Lewis have borrowed piecemeal from various literary sources to create an intertextual experience, the mosaic definition of the Modern Romantic Hero Self adopted in this study borrows a bit from a variety of orientations—the archaic Greek conception of the "powerful ghost"; the medieval chivalric code of loyalty, service, hierarchical obedience, and shared community; the 19th century Romantic's inward look at psychology and outward orientation toward nature; the Christian Jungianist impulse to equate the hero archetype to the semi-divine self who is directly inspired by God to find a "comprehensive identity" in Christ; and the 21st century IFS view of the Self as a compassionate leader, tasked with unifying an internal community of (often polarized) subpersonalities. Taken together, the quest for psychic and spiritual wholeness, then, cannot be achieved by a mundane mind, but must be

[11] Schwartz suggests that the Self may be experienced by some as a higher power: "When those parts are willing to relax (*give up to a higher power, perhaps*?) and *let the warm acceptance of Self shine* on the problematic ones, those parts will admit that they don't like their protective or polarized roles and want to change, and will reveal the roadmap for that to happen" (816, italics my own).

initiated by a Romantic "ghost" in the mind that is most co-inherent with a higher power (or Christ-iconic figure, as in the case of Williams's and Lewis's stories), and is identified and characterized by its deep appreciation for art/nature, and heightened capacity to perceive beauty and goodness in the world. This psycho/spiritual ghost, and not the bodily temple that houses it, is the true hero of the novel, as it is the chief intermediary between God and man; the liminal point of intersection between the earthly and heavenly realms; and the irreducible "savior" who acts out of love, laughter, compassion, acceptance, and self-sacrifice, often at its own great peril.

THE BODY OF BETTY/BETTINA: THE JUNCTION OF TWO LIVES

In many ways, Betty, as depicted by her physical body, represents the traditional definition of the Romantic hero. And yet, she is a house divided; on the surface, she is presented as a dichotomous split: Betty Wallingford in London, who lives a quiet yet unhappy existence with her mother, and as Bettina Wallingford in Yorkshire, where she lives an even more dehumanizing life as a servant/housemaid-in-training. However, it is not merely Betty Wallingford, but her higher, new, gay, and vivid self within ("Betty gay, Betty joyous, Betty revitalized, but still Betty" [129]), depicted as a chivalric Christ-iconic figure, that leads Betty to make her eventual heroic acts of reformed love and sacrifice for Evelyn, forgiveness of Lester, and unification with her fiancé, Jonathan.

At the beginning of *All Hallows' Eve,* Betty has lived a life of hardship and isolation, as she is entangled in a perverse triangulated relationship with her unholy father, preacher and necromancer, Simon Leclerc, and her sinister mortal mother, Sara Wallingford. Against her will, her body is routinely used by her parents as a tool of satanic ritual, including fortune-telling, seances, and the dark arts. We encounter her shortly after she learns of the passing of Lester and Evelyn, her old schoolmates, in an airplane crash. As she processes this information, we see that Betty is an imperfect character; waifish, wounded, judgmental, and vaguely saddened by the death of her acquaintance Lester, but childishly excited that her bully Evelyn is dead. Chapter four, "The Dream," is set in October, when Simon magically lulls her to sleep and wills her *seeming* body into the Unreal City, the liminal, purgatorial space where the disembodied spirits wait to be redeemed through the healing powers of repentance and forgiveness. This Unreal City is simultaneously Williams's Augustinian City of the blest, the "precincts of felicity" (83), along with an ethereal realm and a place of time travel (from October to July, and then forward to January).

Simon first sends Betty on her first errand to a future January to fortune tell by reading and reporting the news. Her corporal body is left on the porch (76) and "waiting her return" (78). In a trance-like state, she sets out to obey the perverse command, as she has many other times before. Betty initially shows a

hollow obedience (76) without free will in the matter (and, we later learn, she neither understands, nor retains any of the information she gleans from the newspapers during these trips; the information is only for her master [83]). However, this time, Simon's mission to send her to the future is interrupted, as Betty finds herself transported back in time to July, seemingly in service to a higher calling; she is on her own personal mission, inspired by the true love she feels for Jonathan (73) and the magnetic pull of the Unreal City. She is on a heroic quest for self-redemption and answers the call without a sense of regret: "She felt as if she had delayed on an errand, yet she had been right to delay, for she had been directed by the City itself to this meeting. It had been given to her and enjoined on her, but it had been somehow for her personal sake" (82). It is in this state, far from the shackles of time and her earthly tormentors, yet touched by the invigorating light of the dead, that the reader is introduced to a second Betty, the "other Betty" (128), a different, semi-divine Hero Self, who walks in "peace" (78) and "danc[es] through the City" experiencing the "pure freshness of joy natural to that place" (128). This ghostly version is bubbling with a Transcendental Romantic spirit—unfazed joy, unbridled laughter, and uninhibited celebration of nature, her senses reawakened, as she is engaged in deep contemplative experience.[12]

