THE NOVELS OF WILLIAM GOLDFING
THE NOVELS OF WILLIAM GOLDSING
A STUDY IN CRITICISM,
STRUCTURE AND
DEVELOPMENT

by
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ABSTRACT

The following study deals primarily with the major critical responses to William Golding's early fiction, the structural composition of Golding's fifth novel, The Spire, and the author's departure from his customary compositional patterns in his latest novel, The Pyramid.

In Chapter I, the introduction to this thesis, I have provided a short biographical study of the author, documenting his early influences and directions.

Chapter II evaluates the major critical trends that have developed in response to the first four novels, Lord of the Flies, The Inheritors, Pincher Martin and Free Fall. Each of the dominant patterns of critical thought is considered in the light of Golding's world view as it emerges from his fiction and essays and as it has been articulated by the author himself in a number of interviews. In this way I have attempted to adjust the predominantly moralistic approach of a significant number of critics.

In the third chapter, I have provided an in-depth structural analysis of The Spire. Essentially I have analysed each chapter of the novel in an effort to determine what and how it contributes to the cumulative effect of the tale. In adopting this approach I have attempted to adhere as closely as possible to the gradual manner in which
central elements of information are dispensed through the tortured perspective of Dean Jocelin, the novel's protagonist. The chapter concludes with a brief commentary on the novel's resolution, the cumulative effect of the information dispensed, and the identity of Goody Pangall.

The final chapter attempts to demonstrate the innovative qualities of Golding's latest full-length novel, The Pyramid. The introduction of a "real" protagonist in the setting of the modern "ordinary universe", along with Golding's innovative restatement of a favourite theme, and the superficial independence of the novel's three sections suggest that The Pyramid is largely an experimental effort on the part of the author.

In the Conclusion to this work, I have suggested a number of areas that remain unexplored and that may be interesting and rewarding upon consideration by future Golding critics.
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CHAPTER I
INTRODUCTION

William Gerald Golding was born in Cornwall on September 19, 1911, the son of an English schoolmaster. Despite the essentially private quality of his life, Golding's critics have provided well-documented biographical outlines of his career. Much of what they have to say about Golding can be substantiated by the novelist's own critiques, essays and "occasional pieces", published in the 1965 collection, The Hot Gates. Although the basic facts of his career have become fairly well-known since the publication of Lord of the Flies in 1954, the following perspective is included as essential background for my study of Golding's fiction.

Golding's infatuation with writing and the power of words began in his early childhood. Describing his first days in school in an essay entitled "Billy the Kid" he writes of his "passion for words in themselves" and his penchant for collecting them "like stamps or birds' eggs":

It did not occur to me that school might have discipline or that numbers might be necessary. While, therefore, I was supposed to be writing out my tables, or even dividing four oranges between two poor boys, I was more likely to be scrawling a list of words, butt (barrel),
butter, butt (see goat). While I was supposed to be learning my Collect, I was likely to be chanting inside my head a list of delightful words which I had picked up God knows where -- deebriess and Skirmiskar, creskant and sweeside.1

It is hardly surprising, then, that Golding should have made his first attempt at writing a novel at the age of twelve.

There were other influences in Golding's early life, however, most notably those of his parents. Evidently it was with extreme reluctance and at his parents urging that he relinquished his total preoccupation with word-power to embark on more scientific endeavours. In "The Ladder and the Tree" he writes:

Rules, declensions, paradigms and vocabularies stretched before me. They were like a ladder which I knew now I should climb, rung after factual rung, and Sir James Jeans and Professor Einstein were waiting at the top to sign me on. I was glad about science in a remote sort of way. If you were going to be anything, then a scientist was what you ought to be. But the ladder was so long. In this dreary mood of personal knowledge and prophecy I knew that I should climb it; knew too that the darkness was all around, inexplicable, unexorcized, haunted, a gulf across which the ladder lay without reaching the light.2

2Ibid., p. 174.
Apparently Golding gradually developed an interest in science. In 1930, at the age of nineteen, he entered Brasenose College at Oxford with the intention of studying science. His interest in literature was predominant, however, and after two years Golding relinquished science for the study of English literature. In his own assessment of this transition Golding has stated:

The answer is really this, that my father was a scientist, and I took from him a great admiration for science, which, in a curious way, I've still got. It took me a long time at Oxford to find that I was simply pushing a ball uphill, and I really didn't care about it.3 Interestingly Golding's scientific background has exerted an obvious influence on his fiction. Bernard S. Oldsey and Stanley Weintraub have written: "there remains in his literary efforts something of the scientific stance -- that of a white-coated experimenter working in the isolation of a laboratory, isolating in turn his literary elements on islands, promontories, and rocks, in closets, asylums and prison camps".4 Additionally one finds throughout


the novels, with the possible exception of *The Pyramid*,
a pervasive thematic interest in the dichotomy between
religion and scientific rationalism.

In 1934, while still a student at Oxford, Golding
published his first work, a collection of poetry entitled
simply *Poems*. Apparently the author would prefer to forget
this achievement. In an interview with Bernard F. Dick,
he has stated: "I don't own a copy. . . . Actually, I'd
rather forget it. . . . You might say I write prose because
I can't write poetry". Given the pedestrian quality of
the poems one can sympathize with Golding's embarrassment.
As James R. Baker points out, however, Golding's poems
actually "foreshadow the considerable poetic talent evident
in the fiction, but they are not representative of either
his mature thought or technique because they come long
before the trying experiences of the war years". Additionally, as Professor Baker observes, even at this early
stage the poems hint at Golding's dual interest in science
and literature and question the smug rationalism of science.

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5 Bernard F. Dick, "'The Novelist is a Displaced
Person': An Interview with William Golding", *College
English*, XXVI (1965), 430.

In addition to the poem cited in Baker's study, entitled "Mr. Pope", one finds strong indications of these attitudes in "Non-Philosopher's Song":

Lean, Logical and Rule of Thumb,
As parable to all that come,
Say Love and Reason live apart
In separate cells of head and heart.
But oh! my lady, she and I,
We give philosophy the lie,
For when I tread with careful thought
The tunnels that my brain has wrought.
Her sweet resemblance I do find
In the dim cavern of my mind;
And Reason has not named the power
That did constrain that lovely face
So like a wan exotic flower
To flower in such a sunless place.7

Although the poem lacks the vehemence of the later works, it clearly evokes a rejection of compact, scientific rationalism. The fervor of this rejection, however, as well as the disavowal of equally laconic religious solutions, was not to be tempered in Golding's art until the years following World War II.

In 1940, at the age of twenty-nine, Golding entered the Royal Navy, eventually rising to the rank of lieutenant in command of his own rocket ship. It was during the war years that Golding's belief in "the perfectibility of social man", the rationalist cant of H. G. Wells, was utterly

shattered. As Golding himself elaborates in one of his several interviews with Professor Biles:

It is too easy a thing to say that before the war I believed one thing and after the war I believed another. It was not like that. I was gradually coming up against people and I was understanding a bit more what people were like; and, also gradually, learning that the things I hadn't really believed, that I had taken as propaganda, were, in fact, done. This kind of thing, for example: only about fifteen miles down there [near Bowerchalke], meeting some people who were working on the drops into France, the occupied territory; going there twice -- meeting a man one time and the next time not meeting him, and being told that he was probably being tortured to death at that moment. This kind of thing one gradually began to see, and, at the end, I fully believed in [the fact of] Nazism; one couldn't do anything else. Finally, there were films of it, and there it was.8

It is the force of this recognition that dominates Golding's early novels, especially *Lord of the Flies*.

Following the War, Golding returned to his teaching position in Salisbury and began to experiment with writing fiction. Between 1945 and 1954, he produced three or four novels (the number varies) which no publisher would accept. Then, in 1954, *Lord of the Flies* was taken up by Faber and Faber after being rejected by twenty-one publishers. Although its success was not immediately insured, the novel

8Biles, op. cit., pp. 33-4.
Gradually gained recognition and, by 1962, Golding's *Lord of the Flies* had risen to rival J. D. Salinger's *Catcher in the Rye* in terms of popular campus appeal. Meanwhile, Golding had produced three additional novels, *The Inheritors* (1955), *Pincher Martin* (1956) and *Free Fall* (1959), as well as a short tale entitled "Envoy Extraordinary" (1956), later to be transposed into dramatic form as *The Brass Butterfly* (1958). In 1951, as a result of his success, Golding left his profession as a teacher and began to devote all of his time to the pursuit of his career as a novelist. Between 1960 and 1962 he wrote book reviews and autobiographical pieces for *The Spectator*. Most of these articles have been published in *The Hot Gates*. Since becoming a full-time novelist in 1961, Golding has published two novels, *The Spire* (1964) and *The Pyramid* (1967), as well as two short tales, "The Scorpion God" and "Clonk Clonk", both published in 1971.
CHAPTER II
THE EARLY NOVELS AND THE CRITICS

In assessing the critical response to Golding's work it becomes apparent that considerable attention has been devoted to the first four novels. Further, despite the initial acclaim awarded to Lord of the Flies, one can detect a distinct pattern of dwindling enthusiasm for Golding's artistic ability, in the evaluation of the subsequent works. Whereas Lord of the Flies was generally hailed as a "magnificent" or "brilliant" work of art, The Inheritors was considered too cryptic, Pincher Martin was condemned as a cheap conjuror's trick and Free Fall has been designated as "a literary cloaca, full of that revulsion psychologists try to explain in terms of the proximity and ambiguity of the apertures utilized for birth and excreta".¹ Despite these negative allegations, however, Golding has enjoyed a strong column of consistent support and it is through the responses of these scholars to Golding's opponents that I will conduct my consideration of the first four novels.

¹Oldsey and Weintraub, op. cit., p. 30.
The criticism of Golding's early novels falls into a number of popular trends. A substantial number of scholars, focussing on thematics, have popularized the sport of ferreting out Golding's inspirational sources. At best, this school of criticism serves to illuminate the tremendous influence on Golding of H. G. Wells and the dominant atmosphere of materialistic optimism characterising the early twentieth century. At worst, the "derivation critics" fail to point out Golding's inversion of his sources, thereby leading the unwary to believe that he is little more than a copier or borrower, a packrat artist. More importantly, the attempts to define the mode of Golding's novels have resulted in a sense of general confusion. In effect, the author's world-view has been obscured by an avalanche of articles that define the first four novels as fables, allegories, parables, or myths. The majority of these critics readily acknowledge the fact that Golding is better than other artists creating in similar modes. However, there remains in many of these critiques the underlying


3 See Frank Kermode, "The Novels of William Golding", 
suggestion that each of these terms refers to a severely restricted art form created by a second-rate artist. 4 Surprisingly, those critics concentrating primarily upon style are relatively few in number. Golding's strongest support in this area is to be found in the analysis of Mark Kinkeade-Weekes and Ian Gregor, entitled William Golding: A Critical Study. Here again, however, one detects opposition to Golding's talent insofar as several critics have viewed his early novels as structurally inept, characterised by "gimmicks", "clever tricks" and poor writing. 5

In the analysis of the derivation school of criticism it becomes apparent that those scholars seeking Golding's sources solely for the sake of the search possess

International Literary Annual, III (1961), 15. Professor Kermode correctly observes that "myth" is Golding's own term.


an extremely shallow insight into his work. The banality of this kind of source-seeking is epitomized in a short paper by Edwin Morgan entitled, "Pincher Martin and The Coral Island". Morgan writes:

It is clear that in writing *Lord of the Flies* (1954), Mr. William Golding had R. M. Ballantyne's *The Coral Island* very much in mind. There is a passage in *The Coral Island*, however, which seems to have an unmistakable bearing on a crucial element of the later novel *Pincher Martin* (1956) and would indicate that Ballantyne's book is something of a "source" for both of Golding's stories. What Golding himself has called the "gimmick" of *Pincher Martin* is the pair of black seaboots which the drowning man apparently kicks off at the beginning of the narrative ("Both boots had left him", p. 10), but which are found on his body at the end ("He didn't even have time to kick off his seaboots", p. 208). At this point the reader who knows Ballantyne's story feels he has been here before. When the boys are exploring their coral island (ch. 4), they come across a pair of black seaboots at the edge of the water. My first thought on seeing them was that our dear captain had drowned; but Jack soon put my mind to rest on that point by saying that if the captain has been drowned with his boots on, he would certainly have been washed ashore along with them, and that he had no doubt whatever he had kicked them off while in the sea, that he might swim more easily.