With new eyes and her hearing restored ("now cleared and fresh" [79]), Betty happily makes her way to the King's Cross station on her personal quest, a locus for the past and the future to merge or co-inhere (Williams 79). She sees her double ("her sister, her twin")—the false, socially constructed, compartmentalized self— "on the platform outside a compartment,"[13] during a past episode in which she was browbeaten by Lady Wallingford; this higher Betty feels compelled to "save" her distressed and estranged self (80-81). In this moment, what we shall call "Hero Betty" perceives the world in grandly Chivalric terms. The figure of the porter in the compartment is described as embodying "golden-thighed Endurance, sun-shrouded Justice" (81); the porter's patient voice as "the thunder of the passage of a god dominant, miraculous, and yet recurrent" (81); and all happening in the compartment is "redeemed into beauty and good" (82). Called by a strong sense of duty, she herself feels compelled to play the part of the chivalrous knight who rescues the distraught maiden in order to restore order to the entire kingdom, albeit through the healing process of self-acceptance: "she had to go and find that other self,

[12] Betty is a true Romantic. She experiences the cloudy October morning sky as "agreeable to all her senses" (79); the pungent London air as a "new pleasant smell" (79); and takes in the whole landscape through synesthesia, with sun and sky mingling, and all as if absorbed in music.

[13] "Compartment" is a significant word for this analysis, as it suggests compartmentalization.

and say a kind and encouraging word to it; she had to help herself" (80). Further, in this act, we see Williams's principle of co-inherence at work: "Helping yourself was almost like helping another, and helping another was almost like helping yourself" (80). Hero Betty wills the frail Betty to take heart, and urges "be yourself, Betty" (80), which in Williams's context of a "blessed" purgatorial world between heaven and hell, where redemption and salvation are at stake, suggests she must find strength and peace in an authentic identity, likely, rooted in a higher calling (such as Christ, for Williams); certainly, not under the auspices of Simon and Lady Wallingford (80).

Unlike the deeply traumatized Betty in the compartment, Hero Betty perceives the Unreal City (and parallel material world) in deeply moving spiritual terms: "lovely and light," "rose and crimson," "a holier beauty," and "a richer mystery" (85). It is here, at this train station, that the two selves wrestle with one another, with the carefree, divine self imploring this poor frail self to "laugh" and to lighten up when considering travails of life: "a game! only a game!" (82). In this phantasmal reminiscence, Betty's mother shows no knowledge of this higher Betty: "but the joyous face of that Betty who stood on the platform, her mother did not see" (82). This passage suggests Betty's Hero Self, her supreme spirit, only just re-emerging, is often repressed and invisible in the parallel material world. Betty's connection with a higher power is often subtle, fluid, and fleeting, and her Hero Self's charms are beyond the realm of a False Self's material concerns.

The problem with the traditional identification of the bodily/material manifestation of Betty Wallingford, as we typically conceive her, as the hero-proper, is that Williams makes it clear that her unconscious body, lulled by the dark arts into a satanic slumber, is as good as a manikin in its subdued and hypnotized state. Like Simon's haunted house, in which he performs false healings, as well as exorcisms (or "*inner*-cisms"), Betty's material body is a physical edifice where competing impulses, and in this case, where autonomous personalities (including those delineated by time) possessing a full complement of emotions and cognitions can inhabit and collide, or even leave abandoned (such as when strolling the Unreal City in a more ephemeral and seeming form). It is also a liminal space where spiritual transformations can occur. Thus, the body of Betty rests "[o]n the very junction of the two worlds—rather, in the very junction of them *within* her—the single goodness of the one precipitated itself onto the other" (85, emphasis added). Much like a semi-divine hero who must go through a right of passage, this "single goodness," we soon realize, is the baptized Betty, the holy Betty that loves Jonathan and who is reawakened in the liminal space of the Unreal City/Augustinian City of the Blest, when she passes the familiar scene of the Thames River. Of significance, the Thames is the site where she was baptized by her nurse maid when she was a young girl (against

Lady Wallingford's wishes). This baptized self,[14] blessed and reborn amid holy water and sunlight, is the semi-divine being above men and below the gods.

When the ghost of Lester encounters Betty in the Unreal City, she sees this Hero Betty, but Lester is also flooded by the memories of a more fragmented Betty as she knew her on earth, demarcated by all of the hurts that Lester has caused. She conceives of all the times she abandoned Betty as a splintered versions of a fractured identity, hardened into an "infernal merry-go-round" of images: "There were a mass of forms, moving, interpenetrating, and wherever her eyes saw a particular one it seemed to detach itself and harden and become actual. She saw herself ignoring Betty, snubbing Betty, despising Betty—in the gardens, in the dormitory, in the street, even in this hall" (122-23). Lester laments and regrets her lack of wisdom, her inability to discern Betty's higher self among these other inferior versions: "If only any of them were the real Betty, the present Betty, the Betty she was coming to, the Betty she—fool!—had been coming to help" (123). Lester's failure to recognize Betty's true nature is what she counts among her many sins against Betty.

In contrast to this fractured Betty, Lester perceives a surprisingly glorious Hero Betty, who charitably forgives all faults in a spirit of laughter and good humor. Lester notes the saintly and heavenly cast of Betty's pallor ("her glowing shape" [129]); her kingly benevolence ("royally disposed to good" [131]); her transcendental ease ("fresh with joy" [131]); her qualities as healer ("she knew it as a sick woman knows summer" [131]); and describes feeling "exultant peace" in this Betty's presence (131). In short, Lester perceives this Betty in terms of a higher power: "she knew at once that a *greater than she* was here: it was no wonder that she had been sent here for help" (128-129, italics my own). Hero Betty is equated to a powerful Christ-icon figure,[15] who is both judge and redeemer, forgiving through a process of acceptance (and co-inherently inspiring self-acceptance): "The small young figure was [Lester's] judge, but it was also the center and source of [her] peace" (131-132). It is this Betty whom Lester feels compelled to ask for forgiveness for past wrongdoings and sins, and much to her surprise, from whom she receives swift absolution without

[14] Betty's nurse maid bestows upon her an eternal blessing during her baptism, much as a fairy godmother: "There, dearie, no one can undo that, bless God for it" (135). During baptism, Betty is also described as being mindful, present, one with nature, and selfless: "It was quite clear there under the water and I didn't even know I was there. I mean I wasn't thinking of myself" (134).

[15] Betty's Hero Self permeates Betty's material body (visible to believers like Lester, who can perceive divine love) and evokes images of the Christ-icon figure. Betty's wan, outstretched body is filled with a mysterious "roseal light," appearing as "if the blood itself were changed and richly glowing through the weary flesh […] the blood hiding something within itself" (153).

question. Hero Betty's selfless act even speaks to and reinvigorates Lester's own noble nature (131). Thus, we see a process of substitution and co-inherence at work: after Hero Betty begins to save her lesser counterpart (the Betty in the compartment), Hero Betty is in the position to save other individuals outside of herself, and Lester is in turn changed for the good. It is precisely this Betty that rises above pettiness, forgives the tortured Lester for her past hurts, and encourages Lester to seek out the estranged Evelyn.

Ultimately, in a moment of epiphany, Lester realizes that just like Betty, two distinct personalities live inside of herself: "There had been something like two lives in her own single life—the gracious passionate life of beauty and delight, and the hard and angry life of bitterness and hate" (136). Surely, it is this first passionate spirit, unfortunately shackled to a tandem spirit of bitterness, which is the truly heroic Betty, and by extension, the truly heroic Lester.

LESTER AND EVELYN: GHOSTLY GOOD AND EVIL HAUNT ONE MANIKIN

As readers, we have the benefit of experiencing these two ghostly girls as discrete entities, fully developed in their own right, before they are magically bound together in one conjured body. This makes the Lester/Evelyn pair a powerful image illustrating a dualistic form of psychic compartmentalization,[16] wherein a body's (manikin's) psyche is split in terms of good (Lester) and evil (Evelyn).

Before this moment, when Lester is initially navigating the purgatorial space of the Unreal City, she also slowly undergoes a mystical process of purification where she "does not lose her essential selfhood, only her self-centeredness—the ingredient that prevents mystical union" (K. Anderson 314). Evelyn, on the other hand, resists such growth, and serves as a foil for Lester. According to Kathleen Anderson, "In death, Evelyn embodies Lester's flaws in exaggerated form, and thus functions as her most appropriate companion" (312). In chapter eight, "The Magical Creation," when Simon Leclerc casts a spell to bind the two spirits in the deformed manikin (known as the dwarf-woman), they become symbols for the True and False Self, the divine Hero Self, and the self that is stuck in shallows of sin: pettiness, materialism, vanity, meanness, passivity, and a pathological co-dependency. Closely bound within the magical form, they walk the streets of London, along the Embankment, and toward

[16] In their first moments together, they are indeed fully compartmentalized, with little conversation and integration between them: "Of Evelyn, Lester was no longer immediately conscious. The magical form which united them also separated: through it they *co-hered* to each other but could not *co-inhere*. Lester had joined herself to this form for the sake of Evelyn, and Evelyn (so far as she could know) had promptly been removed" (221, italics my own).

Victoria's Street, circling around the central point of the Anti-Christ figure, Simon Leclerc.