This is the Pincher Martin situation in a nutshell, with Martin and "our dear captain" representing the two alternatives.6

6 Edwin Morgan, "Pincher Martin and The Coral Island", *Notes and Queries*, 205 (1960), 150.
If, in fact, this particular section of Ballantyne's tale did influence the composition of Pincher Martin, one can be assured that Golding employed it to underline the reversal of Ballantyne's romanticism which he so clearly effected in Lord of the Flies. The problem with Morgan's analysis, on the other hand, is that it fails to consider the implications of Golding's use of "sources". Rather, the article suggests a mindless, haphazard borrowing on the part of the author.

To fully understand his reference to "sources", some consideration should be given to the influence of H. G. Wells on Golding's work. Obvious similarities have been noted between Golding's, The Inheritors and The Outline of History, along with Wells' short story, "The Grisly Folk". Additionally, Anthony Pearson has provided a commentary on Pincher Martin and "The Remarkable Case of Davidson's Eyes". While many of the parallels drawn between Golding and less important writers are insignificant and, in some cases, ill-founded, certainly Golding would not attempt to

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disavow the influence of Wells' work on his own fiction.

In one of his interviews with Professor Biles he has stated that Wells' *Outline of History* was "one of the big books in my youth". It must be emphasized, however, that Golding is not in agreement with the Wellsian outlook or, for that matter, the perspectives of any of the other writers designated as his sources. As he has commented in a Third Programme radio discussion:

> It seems to me that there's really very little point in writing a novel unless you do something that either you suspected you couldn't do, or which you are pretty certain nobody else has tried before. I don't think there's any point in writing two books that are like each other. . . .

> I see, or I bring myself to see, a certain set of circumstances in a particular way. If it is the way everybody else sees them, then there is no point in writing a book.10

From this comment, one is led to believe that Golding's use of "sources" is invariably undertaken with a view to modifying or refuting the attitudes conveyed therein.

A specific case in point is cited by Samuel Hynes in reference to Golding's reversal of the Wellsian epigraph

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9 Biles, op. cit., p. 4.

10 As quoted by John Bowen, "Bending Over Backwards", *Times Literary Supplement*, 58 (1959), 608.
he employs in the frontespiece to The Inheritors. Hynes writes:

We might say . . . that Golding and Wells are most basically opposed in their views of the nature of "the ogre". Wells, the rationalist, wishes to separate the figure of terror from Homo Sapiens, and to place him in a repulsive, hairy body, now extinct except in folklore; Golding says the ogre is in our own insides. The two positions are essentially antithetical ideas of the nature of evil: the rationalistic, and the religious. Golding has used a view which he deplores as a foil for his own.

Although I object to Hynes' designation of his outlook as exclusively religious, Golding, by an ingenious double irony, clearly effects the inversion of the Wellsian viewpoint expressed in the epigraph. As the narrative unfolds, it becomes evident that the Neanderthals are, in fact, "the source of the ogre", of unreasoning fear in the

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11 The epigraph reads: "... We know very little of the appearance of the Neanderthal man, but this . . . seems to suggest an extreme hairiness, an ugliness, or a repulsive strangeness in his appearance over and above his low forehead, his beetle brows, his ape neck, and his inferior stature. . . . Says Sir Harry Johnston, in a survey of the rise of modern man in his Views and Reviews: 'The dim racial remembrance of such gorilla-like monsters, with cunning brains, shambling gait, hairy bodies, strong teeth, and possibly cannibalistic tendencies, may be the germ of the ogre in folklore. . . .""

minds of the more highly developed "new people". The gentle innocence of Lok's tribe, however, demonstrates to the reader the undeniable fact that such a reputation, when applied to the Neanderthals, is totally unfounded. Paradoxically, it is Tuami's Cro-Magnon tribe that embodies the savagery suggested by the epigraph. Thus, Golding manages to stand the epigraph on its head by verifying its underlying import while simultaneously demonstrating the fact that a confirmation of this view is utterly unwarranted.

To summarize, then, I feel that a substantial amount of derivative criticism, while observing superficial similarities between Golding and other writers, fails to consider sufficiently the significance of his alterations. Clearly, Golding refers to the thematic concepts of other authors for the sole purpose of turning these ideas back on themselves. Even where these modifications of source works are noted, however, I feel that the concept of source criticism, in itself, fails to provide adequate commentary on the technical dimension of a particular work. In Golding's case, this approach is of considerable importance, as I will attempt to demonstrate in the third chapter of this work.

As I have suggested previously, the numerous attempts to designate the mode of Golding's writing have resulted in a sense of general confusion. In my opinion
the diversified labelling of Golding's novels, along with the implications that attend each term, affords the single most important obstacle to the appreciation of the author's world view. Here the reader encounters Professor Gindin, who writes:

The Lord of the Flies, by its very form, insists on the recognition of the truth of the orthodox Christian version of essential human depravity; the concept and meaning of the novel rely on the validity of their Christian parallels. Similarly, the whole organization and direction of Free Fall depends on accepting the relevance of a Faustian bargain, the anguish of selling one's soul to Satan, just as The Spire is dependant on realizing the combination of pain and glory in building the monument that aspires to touch the heavens.13

Inasmuch as he argues for Golding's thematic confinement to orthodox moral concepts, Gindin's comments capture the essence of the fabulist school of criticism. Similarly John Peter writes, in his assessment, entitled "The Fables of William Golding": "The trouble with the mode of fable is that it is constricting. As soon as a novelist has a particular end in view the materials from which he may choose begin to shrink, and dispose themselves toward that end".14 As far as Golding is concerned, Peter, like Gindin,


14Peter, op. cit., 579.
finds "that end" in orthodox Christian principles. With respect to Lord of the Flies he discovers the central theme of the narrative to be as follows: "that Evil is inherent in the human mind itself, whatever innocence may cloak it, ready to put forth its strength as soon as the occasion is propitious". In Peter's view, this concern with "natural human depravity" is consistent throughout the first three novels.

One of the more sensible of the fabulist critiques has been provided by Margaret Walters. In her comparison of Golding and Camus, Ms. Walters defines the qualities of the fable as follows: "... a formal clarity and coherence; a sharp patterning of experience in the light of some intuition of order; while situation and character are reduced to a kind of abstract representativeness as a way of establishing their universal import". For Ms. Walters, the novels of both Golding and Camus provide interesting illustrations of "the strengths and limits" of the fable:

15 Ibid., 582-83.

The dangers to which the fable is open are obvious enough: the failure to translate abstractions into dramatic terms, which leads to explicit commentary or didacticism; the tendency to distort experience by schematizing it too rigidly; the claiming of a universal relevance that the particular situation fails to suggest; in short, the lapsing of the necessary interplay between its elements. And with both [Golding and Camus], we are also forced to consider the nature and adequacy of their central, analogical, situations. When Golding, for example, claims that his true business is with man sub specie aeternitatis, not with current affairs and everyday social living which are simply expressions of a continuing and basic human condition, we may well ask whether this deliberate narrowing of range really does enable him to concentrate, to distil the essence of a much broader range of experience; or whether, instead, his success depends on excluding most of the complexities of actual life.17

Despite this fundamentally common-sense approach, however, Ms. Walters, in keeping with the other fabulist critics, detects a central "moral intensity" in the fables of Golding and Camus and comments on their ability to "deeply . . . engage the moral imagination".18

Although his concern with Golding's fiction per se is peripheral to his interest in the mode of parable in general, Louis MacNiece also detects an essential moral purpose in Golding's novels. Despite his reliance on the broad definition of parable in The Oxford Dictionary as

17 Ibid., 20.
18 Ibid., 25.
"... any kind of enigmatical or dark saying", MacNiece is also concerned with finding a moral directive in Golding's work. In a brief commentary on Golding's second novel he writes:

The Inheritors ... is set in the Stone Age, which is at least as far away from us as Spenser's Faerie Land. With Golding, as with Spenser, this fact of sheer distance makes the moral stand out more clearly. Once we have watched his apish Neanderthalers fascinated and frightened by the people who are super-seding them, our own transitional period, stripped of its topical bric-a-brac, looms up through the primeval forest with stronger outlines and increased significance.19

Interestingly, MacNiece's study fails to clearly define the moral of The Inheritors beyond his cryptic reference to the "stronger outlines and increased significance" of the present emerging from the temporal sphere of the novel.

Finally, there are those critics who define the early novels as allegories and succeed in providing one-to-one correlations between Golding's moral message and the machinery of stories and characters he employs in its articulation. C. B. Cox provides a case in point. With reference to Lord of the Flies, Professor Cox writes:

On one level the story shows how intelligence (Piggy) and common sense (Ralph) will always be overthrown in society by sadism (Roger) and the lure of totalitarianism (Jack). On another, the growth of savagery in the boys demonstrates the power of original sin. Simon, the Christ figure, who tries to tell the children that their fears of a dead parachutist are illusory, is killed in a terrifying tribal dance. The Lord of the Flies is the head of a pig, which Jack puts up on a stick to placate an illusory Beast. As Simon understands, the only dangerous beast, the true Lord of the Flies, is inside the children themselves. Lord of the Flies is the Old Testament name for Beelzebub.20

Such an explicit rendering of a "moral" or "message" in the novel must surely detract from its finer qualities, the poetic use of symbols, the fine descriptive passages, and the realistic portrayal of adolescent cruelty.

While each of the critics represented in the preceding quotation embraces definitions and theses peculiar to his/her own terms, their comments on Golding are reducible, at some point, to an insistence on a dominant moral dimension in each of the novels. The effect of such criticism is to produce a lop-sided perspective on the world-view encompassed in Golding's art. Clearly, all of Golding's work encompasses a strong moral viewpoint. It is easy to visualize, behind each work, an author who writes from the courage of firmly felt convictions. To suggest that the novels are pre-

dominantly homiletic, however, is certainly unfair and undoubtedly results from an overemphasis of this moral dimension of Golding's work. In this respect, some explanation of the basic outlook expressed in the novels will surely prove helpful.