Lester's and Evelyn's vastly differing reactions to being trapped in the body represent the True Self/False Self binary, and the clear divide of a fractured psyche (oscillating from compartmentalization to entanglement, with each being at turns unaware, peripherally aware, and acutely aware of one another's existence). First, Williams presents the sinful Evelyn as a materialistic False Self, covetous of her material form for careless and selfish purposes without interest in others: "One of them had settled, almost happily, to such an existence. Evelyn (to give that spirit still the old name) was content merely to be again generally aware of earth; she did not care about the details" (219). It is important to note Williams's parenthetical aside, which addresses Evelyn's identity transformation from deceased individual to an ephemeral submind or False Self within a new body. Williams merely calls the "spirit" by the "old name" of "Evelyn" as a courtesy to the reader, as typically, except in cases of a highly dissociative pathologies, one would not actually refer to an alternate persona by name. To illustrate the extent to which Evelyn serves as a projection of a fallen or exiled subpersonality, Kathleen Anderson suggests that Evelyn has a "function as Lester's absurdist serpentine projection of Lester's own covetous ego" (313). As such, Evelyn's mundane contentment is not equated with divine joy, but a selfish desire to possess the sensual, material world.

Evelyn craves fleshly embodiment so that she may again haunt the London streets to gripe and mock reality, her only worldly pleasures. Although she attempts to compel the manikin to gossip "with" her, Evelyn only causes the manikin to incomprehensibly catalogue a list of hollow grievances:

> What it croaked to itself was a mass of comments and complaints: "But you would think, wouldn't you?" or "It's not as if I were asking much" or "I did think you'd understand" or "After all, fair is fair" or "She might" or "He needn't'" or "They could at least" . . . and so on and on through all the sinful and silly imbecilities by which the miserable soul, projects itself against fact. (219-220)

Evelyn's folly, what the narrator harshly identifies as her "sinful and silly imbecilities" of gossip and vain speech, represent the hallmarks of an antagonistic self, the hypercritical-yet-compulsively-insecure self, which is in desperate need of salvation precisely because she has narcissistically drawn a tight circle around her perceived borders in a misguided attempt at self-preservation. To this effect, Angelee Anderson suggests that Evelyn's solipsism and vanity lead to Evelyn's damnation: "Self, the false idol which stands eternal rival to the claims of the Kingdom, has absorbed [Evelyn] completely" (17). Indeed, Evelyn, who had pleaded with Lester to enter the manikin together, has

absolutely no regard or care for Lester when they actually share the body, and is content to be trapped and isolated in her private echo chamber: "In fact, Evelyn no longer wanted [Lester], for Evelyn was concerned with only her own refuge in this false shape, and with her own comfort in it. […] [S]he cared only that there should be, somewhere in the universe, a voice which, at first repeating, might presently come to respond to, her own" (221). Evelyn is a highly compartmentalized False Self, doomed to walk in circles, listening to her own mindless chatter for eternity.

In contrast, Lester is above gossip and self-centeredness, and exhibits the hallmarks of a True Self, but moreover, a Modern Romantic Hero Self (she is a Christian conception of the Transcendental Romantic hero exhibiting selflessness, unity with Christ, mindfulness, and deep communion with the natural, outer world). Hero Lester is able to discern the danger of the anti-Christ figure, Simon Leclerc, and take right action. Initially, Lester is also compartmentalized and suffers from fleeting depersonalization. She is aware of the "false body," vaguely struck by the uncanniness of inhabiting a body not her own, but she can feel earthly sensations and can hear the manikin's croaking ("as a man may hear his own exclamation" [220]). Though she assumes the croaking is attributed to Evelyn, she is unable to detect Evelyn's distinct voice, and only sees the effects it produces in the manikin, which worries her. Unlike Evelyn, Lester is chiefly concerned with the wellbeing of another (Evelyn and the outside world). Additionally, Lester is imbued with sincere gratitude for her material form, and her practice of mindfulness allows her to experience the material universe; she manages to luxuriate in the beauty she sees in the gloomy dystopian London landscape. She revels in the "feel of the pavement under the feet, […] the dull October day, and the heavy sky" (220). Mundane, even dreary scenes, are transmuted into perfect beauty by her higher nature. As the manikin mindlessly charts a circular path, it hesitates "by the river under the golden cross of the cathedral," which is precisely the moment when Lester feels a growing sense of power and expansiveness (220). With a sensation of hovering above the manikin, perched "as if from the height of the cross"—adopting the bird's eye view of a higher power—she *listens* for her ghostly counterpart Evelyn, and *observes* that the manikin is actually circling around Simon (much as his worshippers orbit him). In a moment of epiphany, it is this Hero Lester who discerns that Simon is "not such an attractive center," even "no center at all," and takes control to compel the manikin to head toward her friends in Westminster instead (221).