As I have suggested previously, the world view expressed in Golding's art is simultaneously rationalistic and religious. The conception of a universe constantly expanding beyond its recognized limitations is fundamental to the novelist's thought. There is, throughout his work, a rationalist's enthusiasm for the joy of discovery and innovation. In "Copernicus" he writes:

> The sky is the roof of human life and has been since man first lifted himself off his knuckles. He has always had ideas about that roof, and they have become more marvellous rather than less. This should confound those who believe that Change and Hopelessness go hand in hand. Who would not agree that an expanding universe with countless fires is a more wonderful place to live in than any cosmic scheme that went before it?21

Golding, however, is not exclusively "progressivist". One also recognizes the prudence of a religious man. Implicit in his work there is also the conviction that discovery must always be weighed against what is already known or

accepted as true. In an essay entitled "Fable" he writes:

The exploration of the physical world is an art, with all the attendant aesthetic pleasures; but the knowledge we get from it is not immediately applicable to the problem we have on hand. But history is a kind of selfknowledge, and it may be with care that selfknowledge will be sufficient to give us the right clue to our behaviour in the future.22

The two preceding quotations, then, suggest a certain duality for Golding's view of the cosmos inasmuch as the new knowledge acquired by man in the course of his evolution must always be tempered by established thought.

Complications arise, however, when Golding's critics stress the religious aspect of his outlook. For Golding, human nature is clearly synthetic, a composite of both rationalist and religious tendencies. One can safely assume that Sammy Mountjoy, the protagonist of Free Fall, speaks for his creator when he says: "Cause and effect. The law of succession. Statistical probability. The moral order. Sin and remorse. They are all true. Both worlds exist side by side. They meet in me. We have to satisfy the examiners in both worlds at once."23 It is the failure to recognize the "side by side" existence of these two worlds

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22Golding, "Fable", in The Hot Gates, p. 91.

in the body of Golding's fiction that has resulted in the tendency to apply to Golding's work terms implying a controlling, moralistic stance. In fact, upon careful reading of the novels one feels that there is a constant jostling for priority between "the two worlds" as they are represented in the body of the fiction. The world of orthodox morality is constantly undercut by the world of objective rationalism. In this respect, Golding himself has written: "I am by nature an optimist; but a defective logic -- or a logic which I sometimes hope desperately is defective -- makes a pessimist of me."\(^{24}\) It is this persistent intrusion of Golding's pessimistic rationalism that serves to dilute the force of an exclusively moralistic argument. Further explaining the duality of Golding's perspective in their analysis of his fiction, Oldsey and Weintraub observe:

The Descent of Man and Man's Fall (that is to say, rationalism versus religion, the scientific view versus the spiritual vision) constitute the opposing concepts of Golding's constant thematic structure. This is true in each of his literary situations as they exist between Piggy and Simon, in Lord of the Flies; Pincher Martin and his friend Nathaniel, in Pincher Martin; Dr. Halde and the latter-day Sammy Mountjoy, as well as

Nick Shale and Miss Pringle, in Free Fall; Roger Mason and Dean Jocelin, in The Spire; and Phanocles and the Emperor, in "The Brass Butterfly".  

These two divergent views of reality, however, are situated in the body of Golding's fiction in a much more complicated and intrinsic fashion than their mere personification in sets of opposing characters. In fact, both worlds permeate the most fundamental details of plot and structure throughout Golding's work. At this time, a closer analysis of the first two novels will serve to illustrate specific cases in point.

Much of the criticism of Lord of the Flies is representative of the moralistic school of thought and, indeed, the situation is complicated by Golding's own admission that his first novel really is a fable, designed to express a particular moral viewpoint. In the essay entitled "Fable" he writes:

> With all its drawbacks and difficulties, it was this method of presenting the truth as I saw it in fable form which I adopted for the first of my novels which ever got published. The overall intention may be stated simply enough. Before the second world war I believed in the perfectibility of social man; that a correct structure of society would produce goodwill; and that

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therefore you could remove all social ills by a reorganization of society. It is possible that to-day I believe something of the same again; but after the war I did not because I was unable to. I had discovered what one man could do to another. I am not talking of one man killing another with a gun, or dropping a bomb on him or blowing him up or torpedoing him. I am thinking of the vileness beyond all words that went on, year after year, in the totalitarean states.26

As I have observed at the outset of this work, then, Golding's moral indignation with the inherent Nazism the second world war aroused in a portion of humanity is undeniable. Further, when extended into the metaphorical realm of *Lord of the Flies*, the author's concern with what John Peter has called "natural human depravity" is equally inescapable. To emphasize the moral dimension of *Lord of the Flies*, however, is to ignore the fundamental pessimism of Golding's first novel. In effect, the basic problem with Golding's "fables" develops when the reader attempts to distill from a particular novel the explicit moral directive one usually expects from a fable. It is at this point that the author's realism abruptly intervenes.

To consider the specific example of *Lord of the Flies*, Golding may be enough of a romantic to view as tragic the

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26 Golding, "Fable", in *The Hot Gates*, pp. 86-87.
dissolution of boyhood innocence into ritualistic savagery, but he embodies enough of the realist to refrain from providing fatuous solutions to the situation outlined in the novel. The effect is the achievement of a sense of equilibrium, or "stasis", not unlike that described by Stephen Dedalus in Joyce's *A Portrait of the Artist as a Young Man*. In a discourse with his fellow student Lynch, Dedalus observes:

> Beauty expressed by the artist cannot awaken in us an emotion which is kinetic or a sensation which is purely physical. It awakens, or ought to awaken, or induces, or ought to induce, an aesthetic stasis, an ideal pity or an ideal terror, a stasis called forth, prolonged, and at last dissolved by what I call the rhythm of beauty.27

The "ideal terror" of *Lord of the Flies*, then, is composed in a balance of moral or religious and realistic or rational qualities. When applied to *Lord of the Flies*, the "stasis" described by Dedalus is achieved first, by a careful structuring of plot and, second, by what Biles has termed "the comprehensive, extending irony" characterizing the conclusions of the early novels.28

To consider Golding's structuring of plot in *Lord of the Flies* it will be helpful, at this point, to appeal to the analysis of human suffering and depravity

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28 Biles, *op. cit.*, p. 68.
offered by Herman Hesse in the "Introduction" to Steppenwolf. Describing the repetitive course of world history, Hesse writes:

Every age, every culture, every custom and tradition has its own character, its own weakness and its own strength, its beauties and ugliness; accepts certain sufferings as matters of course, puts up patiently with certain evils. Human life is reduced to real suffering, to hell, only when two ages, two cultures and religions overlap. A man of the Classical Age who had to live in medieval times would suffocate miserably just as a savage does in the midst of our civilisation. Now there are times when a whole generation is caught in this way between two ages, two modes of life, with the consequence that it loses all power to understand itself and has no standard, no security, no simple acquiescence.29

What Hesse defines as "a widespread sickness of our times" is essentially what happens in Lord of the Flies. Golding's band of proper British schoolboys, stranded on an Edenic, tropical island, attempt to establish acceptable social structures requisite to governing themselves. They are caught, however, between two opposing forms of leadership. The parliamentary model, represented in the progressive leadership of Ralph and Piggy, clashes violently with the primitive, totalitarian regime of Jack Merridew and his

hunters. Without the security and common acquiescence of the accustomed, adult standard, the adolescent society gradually disintegrates into a demonic inferno.

It is important to note that both Golding and Hesse view this development of cultural vacuum and overlap in a continuum, as obtaining for all time. In Lord of the Flies, then, it is the ghost of this realistic patterning of world history that acts as a counterbalance to the author's moral indignation. When it comes to distilling a moral from the first novel, it becomes too easy to view Golding's youngsters as unfortunate victims of circumstance in the larger design of time and space. A fundamental aspect of human existence, the natural disposition of mankind towards depravity, has been carefully delineated to appear as a recurring phenomenon, ultimately beyond the grasp of human control. This concept becomes particularly evident in the light of the novel's conclusion. In the final analysis, the reader's hopes for a comfortable solution to the terror of the island, via the *deus ex machina* of the naval officer, are ultimately shattered. An examination of the concluding paragraphs will serve to illustrate the irony involved:
Ralph looked at him [the officer] dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood -- Simon was dead -- and Jack had . . . . The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy.

The officer, surrounded by these noises, was moved and a little embarrassed. He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance.30

In fact, the depravity perpetrated by Golding's adolescents only magnifies when it is set against the false "rescue" of the adult standard that Ralph and Piggy ironically have struggled so hard to regain. Immediately the reader perceives with the appearance of the naval officer and his "trim cruiser", his involvement with the larger, continuing holocaust initially responsible for the boys' isolation. Further, it is significant to note that, although the officer is "embarrassed" by the situation he discovers, he can offer nothing in the way of admonition.

With the atrocities of the island amplified to include the world of the naval officer, there remains only the fatalistic horror of the outline of "ideal terror". This outline, however, should not be confused with a moral in the sense that it provides exemplary direction. As Professor Samuel Hynes explains:

What we acknowledge if we choose to call Golding a fabulist is not that the total story is reducible to a moral proposition -- this is obviously not true -- but rather that he writes from clear and strong moral assumptions, and that those assumptions given form and direction to his fictions. But if Aesop and La Fontaine wrote fables, we need another term for Golding. We might borrow one from the scholastic aesthetics, and call them tropological, meaning by this that the novels individually "suggest a shape in the universe", and are constructed as models of such moral shapes.31

31 Hynes, op. cit., pp. 5-6. Interestingly, the definition of the noun "trope" in The Oxford English Dictionary includes the following historical allusion: "Aenistidermus undertook to arrange the whole material at the disposal of the Sceptic in his contention against the dogmatic position under ten heads or tropes. The word trope properly denotes procedure; the ten tropes were intended to contain the means of refuting dogmatism in all possible forms, and to provide directions for stating every line of available argument which could lead to negative conclusions and paralyse assent". The implications of this datum with respect to the meaning of "tropological" are entirely compatible with the anti-dogmatic stance Golding assumes in opposition to the firmly entrenched belief systems of both orthodox religion and scientific rationalism.
For Golding, one assumes that this universal or cosmic shape has repeatedly featured periods of cultural vacuum and overlap, during which man has been forced to suffer his role of victim. In this view, man is fated to assume the natural course of evolution, taking comfort in his struggle towards the myth of his own social perfectibility.

While these concepts are presented somewhat obscurely in *Lord of the Flies*, they are represented in *The Inheritors* with comparative lucidity. As Oldsey and Weintraub point out, both novels are "closely connected . . . in source and theme":

> Both are variations on the same theme, played over a sliding scale of evolutionary concept. Together, they mark the beginning and end of what might be called Golding's "primitive period." They complement each other enough to deserve special reading as companion pieces.32

In Golding's second novel, his overriding thematic concern is clearly with man's position in time and space. The plot structure is obviously intended to remind the reader of the action of *Lord of the Flies*. Once again the reader is presented with two distinct and divergent groups, the Neanderthals, with their loosely structured social form, and the Cro-Magnons, with their fear-ridden, ritualistic structures. Once again, the ideologies represented in the

32Oldsey and Weintraub, *op. cit.*, p. 43.
two peoples are at variance. The form of the ceremonial offering in "Chapter Ten" of The Inheritors is also intended as an obvious reminder of the ritual pig's head on a stake in the earlier novel: "The whole haunch of a stag, raw but comparatively bloodless, hung from the top of the stake and an opened stone of honey-drink stood by the staring head." Similarly Lok (surely the name is significant) and his rag-tag band are as utterly confined by their Neanderthal frame of reference as are Ralph and Piggy by their attempts to institute democracy in their island environment. Tragically, however, the Neanderthals have not evolved as quickly as "the other", the Cro-Magnon band of Tuami, destined to dominate the temporal sphere in which the action of the tale is situated. Further, the Cro-Magnons are as hopelessly restricted by their frame of reference as their Neanderthal predecessors or, for that matter, Jack Merridew and his hunters in Lord of the Flies.

In The Inheritors, then, the reader is confronted with a classic representation of cultural overlap of the kind described in the previously-quoted excerpt from Steppenwolf. What has only been hinted at in Lord of the Flies, however, is now graphically delineated in the second

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novel, with the crisp, anthropological immediacy of
The Inheritors giving Golding's descriptive outlines a
sense of credibility not to be found in the earlier work.
In The Inheritors, the inevitable result of the confron-
tation and cultural overlap of two such disparate modes
of understanding is the utter destruction of the
Neanderthals at the hands of the more highly developed
species. In a very real sense, the novel represents a
moral tragedy for, in the destruction of Lok's people,
Golding also represents the destruction of innocence. Nor
is the reader permitted the comfort of a deus ex machina
to provide for Lok's rescue, as one finds at the end of
Lord of the Flies. Clearly Golding sympathizes with Lok's
plight, for the image of the last remaining Neanderthal
attempting to seek his death by burrowing his way into
Mal's grave is surely intended to stir the reader's
emotions:

On the terrace the creature moved faster. It ran
to the far end where the water was coming down
from the ice in a cascade. It turned, came back,
and crept on all fours into the hollow where the
other figure was. The creature wrestled with a
rock that was lying on a mound of earth but was
too weak to move it. At last it gave up and
crawled round the hollow by the remains of a fire.
It came close to the ashes and lay on its side.
It pulled its legs up, knees against the chest.
It folded its hands under its cheek and lay
still. The twisted and smoothed root lay before
its face. It made no noise, but seemed to be growing into the earth, drawing the soft flesh of its body into a contact so close that the movements of pulse and breathing were inhibited.\textsuperscript{34}

In the final analysis, however, the novel's moral dimension, implicit in Golding's representation of "the end of innocence", is counterbalanced by the sense of realism conveyed in his characteristic shift in point of view. In the final chapters of \textit{The Inheritors}, the strictly Neanderthal vision is simply replaced by an authorial voice approximating the equally restrictive and dispassionate Cro-Magnon view of reality:

\begin{quote}
Holding the ivory firmly in his hands, feeling the onset of sleep, Tuami looked at the line of darkness. It was far away and there was plenty of water in between. He peered forward past the sail to see what lay at the other end of the lake, but it was so long, and there was such a flashing from the water that he could not see if the line of darkness had an ending.\textsuperscript{35}
\end{quote}

As in the first novel, a sense of equilibrium or "stasis" is conveyed by the realistic image of Tuami's people, however ridden with guilt and fear, setting off in search of their evolutionary destiny.

\textsuperscript{34} \textit{Ibid.}, p. 221.

\textsuperscript{35} \textit{Ibid.}, p. 233.
With respect to the framed or parenthetical confinement to which man is subjected in time, it becomes particularly difficult to assign moral responsibility to a human agency for the greater social tragedies envisioned in Lord of the Flies and The Inheritors. While the isolated vision that precipitates social void and overlap may be perpetuated by mankind, the reader is inevitably led, by Golding's structures, to consider Time the true villain of human history. One invariably feels that the boys on their island, as well as Lok and Tuami and their respective peoples, have been tricked by an unkind fate, that the situations developed in both novels are totally beyond the control of any human agent involved. The result is to effect a counterbalance between the pervasive "moral tone" of the novels and the stark realism of each representation. In the end, the reader is left with a sense of ideal pity, mingled with apprehension for the fate of humanity.

In conclusion, it may prove helpful at this point to provide a brief consideration of Golding's characteristic structural quirk, the shifting point of view that typifies the endings of each of the first three novels. I am convinced, with Professors Oldsey and Weintraub, that indictments of Golding's stylistics generally result from a
cursory reading of the novels. As I have suggested above, however, surprisingly few scholars have condemned the abrupt shifts in point of view concluding the early novels. The most damaging allegations in this area have been made by Kenneth Rexroth and James Gindin. Although Rexroth fails to define his terms of reference in his tirade against Golding's first five tales, it is evident that his description of the novels as "rigged" is of a piece with Professor Gindin's contention that the novels are characterised by structural "gimmickry". Gindin elaborates:

Each of the first three novels demonstrates the use of unusual and striking literary devices. Each is governed by a massive metaphorical structure -- a man clinging for survival to a rock in the Atlantic Ocean or an excursion into the mind of man's evolutionary antecedent -- designed to assert something permanent and significant about human nature. The metaphors are intensive, far-reaching, permeate all the details of the novels. Yet, at the end of each of the novels, the metaphors, unique and striking as they are, turn into "gimmicks", into clever tricks that shift the focus or the emphasis of the novel as a whole. And, in each case, the "gimmick" seems to work against the novel, to contradict or to limit the range of reference and meaning that Golding has already established metaphorically. 37

36 Oldsey and Weintraub, op. cit., p. 25n.

37 Gindin, "'Gimmick' and Metaphor in the Novels of William Golding", 145.
These comments, I am certain, result from a failure to comprehend the full significance of Golding's concluding ironies. It is interesting to note that Professor Gindin's original premises are qualified by his own abrupt reversal at the conclusion of his article. In his closing remarks he concedes that the "gimmicks" "also indicate that Golding's world is wider, more complex, less easily contained by the orthodox implications of the metaphors, than seemed apparent at first".\textsuperscript{38}

In effect, Golding's assertion of "something permanent" is deliberately ironic, particularly with respect to the first three novels. While each of the metaphors governing the first three tales is completely organic, that is, accurate and true for every detail of the work, the metaphorical structure, of itself, is definitely not intended to be permanent. In fact, a major part of Golding's intention is to demonstrate the folly of total reliance upon a particular structure. In \textit{Lord of the Flies} Jack Merridew's "brilliant world of hunting, tactics, fierce exhilaration, skill" becomes as ineffectual in the face of the adult world of the naval officer as the "world of longing and baffled common-sense" of Piggy and Ralph in the face of

\textsuperscript{38}Ibid., 152.
the hunters. The utterly enclosed knowledge and tribal structure of Lok's Neanderthals are destroyed by the more advanced, Cro-Magnon "inheritors" of Tuami and his people. Even at the end of the first chapter of Pincher Martin, the reader is warned against the metaphor the protagonist is about to construct: "There was a pattern in front of him that occupied all the space under the arches. It meant nothing". 39 At the novel's end, the reader is forced to admit that the structural patterns Pincher develops in order to insure his continued existence are nothing more than the futile constructions of a man already dead and, consequently, they are ultimately worthless.

In the end, what remains in Golding's novels is only the image of man \textit{sub specie aeternitatis}. The image is one of humanity constantly divided between reason and religion, common-sense and ritual, terror and pity. It is an image of man struggling to meet the demands of his evolutionary destiny in the face of his own limitations, mortality and the evanescence of his tools of social and political structures. What is most important, however, is that the novels are descriptions or portrayals rather than

moral tracts. As such morality and religion certainly figure as important aspects of each tale, but as one would expect from an accurate representation of the human condition, they are clearly not intended to dominate each work.
CHAPTER III
THE SPIRE: AN ARCHITECTURAL ANALYSIS

The primary objective of this chapter is to provide a comprehensive architectural analysis of Golding's fifth novel, The Spire. Underlying this purpose is the premise that the author's use of language and the compositional technique of the novel produce a textural richness and structural complexity surpassing that of ordinary fiction. In effect, The Spire, with its rich interweaving of image patterns and complex thematic interrelationships, more closely approaches a poetic, rather than a prose, composition. As well, the poetic intensity of emotion Golding portrays in his fifth novel is inescapable. The reader moves with Dean Jocelin through the gamut of human, or perhaps superhuman, emotion from the dizzying heights of joy to the depths of anguished self-recognition and despair.

Critical commentary on The Spire has focused primarily upon the poetic quality of the novel. Oldsey and Weintraub have remarked on "the lush . . . texture" and "the density of imagery" inherent throughout the work.¹

¹Oldsey and Weintraub, op. cit., p. 142.
Further, D. W. Crompton points out:

The Spire is essentially a dramatic poem on the lines of "The Waste Land". In many ways, it is curiously similar to "The Waste Land", and not the least in its power of arousing echoes which constantly refer one out to a variety of works and with varying degrees of significance. In some cases, the echo arouses little more than the pleasing sense of recognition. The Anselm of the book, for instance, seems to be a very close relation of the Anselm ("Is Anselm keeping back?") of Browning's poem, "The Bishop Orders his Tomb at Saint Praxed's", and the theme of Browning's poem obviously has some relevance to the relationship between Jocelin and his aunt, the Lady Alison. But this remains just an echo -- an ingenious piece of embellishment which adds nothing very significant to what is already there.2

The several "echoes" and analogues of other works to be found in The Spire are well-documented in Professor Crompton's study and in the analysis provided by Oldsey and Weintraub.3 It should be observed at this point that virtually all of the comparisons of Golding's fifth novel with other works are flattering and enlightening. Happily, none of these analogies betray the mundane quality of the "derivation critics" and their attempts to document one-to-one correspondences between the early novels and previous works by other authors.


3 Oldsey and Weintraub, op. cit., pp. 125-146.
It should also be pointed out, however, that there is a tendency among critics of The Spire to gloss over the technical intricacy of the novel. On the basis of its esoteric quality, Professor Baker argues that the novel is "too complex and demanding to afford excitement at the popular level":

There is a striking mastery of the highly condensed language which has mounted in beauty and precision (not to mention difficulty) ever since the first fable, but what it has to say is no more reducible to a simple sum or formula than it has been in the past. These disappointments have driven most of the reviewers to work again in terms of the standing clichés about Golding's fiction, and, at the most superficial narrative level, the new book seems to support this approach.4

Clearly it is the task of the conscientious critic to move beyond the superficial considerations of narrative to consider the more subtle complexities of The Spire. Only after several readings does the novel begin to yield up the intricacies involved in the myriad patterns of interweaving themes and images.

Although the majority of scholars are in agreement concerning the imagistic and linguistic complexity of the novel, I have not discovered any critiques that explore in detail the structural techniques whereby Golding achieves

4Baker, op. cit., p. 70.
this textual richness. The following study is intended to provide such an analysis. In effect I propose to consider exactly the manner in which the story is told. Certainly an approach of this kind is rendered problematic by the oblique quality of the point of view Golding achieves by filtering his perspective through the tormented psyche of Dean Jocelin. The resulting effect can be compared to the ambiguity of Golding's earlier novel, The Inheritors, or to the cryptic sequence of "the Benjy section" of William Faulkner's, The Sound and the Fury. The situation is rendered even more complex by the fact that the progress of The Spire is concerned primarily with Dean Jocelin's development towards understanding and self-recognition. This development is constantly frustrated by Jocelin's willful obscuration of key elements in his past, along with a similar failure to recognize the significance of events as they unfold before him. Hence, the reader's understanding is forced to move in exact correspondence to that of the protagonist or, perhaps more accurately, with the understanding permitted by Jocelin's perspective. Certainly there are clear indications throughout the novel that the Dean's point of view is less than accurate. However, the development of understanding in The Spire is essentially a gradual process and, in the following analysis, it is my intention to preserve, as far as possible,
the progressive character of the novel's disclosures.