On the manikin's journey, Lester contemplates the Thames River, the site of Betty's baptism.[17] Much like Hero Betty, with fresh eyes, Hero Lester transmutes the dismal scene to one of celestial beauty and grandeur—hers is no superficial appreciation, but a real celebration of life, rooted in an omniscient wisdom and deep understanding that all is interconnected in an inherently good world, with past, present, and future co-inherent, each with its own purpose:

> The Thames was dirty and messy. Twigs, bits of paper and wood, cords, old boxes drifted on it. Yet to the new-eyed Lester it was not a depressing sight. The dirtiness of the water was, at that particular point, what it should be and therefore pleasant enough. […] A sodden mass of cardboard and paper drifted by but the soddenness was itself a joy, for this was what happened, and all that happened, in this great material world, was good. The very heaviness of the heavy sky was a wonder, and the unutilitarian expectation of rain a delight. (222)

This is clear evidence of a pure, unadulterated, and immaculate self of the Christian Romantic hero tradition. By drawing strength from her encounter with Christian objects (the golden cross of the cathedral and the baptismal place of the Thames), Hero Lester is able to take a Romantic delight in even the most dismal landscapes. Like Walt Whitman's persona in *Leaves of Grass,* and with it, Emerson's concept of the transparent eyeball, this distinct Lester is convinced of the splendor of all things and sloughs off the shackles of her egotism to merge with what she sees in the present, albeit with an omniscient awareness of the simultaneity of past, present, and future. Hero Lester's "new eyes," and the redemptive way she views the world, are signs of a developing Christ-consciousness, a transformation that preceded Lester's entry into the manikin and was rekindled when Betty forgave her sins. She sees the world as beautiful precisely because she has already become semi-divine (through her initial death, subsequent confession and repentance for her sins with Betty, and the ultimate salvation she attains in the purgatorial Unreal City). It is this Hero Lester that prompts the manikin to take heroic action by compelling the body to travel toward her friends Richard, Jonathan, and Betty. Her friends see her visually as a dwarf-woman seemingly possessed by two different spirits (at turns speaking coherently like Lester, and incoherently croaking like Evelyn). Once freed from

[17] Kollmann notes that *All Hallows' Eve* is Williams's work that deals most directly with the concept of Christian grace, and as such, "Betty is protected throughout her life by a factor unknown to her—the sacrament of baptism," further emphasizing that "it is the operation of the sacrament that shields her from the worst of her parents' sorcery" ("Figure of Beatrice" 6).

this body, Lester essentially tries to save her ego-self, Evelyn, from eternal damnation at the end of the book.

In sum, if one were to adopt a traditional interpretation of the hero, and if the manikin were named and clearly recognized as a person, it might be easy to count it among the many "split-selved" romantic heroes or anti-heroes in *All Hallows' Eve*. However, Williams's decision to use the manikin as an icon for psychic compartmentalization makes a strong case for giving recognition not to the overall character represented by the physical body, but the enlightened spirit living among (above, and even co-inherently indwelling within) a community of other bodily spirits or subpersonalities.

JANE: THE FOUR JANES IN THE COMPARTMENT

In *All Hallows' Eve*, Williams reminds us "there was no limit to the number of spiritual beings" who could inhabit one body (201), and Lewis appears to have experimented with the notion of multiplicity in *That Hideous Strength*. We arrive at Jane, a woman who is not clearly fragmented in a binary of good versus evil, nor split into a neat Freudian tripartite construction of id, ego, and super-ego, but rather demonstrates the multiplicity of distinct individuals which can be housed in one body.[18]

In chapter seven, "The Pendragon," after coming face-to-face with the Director—the saintly Dr. Elwin Ransom, also known as the Pendragon and Fisher-King, a man who attributes spiritual authority to a Divine Power, Maleldil (presumably a Christ-icon figure)—Jane is conflicted. Unlike Betty, she does not develop a Hero Self from a traditional baptism, but instead, by being bathed in the "bright and golden" light and presence of the eternally youthful, yet preternaturally wise, golden-haired Director, and his followers which reside in manor at St. Anne's (7.139). This Director/Fisher-King is presented as a benevolently suffering martyr king. He is wounded and sitting on a dais in the center of an ordinary room, but to Jane's fresh eyes, he appears as an extravagant Arthurian king sitting in "a throne room," shrouded in mist, with chivalric "blue banners" behind him (though "it was only a screen" [7.140]). Much like the Hero Betty perched atop the cathedral, Jane begins to experience the expansive sense