In the first two chapters we are introduced to all of the major characters of the tale. This is accomplished either through their direct appearance or, as in the case of the Lady Alison, by the inference of her existence and the significance of her letter to the Dean. The reader learns that Jocelin, Dean of the cathedral church of the Virgin Mary, has commissioned the addition of a four-hundred foot spire to the already existing church. There is general opposition to the construction due to the apparent lack of proper foundations. This sense of apprehension is shared, in turn, by the chancellor of the cathedral, Pangall, the impotent caretaker, Father Anselm, Jocelin's lifelong friend and confessor, and finally by the master builder himself, the architect selected to supervise the construction, Roger Mason. Jocelin, on the basis of a vision in which he saw his "diagram of prayer" outlined against the sky, gradually emerges as the single, motivating force behind the construction of the spire.

In the first chapter there are two events of major importance, the confrontation between Jocelin and Pangall and the reception of the letter from Jocelin's aunt, the Lady Alison. In the first of these events the reader learns of the outlawry of the workmen ["The day before yesterday
they killed a man.'" (p. 14)], the tradition of Pangall's family, "'all . . . faithful servants of the House'" (p. 16), along with implications of the caretaker's impotence: "'My father, and my father's father. And the more so since I'm the last.'" (p. 16). ⁵ There is a consistent tone of opposition to the spire in the caretaker's conversation. Evidently Pangall's chief objection is his constant harrassment by the workmen. Additionally, his dialogue includes a foreshadowing of his ultimate fate: "'One day, they will kill me.'" (p. 14). In the second major event of "Chapter One", the reading of the letter from the Lady Alison, the principle source of funding for the spire is revealed. In effect, the Lady Alison, formerly a mistress to the king, has provided Jocelin with the funds requisite to erecting the spire on the promise of a tomb for herself in the cathedral. The sequence during which the letter is read serves to point out both the corruption implicit in the secular financing of the construction and the trumpery of Jocelin's promise to his aunt: "'Answer?' he said, laughing. 'What need is there to change a decision? We shall make no answer.'" (p. 29).

⁵All page references are made to the soft-cover, Faber edition of The Spire.
In addition to these two major events the reader is immediately acquainted with the "chin up" pride of the Dean. The initial implications of Jocelin's arrogance are borne out in the conversation of the two deacons (p. 13), and in the busts of the Dean sculpted by the dumb Gilbert and intended as ornamental fixtures for the spire's midpoint: "'So this is how I shall be built in, two hundred feet up, on every side of the tower, mouth open, proclaiming day and night till doomsday?'" (p. 24). The description of the bust also provides the first indication of Jocelin's beaky, ravenesque appearance. As a further indication of the Dean's pride the reader is introduced to Jocelin's belief in his direct communication with his guardian angel:

And then, quite suddenly, he knew he was not alone. It was not that he saw, or heard a presence. He felt it, like the warmth of a fire at his back, powerful and gentle at the same time; and so immediate was the pressure of that personality, it might have been in his very spine.

He bent his head in terror, hardly breathing. He allowed the presence to do what it would. I am here, the presence seemed to say, do nothing, we are here, and all work together for good.

Then he dared to think again, in the warmth at his back.

It is my guardian angel. (p. 22)

In his pride of being selected for special comfort of this sort, Jocelin erroneously fails to recognize the early symptoms of the spinal consumption that ultimately leads to his death. Finally, along with the innuendos of the
Dean's pride, the first chapter serves to establish, early in the tale, the inescapable phallic implications of the novel's dominating symbol:

The model was like a man lying on his back. The nave was his legs placed together, the transepts on either side were his arms outspread. The choir was his body; and the Lady Chapel where now the services would be held, was his head. And now also, springing, projecting, bursting, erupting from the heart of the building, there was its crown and majesty, the new spire. (p. 8)

Although Golding does not pursue the phallic imagery in "Chapter One" to the point of clarifying its purpose, the imagery dovetails neatly with Jocelin's consuming passion for the erection of the edifice and his curious daily vigilance for Goody Pangall: "I shall see, as I see daily, my daughter in God." (p. 11).

There are two further confrontations in the second chapter of The Spire. The first, between Jocelin and Father Anselm, is interrupted by Jocelin's dialogue with Roger Mason, only to be resumed at the chapter's conclusion. The Jocelin/Anselm dialogue centres on Anselm's disputed responsibility as overseer of the crossways. Among the important revelations of this dialogue are Anselm's opposition to the construction (pp. 33-35), a further reminder of the rowdiness of the workmen ["'So meanwhile they can sing any filthy song they like!'" (p. 32)], and the duration of the relationship between Jocelin and his
confessor:

Then he [Jocelin] remembered how thick and long the thread had been, a rope binding them heart to heart, and his own was sore at the thought of it. And he knew that when he recovered from his irritation, he would grieve, remembering the cloister by the sea, the flashing water, the sun and sand. (p. 35)

Complete details of the background of the friendship are reserved for the time being but Jocelin's concluding remark ["'It's been coming for a long time.'" (p. 35)], along with the irritable tone of Anselm's dialogue attest to the fact that the apparent rift is by no means a recent development. Jocelin's concluding appeal to statute (p. 33), followed by Anselm's slow return to an obedient standing position, provide an abrupt reminder of the Dean's authority as well as the suggestion that Jocelin's dedication to the friendship is purely nominal. Anselm's stolid acceptance of his assignment and his refusal to pass on his unpleasant task to a lower-ranking member of the community suggest a certain nobility for Jocelin's confessor. Conversely, Jocelin's concluding interior dialogue intimates the Dean's Machiavellian obsession with the construction of the spire: "I didn't know how much you would cost up there, the four hundred feet of you. I thought you would cost no more than money. But still, cost what you like." (p. 35). A further minor reference in the conversation should be pointed out at this time. A complete explication of
Anselm's emphasis on the absence of burning candles -- "'After all, we have twelve altars in the side aisles of the nave. Because of this, this new building of ours, no candles burn there.'" (p. 32) -- is reserved by the author for subsequent exposition.

With the temporary resolution of the Jocelin/Anselm conflict, the Dean moves into a confrontation with Roger Mason, the master builder. The conversation begins on the lip of the foundation pit and focuses on the lack of proper foundations requisite for the construction. It is in the course of the Jocelin/Roger Mason dialogue that the conflict between faith and reason begins to assume definite proportions. The faith/reason dichotomy has been suggested in both of the previous dialogues, first in the Pangall/Jocelin conversation ["'You are like all the rest; not like the old man with the adze. You haven't any faith.'" (p. 20)], and in the Jocelin/Anselm conflict, in which Jocelin berates his confessor for voting against the spire in Chapter: "'A lamentable lack of faith indeed!'" (p. 33). On the side of reason, the case is presented to the Dean most succinctly by the master builder's wife, Rachel Mason, in her recollection of the instructions of her husband's teacher:
'Forgive me my Lord but I must say it, I know a little about these things; I remember what Roger's old master said. "Child -- " he called me child, you see because Roger was his assistant then -- "Child, a spire goes down as far as it goes up -- " or was it "Up as far as it goes down?" But what he meant you see was -- . . . -- was that there has to be as much weight under a building as there is over it. So if you are going up four hundred feet you will have to go down four hundred feet. (p. 43)

This represents the crux of the rational argument against the spire, staunchly opposed by Jocelin on the basis of faith. Curiously the original foundations, a thin raft of brushwood, are apparently insufficient to sustain the weight of the present structure, and this fact lends support to Jocelin's argument "ex fide": "'You say they built a raft. Why not believe the building floats on it? It's simpler to believe in a miracle.'" (p. 38).

Although Jocelin, in the inflexible application of his will, convinces the master builder to continue the construction, the essential quality of their disagreement remains unresolved:

They looked at each other, each determined neither saying more, but aware that nothing had been settled and this was only a truce. I will urge him up stone by stone, if I have to, thought Jocelin. He has no vision. He is blind. (p. 44)

The conflict flares up briefly once again and Jocelin, in receipt of the promise of a Holy Nail, appeals once more to the phenomenon of faith: "'We shall put this in the
very topmost stone of the spire and it will stand till the last day. My Lord Bishop is sending us a Holy Nail." (p. 47).

Further, a secondary problem, the baiting of Pangall by the workmen, remains unresolved. Jocelin's allusion to the problem, however, draws a curious reaction from the master builder:

The master builder looked quickly at Jocelin. All at once there was a kind of mental jolt between them, like a wheel taking rut; and Jocelin felt the fluttering of a dozen things behind his lips that he might have given sound to, if it had not been for the dark eyes looking so directly into his. It was like standing on the edge of something. (p. 42)

As in the matter of Anselm's reference to the absence of burning candles, the riddle of Roger's response to the problem of Pangall is reserved for subsequent illumination.

Upon receiving the promise of a Holy Nail, Jocelin hurries to share the good news with Anselm. However, the tension between the two resumes and, in fact, augments, focusing once again on the issue of Anselm's appointment as overseer of the crossways. As with Jocelin's response to the letter from the Lady Alison, the integrity of the Dean's word is once again called into serious question. In response to Jocelin's promise that he will be relieved of his responsibilities as overseer, Anselm requests that the pledge be made in writing. The effect is to produce a concluding image of Jocelin as an irate, pragmatic hypocrite:
Suddenly he understood how the wings of his joy were clipped close, and anger heated him again. Let them fall and vanish, so the work goes on! And as he passed under the west window, the letter clutched in one hand to his chest, he was muttering fiercely over his lifted chin.

'Now I must change my confessor.' (pp. 49-50)

The concluding image of Jocelin's spiteful rage is entirely in harmony with the progress of his character revelation in the first two chapters. It is ironic to note that the events of the introductory chapters comprise only several hours in a single day, but of all the characters encountered by the Dean, the dumb Gilbert remains the single figure who is not antagonized into open conflict with Jocelin's hubristic will.

In the first two chapters, the cast of major characters dominates the novel's landscape in a series of dramatic confrontations. Together the two chapters serve an introductory function, laying the foundations of the novel by presenting the characters themselves along with both primary and secondary motifs comprising the thematic impetus of the tale. In the third chapter, however, the force of the major personalities begins to recede, to a certain extent, as a sense of temporal movement is introduced and the sequence of events surrounding the construction of the spire begins to assume momentum. Certainly this observation must be qualified by the fact that Jocelin's
titanic personality constantly dominates the work. Nonetheless, it is evident that Golding begins to minimize his use of the device of dramatic opposition, in which the force of personality excels, in favour of a greater emphasis on a narrative study of events. It should be added that each of the various themes established in the introductory chapters is maintained by occasional sounding, with each allusion adding to the depth of meaning already located in the particular motif.