[18] Although beyond the scope of this analysis, Mark also exhibits the principle of multiplicity. Conflicted about his involvement with the National Institute of Coordinated Experiments (N.I.C.E.), and role as husband (whether to bring Jane into N.I.C.E.'s fold), among other concerns, he feels fractured into several distinct personalities, searching for a coherent, higher self (or integrated Person): "He was a different man. From now onwards till the moment of final decision should meet him, the different men in him appeared with startling rapidity and each seemed very complete while it lasted. Thus, skidding violently form one side to the other, his youth approached the moment at which he would begin to be a person" (10.214).

that she is a higher power, "perched in a blue tower overlooking the world" (7.140). From this vantage point, she is able to discern through chain of simultaneous and co-inherent linkages the true meaning of "King," merging past and present (i.e., the Fisher-King suddenly calls forth memories of the Arthur of her childhood, and the imagined Solomon). In this moment, when her eyes rest upon the Director's face, we catch a fleeting glimpse of the selfless expansiveness associated with the modern Romantic hero ("Jane forgot who she was, and where"), who is temporarily relieved of her earthly concerns and grudges. However, just as suddenly, she quickly reverts back to "the ordinary social Jane" (7.140). Still, she feels changed, as if a part of herself has forever surrendered to the Director's power.

Like Betty, Jane experiences the intensity of her compartmentalized selves at a train station. Her profoundly numinous experience with the Director in the manor of St. Anne's causes a flood of cognitive dissonance; she leaves in a daze. Lewis writes of her self-estrangement and "inner debate" among distinct subpersonalities: "during the journey, she was so divided against herself that one might say there were three, if not four, Janes in the compartment" (7.147). By no means reflecting a simple good/evil binary of the psyche, Jane's first three selves are not collectively "evil" insofar as they all have ill-intentions (they are closer to IFS's exile/protector selves, wounded or defensive parts), but they are a group of "false selves" that are primarily concerned with earthly, materialistic, and trivial concerns. Of note, Patterson identifies this scene in the train as one in which "there is a certain correspondence between [the four] Janes and the four functions of the personality as described by C.G. Jung" ("*Guardaci Ben*" 8).

The First Jane is a smitten child-self, who has been within Jane since girlhood. The First Jane is "simply receptive of the Director" and delights in "every word and look"; she is "swept away on the flood tide of experience which she did not understand" (7.148). While this Jane would like to obey and appease the Director, she lacks the wisdom and experience to unify her other subpersonalities. She is a pure heart who is described as in tune with nature, and a joyful spirit willing to be carried away, but in her vulnerability, may need protecting (148).

The Second Jane, or "what Jane took to be her real or normal self" (7.148), is the "ordinary social Jane," the hypercritical subpersonality (who is the chief villain of her own tale). This is the proud Jane that we encounter at the beginning of the novel, a socially constructed self, who has great contempt for Mark and their marriage (and the larger institution of marriage, as well as motherhood). This Second Jane prevents Jane-proper from seeking the "mutual society, help, and comfort" that matrimony and motherhood can provide—or is suggested to provide by Lewis, in a story where motherhood is the ultimate act of salvation (1.11). The Second Jane has her own set of memories and opinions

and recalls (in disgust) a time in her past when she witnessed a little girl in a candy shop dramatically proclaim that she would follow her childhood crush "to the end of the world" (7.148). Similarly, the Second Jane is repulsed by the perceived vulnerability and naivety of the First Jane and is offended by how quickly her younger version is willing to "surrender" fully without question to the Director, as well as sacrifice her self-determination and independence for an absolute stranger. The Second Jane exhibits "perpetual reservation," which she considered to be "essential to her status as a grown up, *integrated*, intelligent person" (7.147, italics my own). While it can be said that Jane-proper's chief sin is pride, the Second Jane is a figurative embodiment of that pride (or like Evelyn, pride personified). She is a subpersonality mistakenly employing the wrong protective techniques—disparagement and criticism—to try to force the psychic "integration" that she desires as a "mature" person.

While the first two Janes are the most familiar subpersonalities, the supernal encounter with the Director leads to the emergence of a new third Jane, "a moral Jane, whose existence she had never suspected" (7.148). This Jane is a step closer to the Modern Romantic Hero Self, but she is not quite there yet; she is a Jane reawakened, as she begins to intuit her noble and spiritual Tudor matrimonial lineage, her sexual/biological inheritance as a woman, and romantic feelings which have "risen from some unknown region of grace or heredity" (7.148). The Third Jane is wracked with guilt for both neglecting her husband Mark, and for loving the Director as she should her husband. However, in an epiphany, she begins to intuit through co-inherence and substitution, that expressing love for Mark would connect her to a divine love (and vice versa). From this place of "undefined emotion," she resolves to "give Mark much more than she had ever given him before, and a feeling that in so doing she would be giving to the Director" (7.148). Thus, she is on her way to taking right action (reconciliation with Mark), but she is basing this action on a moral code and sense of duty associated with qualities of Lewis's conception of a False Self (heredity, upbringing, and natural desires), which are only partially mediated by the Director's spiritual direction.