At the outset of "Chapter Three", Golding maintains the negative atmosphere with the description of the dismal, incessant rain, flooding the foundation pit with the stink of carrion from the nearby graves. Despite the continuation of Jocelin's truce of non-communication with Roger Mason the preparation of the cathedral roof begins with the erection of the scaffolding. The oppressive atmosphere augments with the death of the workman and the growing sense of fear in the religious community, inspired by the madness of the chancellor:

Then the ancient chancellor was removed to his house, and an extra terror of senility fell on the older men. Day and night acts of worship went on in the stink and halfdark, where the candles illuminated nothing but close haloes of vapour: and the voices rose in fear of age and death, in fear of weight and dimension, in fear of darkness and a universe without hope. (p. 55)
Although the coming of Christmas is attended by "a rumour of plague in the city" (p. 55), the season passes uneventfully and, indeed, unceremoniously, and the drizzling rain continues into the month of March.

It is at this point that the reader encounters the central event of "Chapter Three", Jocelin's discovery of Goody Pangall's infidelity, implicit in her liaison with Roger Mason:

He saw they were in some sort of tent that shut them off from all other people, and he saw how they feared the tent both of them, but were helpless. Now they were talking earnestly and quietly; and though Goody shook her head again and again, yet she did not go, could not go, it seemed, since the invisible tent was shut round them. She held the basket in her hands, she was dressed for a visit to the market, she had no business to be talking to any man, let alone the master builder; she need do no more than shake her head, if that; she could easily ignore the man sturdy in his leather hose, brown tunic and blue hood, no there was no need even to pause; only need to pass by with head averted, for his hand was not on her. But she stood looking up at him sideways while her black, unblinking eyes and her lips, said no. (pp. 57-58)

Significantly Jocelin's response, exactly that of a wounded lover, confirms the fact that his interest in Goody is other than clerical:
Then an anger rose out of some pit inside Jocelin. He had glimpses in his head of a face that drooped daily for his blessing, heard the secure sound of her singing in Pangall's Kingdom. He lifted his chin, and the word burst out over it from an obscure place of indignation and hurt.

"No!" (p. 58)

Although he is temporarily distracted by Rachel Mason's disclosure of her secret, untimely laugh and by a further confrontation with Pangall, Jocelin's initial reaction to the discovery is one of prayer. There is, for a fleeting moment, a tone of sincerity in Jocelin's prayer, a sense of true selflessness: "Strengthen her O Lord, through thy great mercy, and give her peace -- " (p. 63). This sense of genuine concern, however, is immediately interrupted by Jocelin's pragmatic recognition of Goody's utility and the implicit decision to shirk his clerical duty in permitting the relationship to continue: "'She will keep him here.'" (p. 64). Before retiring for the day the Dean evades the significance of his decision in the attendance of his angel, but in the chapter's concluding dream of Satanic torment, the sexual implications attending the construction of the spire are inescapable even to Jocelin:
It seemed to Jocelin that he lay on his back in his bed; and then he was lying on his back in the marshes, crucified, and his arms were the transepts with Pangall's kingdom nestled by his left side. People came to jeer and torment him, there was Rachel, there was Roger, there was Pangall, and they knew the church had no spire nor could have any. Only Satan himself, rising out of the west, clad in nothing but blazing hair stood over his nave and worked at the building, tormenting him so that he writhed on the marsh in the warm water, and cried out aloud. (pp. 64-65)

It is at this point, with the undeniable implication of the Dean's own sexual inadequacy, that Golding begins to clarify the nature of the triangle of impotency in which Jocelin, Pangall and Goody Pangall are involved.

"Chapter Four" follows a structural pattern similar to the third chapter, insofar as the events of central importance, the movement of earth at the bottom of the pit, the singing of the pillars, and the expulsion of Pangall, are reserved for the chapter's end. At the outset of "Chapter Four", the dismal atmosphere of foreboding is maintained in the pathetic fallacy of "rain, floods, death and starvation." (p. 66). Thematically, however, the primary emphasis turns from his pragmatism to Jocelin's corruption of his clerical office. Evidently Jocelin's preaching tour of "the country churches which were in his gift", encompasses the utterly secular objective of accumulating additional funds for the construction: "he found that he was talking about the spire urgently, softly
striking his clenched fist on the stone desk." (p. 66).

The theme of the spire's tainted financing, implicit in the letter from the Lady Alison at the end of "Chapter One", is reinforced in the fourth chapter with the reference to Ivo's institution as canon. Ivo has been mentioned briefly in the first chapter (p. 13), but, up to this point, the function he serves in the novel has remained undefined. In "Chapter Four", however, it becomes clear that Ivo's institution is of a political nature, contingent upon his father's donation of the spire's timber. The discovery is rendered doubly ironic by the questionable quality of the new canon's academic qualifications and his love of "venery", a quality he shares with Chaucer's corrupt monk: "After that Ivo went back to his hunting." (p. 72).

In the passage of time the tale moves towards the Lenten fasts and the Easter season. At this point, Jocelin remains unconfessed and there is no mention of the Dean fulfilling his "Easter Duty" by receiving Holy Eucharist, an omission which, of itself, entails automatic excommunication. The work on the spire continues, however, and as the construction grows higher, Jocelin yields to the compulsion to climb the edifice and inspect the work of "the army" at firsthand: "Lent moved on towards Easter, and there were complaints that the noise from the roof reached into the Lady Chapel, so that Jocelin saw it was
now necessary for the Dean to climb, and see things for himself." (p. 70). It is significant to note the effect that his first taste of physical height produces in the Dean: "It seemed suddenly to Jocelin that now he loved everybody with ease and delight." (p. 70). This sensation represents a distinct contrast with the attitude, at ground level, that accompanies his discovery of Goody Pangall's infidelity in "Chapter Three": "All at once it seemed to him that the renewing of life in the world was a filthy thing, a rising tide of muck so that he gasped for air, saw the gap in the north transept and hurried through it into what daylight there was." (p. 58). In the chapters that follow, Jocelin's ascent of the spire gradually evolves into an absolute segregation from the affairs at ground level so that when he finally returns to the earth and a confrontation with the anonymous Visitor in "Chapter Nine", he is utterly confused.

The central events of "Chapter Four" begin with the discovery of the earth moving at the bottom of the foundation pit and singing of tension in the support pillars. The effect is to present a vision of absolute terror to all those who witness the spectacle:
Doomsday coming up; or the roof of hell down there. Perhaps the damned stirring, or the noseless men turning over and thrusting up; or the living, pagan earth, unbound at last and waking, Dia Mater. Jocelin found one hand coming up to his mouth; and all at once he was racked with spasms, and making the same sign over and over again. (p. 80)

In the terror there is an immediate attempt on the part of the frenzied army to fill the pit as quickly as possible. Jocelin's only response, however, is one of attempted prayer, resulting only in a sense of confusion and a final interruption by Roger Mason. Once again the reader is presented with the faith/reason conflict implicit in Golding's use of dramatic opposition between the Dean and the master builder. As in each of the previous confrontations there is a further revelation of Jocelin's character. There is another assertion of his hubris, his pride in his companionship with the Divine Will: "And this is how a will feels when it is linked to a Will without limit or end." (p. 84). Moreover, there is an appeal to the nature of the Dean's prideful "vision" and a further illustration of his pragmatism in his politic reference to the "tent" enclosing the adulterous affair of Roger and Goody (p. 86). Most important of all, there is an irrevocable confirmation of the fact that Jocelin is a Machiavellian liar. Alternatively Roger Mason and his "army" have the option of other work at Malmesbury. In view of the fact that there has been no
previous mention of contact with Malmesbury, Jocelin's response to this knowledge is calculating and almost certainly a falsehood: "'I wrote to Malmesbury, Roger. To the abbot. I knew what was in his mind. I let it be known how long we shall need you here. He will look elsewhere.'" (p. 87). The effect is to verify the skepticism concerning Jocelin's integrity, initially aroused by his response to the Lady Alison's reminder of his promise in "Chapter One" and Anselm's insistence upon an agreement in writing in "Chapter Two". The confrontation concludes with Roger Mason's whispered plea ["'Make me go!'" (p. 88)], and his forbidding prediction of impending disaster: "'You just don't know what'll come of our going on!'" (p. 89). With the "long wolfhowl" of Pangall's expulsion from the cathedral by "the army", Roger Mason's prediction is immediately fulfilled. The final result of the sequence is the fixation, in Jocelin's mind, of an indelible image of his own guilt in the sight of Goody Pangall, in frightened disarray, watching the pursuit of her husband.

The fifth chapter of The Spire represents a plateau in the passage of crucial events in Golding's chronology. Although the construction of the spire continues and the significance of events that have already occurred is developed to a certain extent, "Chapter Five" represents
a recollective pause in the novel's sequence. The reader is reminded that, although more than a year has passed, the Dean remains unconfessed: "Father Anselm came stiffly to confess him; but all he could remember was that he intended to change his confessor, so Father Anselm went away." (pp. 91-92). The memory of Jocelin's consumptive infirmity is recalled by his confinement to bed at the outset of the chapter, by the high-pitched, short-winded laugh that now punctuates his speech, and by the emaciated appearance of the lastest bust carved by the dumb stone-cutter:

Surely, thought Jocelin, as he examined the second of the four heads that had filled the pit, surely they are leaner than they should be? And isn't the mouth too wide open? Can eyes ever be as wide as that? (p. 98)

It is significant to note that, despite his dumbness, Gilbert falls into a conflict with the Dean with respect to the species of a bird circling the tower. The stone-cutter rejects Jocelin's insistence that the bird is an eagle with a shake of his head. At this point the Dean has come into conflict with virtually every character encompassed in the novel. Finally there is the further development of Goody Pangall's infidelity and Jocelin's infatuation with the caretaker's wife. In a brief confrontation between the two Jocelin's sexual interest in the abandoned woman becomes inescapable: "And meanwhile
-- all these years -- My child, you are very dear to me.'" (p. 100). Goody's response is one of shocked disbelief and implicit admission of her affair with Roger Mason: "'Not you too!'" (p. 100). At the conclusion of the fifth chapter the reader is left with the news of Goody's pregnancy and, given the fact of Pangall's impotence, one correctly assumes that Roger is the father of the child.

Although "Chapter Five" encompasses no specific events of crucial significance, there are two important thematic developments. The first is the introduction of obscure clues to the fate of Pangall, the newly paved foundation pit, and the branch with its rotting berry:

Chips of stone and wood, shavings, splinters, stone dust, dirt, a plank and something that might have been the broken end of a besom -- all the mess had been pushed back roughly against the pillars, shoved out of the way, to leave a clear space in the centre where the paving was replaced over the pit. He was vexed at this and the testy words were already there in his head -- Where is Pangall? -- when he remembered she was deserted. So he rubbed his forehead and told himself that the man would be quite incapable of staying away from a building which meant the world to him. He will come back, he thought, even if it means waiting till the army's gone. And I must do something about his Goody, he thought, then looked round him, expecting for no reason whatsoever to see her somewhere. But the church was empty of everything but dust, sunlight, high noises from the chimney and the muffled sound of the choir in the lady chapel. I must see that she lacks for nothing, he thought; and then
he could not remember why. Among the rubbish
at the bottom of the pillar he saw there was
a twig lying across his shoe, with a rotting
berry that clung observantly to the leather. (pp. 94-95)

For the present the interrelationships remain nebulous,
but Pangall's disappearance has become linked with the new
pavement of the foundation pit and the curious twig with
its rotting berry. As in the earlier chapters, with
respect to Jocelin's questionable integrity and Anselm's
allusion to burning candles in the side aisles of the nave,
further explanation of the matter is reserved for sub-
sequent resolution.