Above all is the "fourth and supreme Jane" of joy, a Christian Romantic hero analogous to the vivid and gay Betty (7.149). The Fourth Jane is born out of the synesthetic "confusion of sensations" sprung out of a "whole inner debate," which "flows into the *larger experience* of the fourth Jane, who was Jane herself and *dominated all the rest* at every moment *without effort* and even *without choice*" (7.149, italics my own). This is Jane's true Hero Self—the moment that, to apply Lewis's theological principle, she yields to Christ and "lets Him take over." Lewis writes of the Hero Jane's unparalleled strength by using allusions and images drawn from the mediaeval Christianized heroic tradition: "the other three had no power over her, for she was in the sphere of Jove, amid light and

music and festal pomp, brimmed with life and radiant in health, jocund and clothed in shining garments" (7.149). She is depicted in Arthurian terms of a bright Galahad, a metaphorical White Knight of the Round Table, who alone succeeds in the quest for the Holy Grail of psychic integration, and also invokes images of a white-robed savior. Patterson equates this Jane to "the Self, a rich compendium or unity of all four functions together" culminating in an "mandalic flower image" of the Fourth Jane ("*Guardaci Ben*" 8). As an expansive state of consciousness, the Fourth Jane is co-inherent with all of the other selves, indwelling in them (as they indwell in her), effortlessly breaking the barriers of compartmentalization, not out of greed or power, but as Lewis suggests, because she is unified with the Director (Christ), and this divine power is working through her. Submitting to a higher power enables the Fourth Jane (True Self) to *both* save and enlarge herself, so she may magnify the other "little Janes" (or in Lewis's terms, "little Christs"), and they all may find an authentic and comprehensive identity together in one earthly body and one multifaceted, heavenly body.

Once Hero Jane has ascended to power over the lesser Janes, she is able to see the world with fresh eyes. Previously jaded by life at the beginning of the book, her vision is now restored and, like the Hero Betty and Hero Lester, she shows a Romantic enchantment with nature, environment, and mankind. As Hero Jane gazes out of her compartment window, her eyes rest on the surrounding fields of the English countryside filled with animals, and she "embraces them in her heart with merry, holiday love" (7.149). Further, she regards the wizened old man sitting next to her in the compartment and recognizes the beauty of old age, "as if for the first time" (7.149). Moreover, the Third Jane's desire to *mock* is supplanted by the Fourth Jane's desire to *make* and to rejoice in art: "she reflected with surprise how long it was since music had played any part in her life, and resolved to listen to many chorales by Bach on the gramophone that evening" or perhaps "read a great many Shakespearian sonnets" (7.149). Importantly, she also comes to terms with power of embracing her femininity. While the Second Jane was ashamed of her physical beauty and sensuality, and interpreted it as an expression of feminine weakness, the Fourth Jane "rejoices in the consciousness of her beauty" (7.149). However, this joy is not vanity; it is a selfless act of unconditional and divine love "for beauty was made for others" (7.149), including the Director, and by extension, Mark. The Fourth Jane's acceptance of her beauty and sexuality is pivotal in her ultimate heroic act of reunion with Mark in reformed love, so that they may presumably fulfill their cosmic destiny.

After her train journey, we see this Fourth Jane return to St. Anne's. She is easily identified by her hunger for different iterations of Romantic literature, each book and genre calling forth simultaneous linkages to others: "I'd like the

Curdie books, please […] and *Mansfield Park* and Shakespeare's *Sonnets*" (8.160). Here at St. Anne's, this Fourth Jane is the Jane who consciously realizes that she has found herself in a higher power of the Director (Christ), and fully embraces the mystery of faith. Lewis writes that Jane detected she had crossed a psycho/spiritual boundary (presumably from her False Self toward "what she called her true self" [14.315]), and struggles to find the language to describe this new, immersive, experiential, and enlightened personality: "She had come into a world, or into a Person, or into the presence of a Person" (14.315). Much as Lewis describes with the concept of the real self (True Self), or the IFS concept of Self/Leader, the Fourth Jane finds that her new identity emerged when "the little idea of herself which she had hitherto called 'me' dropped down and vanished" (14.315). The other subpersonalities, howling and chattering "voices who have not joy" (much like Evelyn), are still faintly evident when the Fourth Jane is reigning and weighing whether to fully commit herself to the Director and company at St. Anne's (14.316). These pestering personalities rise from "every corner of her being" to caution her ("take care. Draw back. Keep your head. Don't commit yourself") or to ask her to rationalize the experience ("you have had a religious experience. This is very interesting. Not everyone does. How much better you will now understand the Seventeenth-century poets!" [14.316]). But just as Lester ignores Evelyn's croaking, this Fourth Jane ignores the plaintive cries of the other little naysayers.