The second major thematic development of "Chapter
Five" is the distinct progression of Jocelin's hubris, from
his earlier assumption of a share in the Divine Will to his
unconscious parody of Divine Action. Again, it should be
noted that Jocelin's imitation of Divine Judgement cor-
responds exactly with his attainment of physical height at
the top of the rising spire. As Professor Crompton
correctly observes:

There [at the tower's rim] everything that be-
longs to him [Jocelin] is seen simultaneously,
and pride of possession mingles with a corrupting
sense of power -- of being above everything, of
playing God at a level where gods reside.
Jocelin sees the new roads converging on the
cathedral and knows it is his spire that has
attracted them; he sees his flock reduced to
necessary ants before him; he sees their secret
sins; he sees the woman watering the milk, the
drunkard in the gutter, the bargee who should
be delivering his goods taking his ease instead
in the local inn; he sees -- and, like God, he judges: 6

In his condemnation of the stone merchant ["'My son! You must use my authority. Send a man on a good horse to the Three Tuns. Let him take a whip with him, and let him use it as necessary!'" (p. 110)], Jocelin experiences the acme of his hubristic ascendancy. As well, it is interesting to observe that, for the first time since the end of "Chapter Two", the Dean experiences a sensation of joy (p. 103). Once again, however, joy is dismissed by the irate tone of judgement that concludes the novel's fifth chapter.

At the outset of "Chapter Six" there is an immediate emphasis upon the progress of the construction. The busts of Jocelin, symbols of his narcissistic pride, have been built into the edifice signifying the fact that the tower has now attained half of its projected height of four hundred feet. Pinched and ravenesque in appearance, they have become the ironic targets of bird droppings. As time moves on to a second December, there is a prevailing atmosphere of bustle and industry. Jocelin continues to frequent the tower, as much from a compulsion to escape

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6 Crompton, op. cit., pp. 70-71.
"the cost of everything" at ground level as from curiosity and concern with the spire's progress. Tension remains, however, in the oppressive darkness of the church and in Jocelin's recurring visions of Goody Pangall, triggered by even the most remote associations:

There were astonishing days in December, when the church never knew the sun, when the nave was like a cavern. On those days, it was hard to do anything in the dark church but endure one's will, knowing that in the end all would be well, though the weight of the lower chamber and the weight of the second chamber now growing, were a strain to be experienced right inside the head. On those days he would climb eagerly, like a child that seeks comfort from its mother. Only he could not think of a mother. If he did, Goody with her hidden red hair would stab his mind and prick tears out of his eyes. (p. 112)

Further, the sense of tension is augmented by Roger Mason's waning popularity with his "army" and the apprehensive curiosity of the townspeople: "Even the people of the city, and travellers from distant parts, would come to the west door and stand there listening for the threat and marvel of the singing pillars; but they never came to the crossways as they had done in the early days." (pp. 113-14).

Central to the novel's sixth chapter is a further confrontation between Jocelin and Roger Mason. Curiously, in this particular sequence, the established faith/reason opposition is initially obscured in a strange reversal of roles. With the growing tension of the singing pillars, the master builder is drawn into the prevailing atmosphere of augmenting fear. At the outset of the confrontation, he
appeals imploringly to the Dean's sense of mercy. Given Jocelin's abject reliance upon faith, one might reasonably expect that a plea for mercy, a fundamental precept of faith, would elicit a favourable response from the Dean. In effect, it would seem that Roger's appeal to Jocelin's mercy is designed to capitalize on what he might reasonably expect to be a fundamental aspect of the Dean's personality. Ironically, Jocelin responds in kind, appealing to the logic inherent in Roger Mason's personality as opposed to the faith indigenous to his own psyche. Rather than an exhortation of faith, Jocelin's response to the master builder's objections is essentially an appeal to the logical relativity of their work:

'Shall I tell you where we've come? Think of the mayfly that lives for no more than one day. That raven over there may have some knowledge of yester­day and the day before. The raven knows what the sunrise is like. Perhaps he knows there'll be another one. But the mayfly doesn't. There's never a mayfly who knows what it's like to be one! And that's where we've come! Oh no, Roger, I'm not going to preach you a sermon on the dreadful brevity of this life. You know, as well as I do, that it's an unendurable length that none the less must be endured. But we've come to something different, because we were chosen, both of us. We're mayfly. We can't tell what it'll be like up there from foot to foot; but we must live from the morning to the evening every minute with a new thing. (pp. 116-17)

Although the relativity motif ultimately becomes central to the novel's thematic resolution, it is abandoned for the time being as Roger, responding to Jocelin's argument
returns to his original stance of stolid reason. Describing the various steps involved in furthering the construction and their logical consequences, the master builder argues for "the sheer impossibility of the spire" and the likelihood of its eventual ruin: "'I tell you -- whatever else is uncertain in my mystery -- this is certain. I know. I've seen a building fall.'" (p. 118). In responding to Roger Mason's protestations, Jocelin reverts to his original stance of argument _ex fide_, thereby returning the faith/reason opposition to its original condition. The appeal to logical relativity is forgotten as the Dean indeed resorts to sermonizing on the nature of his personal vision and the unreasonable quality of Divine selection: "'But then out of some deep place comes the command to do what makes no sense at all -- to build a ship on dry land; to sit among the dunghills; to marry a whore; to set their son on the altar of sacrifice.'" (p. 121). The passage continues the theme of the supposed link Jocelin visualizes between himself and the Deity and the single-minded quality of the Dean's perspective. Although there is an ironic recognition on Jocelin's part of the debilitating effects of the work ["If was joy once; but strangely, no longer joy. Only a longing for peace." (p. 122)], he is utterly myopic with respect to the master builder's perspective of his willful insistence upon completing the spire: "'I believe
you're the devil. The devil himself." (p. 123).

Despite the opposition of the master builder, the construction continues with the addition of "a grove of pinnacles, twelve of them, three at each corner with a master pinnacle at the centre of each group" (p. 123). There is a further indication of the Dean's pragmatism in his affixture of his signature to a number of documents allocating monies to cover the extra expense of the spire. The act of signing the documents is undertaken in direct opposition to the wishes of Chapter and implicitly, without the personal funds requisite to meeting the expenses. Images of Goody Pangall and the expulsion of the caretaker continue to plague the Dean and, in fact, his quasi-hallucinatory torment is increased by his accidental eavesdropping on the sexual encounter between Roger and Goody in the swallow's nest. The identity of the sexual participants is cleverly pointed out by the absence of Rachel Mason's untimely laugh in the particular situation: "'But I didn't laugh -- did I?'' (p. 125). The effect the incident enacts upon Jocelin is inescapable. Memories of Goody and Pangall, previously sublimated but now in-escapably and truthfully represented begin to flood his consciousness:
and there in the darkness before his unblinking eyes the memories came storming in -- a green girl running in the close and slowing decorously for my Lord the Dean, my reverend father, the shy smile and the singing of the child's game, noticed, approved, and at last looked for, yes looked for, expected, cherished, a warmth round the heart, an unworldly delight, the arranged marriage with the lame man, the wimpled hair, the tent -- (p. 126)

The passage seems to point out the longstanding quality of Jocelin's interest in Goody and the possibility of his participation in arranging her marriage. The agony of the memories is interrupted, however, by the imposition of Jocelin's pragmatism ["The cost of building material". (p. 126)], and by a brief confrontation with Rachel Mason. Nonetheless, in the final analysis, the reader is left with a graphic image of Jocelin, kneeling in a physical attitude of prayer but in a state of vacant, emotional shock: "So he left her [Rachel], and knelt at last in his own place, mouth still open, eyes open still, and staring at nothing." (p. 126).

In addition to marking the physical mid-point of the novel, the conclusion of "Chapter Six" marks the pivotal centre for the novel's thematic and plot structures. In effect, in the first six chapters of The Spire, Golding establishes a series of sub-plots, themes and image patterns surrounding the central tale of the spire's construction. Among these, the reader will recall the triangular relationships of Jocelin/Pangall/Goody Pangall and Jocelin/Roger
Mason/Goody Pangall. Additionally one remembers the expulsion of the impotent caretaker, the correspondences from the Lady Alison and the curious relationship between the Dean and Father Anselm. Considering the thematic dimension of the novel, the reader will recall Golding's persistent emphasis on Jocelin's pride and pragmatism as well as the faith/reason conflict implicit in each of the confrontations between Jocelin and the master builder. To this point, the phallic imagery constantly associated with the spire and, to a lesser degree, the imagery of the raven ascribed to the Dean, have supplied the novel's major image patterns. It hardly needs to be pointed out, however, that each of the above-noted sub-plots, themes and image patterns is incompletely outlined. "Chapter Seven", then, marks the structural turning point of The Spire insofar as Golding, at this point, clearly begins the resolution of sub-plots, themes and images.

The first of the sub-plots to be considered is the triangular relationship between the master builder, Goody Pangall and the Dean. Although it is obvious, at this point in the novel, that Roger and Goody have consummated their infatuation, neither the ultimate conclusion of their relationship nor the background to Jocelin's interest in Goody has been fully delineated. Throughout the first half of the novel, Golding has repeatedly emphasized the sense of
responsibility the Dean feels for Pangall's deserted wife. In "Chapter Seven", Jocelin attempts to assuage this sense of liability with his efforts to arrange seclusion for Goody's embarrassed state in the abbey at Stilbury. Even his letter to the abbess, however, is couched in secrecy regarding "certain facts", presumably the complete details of the background to the Dean's relationship with Goody.

As Jocelin waits for a response from the abbess, the progress on the spire continues. Amid infernal sparks, steam and injury to the workmen, the supporting band previously alluded to by Roger Mason (pp. 121-22) is set around the tower. Rather than fortify the tower, the band only seems to add to the uncertainty of the construction, thereby eliciting further abortive attempts at prayer from Jocelin upon his first ascent of the newly belted edifice. Upon descending from the spire the Dean is met with the response from Stilbury. Although his request can be fulfilled, it will be expensive and Jocelin resigns himself to withdrawing the cost from his personal fortune. His resolve to approach Goody, however, is rudely interrupted by the violent exit of Rachel and Roger Mason from Pangall's Kingdom. Evidently Roger has been apprehended in the midst of his infidelity. In the ensuing delivery and death of Goody a number of important revelations are outlined concerning the Dean's character and the background to his
relationship with Goody. First, Jocelin's immediate appeal for Divine clemency ["He fell on his knees, praying incoherently have mercy, have mercy" (p. 136)], underlines his essential hypocrisy and appears highly ironic in view of his recent inattention to Roger Mason's comparable appeal to the Dean's compassion (p. 115). There is a further reassertion of the theme of tainted money financing the spire's construction: "The workmen were holding up white, thin legs in the air, there was a white belly jerking and screaming under them, and there was blood over the money on the floor so that the world spun." (p. 136). At this point there is little room for doubt that the Dean's interest in Goody Pangall is primarily of a sexual nature, but he still refuses to accept the real implications of his fantasy: "'I was a protected man. I never came up against beldame.'" (p. 137). Most important, however, there is, in the recurrence of the memories comprising the background to his relationship with the caretaker and his wife, Jocelin's implicit recognition of the abject utilitarianism of his actions:

... a tumult of glimpses that presented themselves to him as if they were connected, though they had neither order nor logic. There was the arranged marriage and the swallow's nest. There was hair and blood, and a lame man with a broom limping through the crossways. He made no sense of these things, but endured them with moanings and shudderings. Yet like a birth itself, words came, that seemed to fit the totality of his
life, his sins, and his forced cruelty, and above all the dreadful glow of his dedicated will. They were words that the choir boys sang sometimes at Easter, quaint words; but now the only words that meant anything.