Therefore, the Fourth Jane of Joy has all of the elements of a Modern Romantic Hero Self: she is a powerful ghost charged with the chivalric values of loyalty, service, hierarchical obedience, and shared community; she is the exact intermediary between the earthly and heavenly realms within the body of Jane-proper; and she is the chief actor/self-leader, who chooses on behalf of the other subminds, to commit Jane to the St. Anne's mission. In dedicating "her selves" to the company, the Fourth Jane accepts the Director's divinity (believes in the existence of God) and fulfills her purpose as Mark's wife and a powerful descendant of the mythic Tudor lineage. None of this is achieved out of a sense of guilt, intimidation, or social propriety (as the Second or Third Jane would have her do), but rather, due to the Fourth Jane's self-sacrificial gift, a heroic expression of divine love freely given.

Final Words on Inner Worlds

In the final score, what might this extended exploration of a Modern Romantic Hero Self offer the readers of *All Hallows' Eve* and *That Hideous Strength*? And why might it be necessary to reconceptualizing the traditional heroines of Betty Wallingford, Lester Furnival, and Jane Studdock? As previously noted, both books, and by extension their characters, are strongly indebted to the long history of the Greek, Romantic, and especially, Christian

traditions that came prior and boldly and unapologetically borrowed piecemeal from various literary sources (urban fantasy, chivalric romance, science fiction, Arthurian Legends, and Christian metaphysics, to name a few). The net effect is a modern intertextual experience that, if not outright resists theoretical pigeonholing, certainly invites theoretical bricolage and playful innovation wherein traditions of past, present, and future intermingle and collide. In the same way, it is the hope that a development of a Modern Romantic Hero Self pays homage to these authors by emulating this bricolage effect and drawing piecemeal from various sources—the Greek concept of the "powerful ghost"; the medieval chivalric code (loyalty, service, hierarchical obedience, shared community); the 19th century Romantic's inward look at psychology and outward toward nature; the Christian Jungianist hero archetype (semi-divine, inspired by God to find a "comprehensive identity" in Christ); and the 21st century IFS view of Self as compassionate leader, tasked with unifying subpersonalities—to create a richly modern romantic (fragmented yet cohesive) tapestry and to better understand our heroines within this context. This interpretive framework echoes and emphasizes how (sometimes complementary, sometimes competing) influences *co-inhere* within the narrative landscapes of Lewis's and Williams's fiction, and by extension, in the characters themselves. It is intended to help readers to appreciate the richly complicated (and deeply fragmented) primary female characters of the books: Betty (who is split broadly in two); Lester (who is temporarily housed with Evelyn within a deformed manikin); and Jane (who is the most divided of all)—with the goal of localizing the Hero Self as a precise source of consciousness (or Romantic "ghost" in the mind), who is most co-inherent with a higher power, and tasked with reunifying all other selves (or subpersonalities), often through the "radical acts" of self-sacrifice, compassion, laughter, acceptance, obedience, and reformed love. This semi-divine internal Hero Self, whether it be expressed by Betty (Holy Betty), Lester (as compared to Evelyn within the manikin), or Jane (Fourth Jane of Joy), is typified by a transcendental romantic appreciation for art and nature and heightened capacity to perceive beauty, and often described in chivalric or Christ-like terms, with the heroic ability to expand and encompass other distinct (yet co-inherent) selves. Ultimately, this framework helps us to better appreciate the internal wars waged within the female characters of *Eve* and *Strength*, as well as the broader themes of community in the books, emphasizing just how many different kinds of heroes and heroines join together under the auspices of one revolutionary body (like in *Strength's* Manor at St. Anne's) in order to "harmonize the internal family." Just like a traditional hero, the Modern Romantic Hero Self must make right and moral decisions for the good of the whole (however that whole may ultimately be defined, as body or community, earthly or spiritual). Taken side by side, Betty, Lester, and Jane are

best understood in relation to their internal selves, as well as in relation to each other—for each is a haunted manikin with a hero waiting to be discovered within.

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About the Author

Mikaela von Kursell received her MFA in Creative Writing from Florida Atlantic University. Her scholarly articles on Christopher Marlowe's *Doctor Faustus* and Wallace Stevens's "A Rabbit as King of the Ghosts" have previously appeared in *The Explicator*. Her experimental work about the first English dictionary, "A Fable Alphabetical: The Life and Times of Robert Cawdrey Mostly in His Own Words," was published in *Quarterly West.* She has a great interest in exploring hybrid genres and literary forms, found poetry, speculative fiction, and psychological approaches to literary analysis. Much like her father, she is a longtime enthusiast of the Inklings: C.S. Lewis, Charles Williams, and especially, J.R.R. Tolkien. This is her first time publishing with *Mythlore*.