This have I done for my true love. (p. 137)

While the death of Goody marks the resolution of the Roger/Goody/Jocelin triangle, paradoxically it signals the acceleration of Jocelin's quasi-hallucinatory memory "glimpses". In effect, although the actual, living relationship is ended, the resolution of its remembered background is just beginning.

With the death of Goody, Jocelin enters into a precipitous and irreversible psychological decline. Although his "angel" is now in frequent attendance at his back, the heavenly guardian no longer offers a sense of comfort. Rather, the invisible attendant gradually comes to resemble more closely the symptoms of the Dean's consumptive spinal illness: "Often, his angel stood at his back; and this exhausted him, for the angel was a great weight of glory to bear, and bent his spine." (p. 138).

In the midst of "unruly" sexual torment, Jocelin begins to acquire a new perspective on reality that is even more vivid than the quasi-hallucinatory visions he has experienced to date. This is primarily evident with respect to the manner in which he visualizes the reinstated relationship between Roger and Rachel Mason:
Roger Mason would stand watching his work, shoulders slightly bent, concentrating on whatever was to hand, and sullen. She would stand behind him and slightly to one side, not watching the work, but him. And watching them both with his new eyes, he saw the iron collar round Roger Mason's neck, and could follow the slack chain back from it to her right hand. If Roger climbed, she would stand there below, the chain in her hand, waiting to lock it on again. (p. 139)

In addition to his newly acquired sight, through Goody's death Jocelin has secured an absolute power of control over the master builder: "'Now, if I told him to build a thousand feet high, he would do it. I've got what I wanted.'" (p. 139). Paradoxically, although Goody's death has facilitated his triumph over Roger's objections, Jocelin begins to recognize the limitations of his will in terms of inability to alter the past: "His mouth said the accustomed words but he saw, no, no, no, no, no, no, the white body and irretrievable blood." (p. 140). With the acquisition of this new insight, then, Jocelin does manage to gain a sense of perspective on his own actions: "'I'm not very intelligent.'" (p. 140). However, his pride serves to dispel any sense of self-recognition immediately and, consequently, there is no appreciable change in his behaviour. There remains, for Jocelin, only a sense of helpless passivity as the remembered visions of Goody Pangall and "the arranged marriage" recur with debilitating regularity.
As the spire continues to grow, workmen begin to defect in fear, and Jocelin patently rejects his clerical responsibility in favour of supervising the construction. His response to the angry precentor is explicit in this respect:

'It's necessary. It's an overriding necessity that I should abandon everything else to stay with these men. They have no faith and they need me. Divide responsibility for all else among you. I shall be here, every moment, in the new building.' (p. 141)

However, his absolute commitment to the work is met with limited enthusiasm on the part of the master builder. As well, his forced joviality creates a certain uneasiness in the workmen, a sense of discomfort that is augmented by the "army's" superstitions regarding the "haunted" haul-rope. With the growing height of the spire, the master builder becomes habitually drunk and Jocelin moves into absolute and icy alienation from his fellow clerics. Nonetheless, even at the top of the rising tower he is unable to find surcease from the vivid recollections of Goody's death.

With Jehan's explanation of the setting of the tower's final octagon and capstone (pp. 145-46), the reader understands that the construction is approaching completion. There is a sense of mad companionship in the growing height of the spire [''Up here, we're all crazy.''] (p. 146), and
it gradually becomes evident to the Dean that his presence serves as a "specific" against the rising fear of the men. Evidently there is a growing physical and mental deterioration in Jocelin, implicit in the back-bending daily and nightly attendance of his angel and in his vision of God in the church (p. 147). Amid the now constant swaying of the spire there is a psychological decline among the workmen as well: "Sometimes there were gusts of laughter. Now and then, there were tears." (p. 148). Finally the extent of the terror is explicit in the defection of the snail-like Ranulf and, most important, of the master builder himself. With the final capstone waiting on the scaffolding to be set, Jehan descends the tower to plumb the support pillars. He returns with the news that the pillars are no longer sinking but bending. The revelation arouses a "moo-ing" of terror from the master builder and his flight from the tower is immediate:

The master builder scrambled sideways over the boards like a crab and fumbled his way out of sight. They heard him going down, ladder after ladder; and as he sank away from them, only the moo-ing went higher, until it was a screaming and a singing, like the singing of the stones. After that, there was silence again. (pp. 151-52)
As a result of Roger's defection, responsibility for the construction is conferred solely upon Jehan. Additionally, Jocelin assumes a more active role in the building. There is a general terror at ground level due to the precarious stability of the spire and the immediate vicinity is evacuated. Jocelin, by this time, has earned the hatred of everyone: "Even the godless cursed him." (p. 152). Further, his psychological decline is reflected in the response of the workmen as to a madman, when the Dean tells them of his "angel" and his "vision".

As in the previous chapters, the event of central importance in "Chapter Eight" is reserved for the chapter's concluding paragraphs. The episode begins with the early conclusion of the work on a particular day. Despite the Dean's entreaties the men resolutely refuse to continue and descend the tower. Jocelin, too, returns to ground level but is speedily driven back up the spire by memories of Goody Pangall and "the golden marks" of her feet (p. 154). Upon returning to the tower he encounters his own reflection in a metal sheet, a graphic reminder of his physical deterioration:

Someone else was facing him. This creature was framed by the metal sheet that stood against the sky opposite him. For a moment he thought of exorcism, but when he lifted his hand, the figure raised one too. So he crawled across the boards on hands and knees and the figure crawled towards him. He knelt and peered at
the wild halo of hair, the skinny arms and legs that stuck out of a girn and dirty robe. He peered in closer and closer until his breath dimmed his own image and he had to smear it off with his sleeve. After that he knelt and peered for a long time. He examined his eyes, deep in sockets over which the skin was dragged -- dragged too over the cheekbones, then sucked in. He examined the nose like a beak and now nearly as sharp, the deep grooves in the face, the gleam of teeth. (pp. 154-55)

Ironically the image of his own decrepitude serves only to supply Jocelin with the opportunity to dismiss all intervening events between now and his original "vision" as nothing more than a long dream. The reflection scene, however, provides a fitting prelude to the subsequent discovery of the ring of fires surrounding the evening horizon and the Dean's realization that the "army" has quit early to participate in the devil worship of Midsummer Night.

Jocelin's initial response is an attempt to defend the men against his own recognition: "'They are good men! I say so!'" (p. 155). But this tactic is abandoned at once, as he recognizes that the demonic evil of the army provides a paradoxical and rationalistic justification for the construction: "'Who could know that at this height the thing I thought of as a stone diagram of prayer would lift up a cross and fight eye to eye with the fires of the Devil?'" (p. 156). His rationalization is interrupted by further recollections of Goody, however, and as soon as these rememberances have been subdued, by yet another "host of
memories:

He watched, powerless to stop as they added to each other. They were like sentences from a story, which though they left great gaps still told enough. It was the story of her and Roger and Rachel and Pangall and the men. He was staring down -- down past the ladders, the floors of wood, the vaulting, down to a pit dug at the crossways, like a grave made ready for some notable. The disregarded bale fires shuddered round the horizon, but there was ice on his skin. He was remembering himself watching the floor down there, where among the dust and rubble a twig with a brown, obscene berry lay against his foot.

He whispered the word, in the high, dark air.

"'Mistletoe!'" (p. 156)

The passage, then, serves to fill in, "like sentences from a story", the clues resolving the mystery of Pangall's fate. Given the army's harassment of Pangall's crippled impotence and the ritual properties of mistletoe as a fertility symbol, as well as the paving of the foundation pit immediately following the caretaker's expulsion, the reader is led to believe, with Jocelin, that the caretaker has become the sacrificial victim of the devilworshipping "army". Evidently the demonic fertility ritual ended with Pangall's burial beneath the crossways in the foundation pit. Accompanying this discovery is an understanding of the true meaning of Roger Mason's earlier, veiled warning to the Dean (p. 89). Nevertheless, even in the light of this discovery, Jocelin manages to avoid responsibility for his actions. In the claim that he is bewitched by
Goody, there is an attendant implication that all of his actions have been beyond his control. In this respect, although he is unable to dismiss the recognition of Pangall's fate, he envisions himself, like the caretaker, as a helpless victim of evil rather than an active agent in its generation.

The revelation of Pangall's fate in "Chapter Eight" resolves the major sub-plot of The Spire. In the three chapters that follow, the "missing sentences" are sketched in to complete the omitted background in each of the secondary sub-plots. As in the first two chapters of The Spire, Golding returns to the device of dramatic opposition in order to provide the information necessary for the explication of the novel's sequence. Additionally, combined with the effects of each episode of character confrontation, there is a distinct progression, in the passages of prose narrative, towards the final thematic resolutions of "Chapter Twelve". In the first of four confrontations, Jocelin, in "Chapter Nine", encounters the tribunal on his actions under the direction of the anonymous Visitor from Rome. The meeting with the Visitor coincides with the final stages of construction and Jocelin's growing recognition of the evil of the "army". Although he still denies their fundamental villainy, the understanding of Pangall's fate effects an alteration in
Jocelin's attitude towards the men, insofar as his customary joviality is now replaced by sermonizing and exhortation. As the spire grows to completion, the everpresent fear of impending seasonal gales is offset, in the Dean's perspective, by the comfort of his attendant "angel". On the day that the capstone is to be set in the final octagon, Jocelin sights the approaching Visitor and the Holy Nail from a distance of fifteen miles. The setting of the capstone goes awry, however, culminating in a shrieking cacaphony of cracked and groaning wood and stone. The "army", stricken by this final terror, flees the tower to be followed by Jocelin who, in a paroxysm of fear for the spire's stability, is now convinced that only the Nail will render the construction invincible.

In a race with the Devil, the Dean clambers to ground level to find the world utterly infested with demonic evil:

he heard the beast pawing at the windows of the clerestory, trying to get in. But now there was more than one. They were legion. They were everywhere outside, they tried the doors and windows, as if mustering and planning the final assault. (p. 161)

Throughout "Chapter Nine" the presence of demons is felt repeatedly by Jocelin, a clear indication of the extent of his mental decline. As a further sign of his jaundiced perspective, the Dean equates the Chapter, bustling to meet
him, with the wickedness of the workers: "They are as bad as the army, he thought: only there aren't any men among them with the same courage." (p. 161). Again, even at ground level, he retains his parody of the heightened, Divine perspective: "Moreover they [the clerics] were small themselves, and growing smaller as he watched them." (p. 162). As well, there are sharp reminders of Jocelin's physical deterioration throughout the episode. In the crowd of clerics that bustles to greet him, someone hurriedly pulls down the skirt of his gown, "so that it hung as in the old days" (p. 161). Again, Anselm's bitter, "Why shouldn't he see him as he is?" (0. 162), furnishes another reminder of his outward decrepitude. Utterly preoccupied with the urgent necessity of driving the Nail, the Dean remains oblivious to the activity of his peers. Nevertheless, he is finally brought, obviously disheveled and uncomprehending, to the confrontation with the Visitor and the tribunal.

Jocelin begins his response to the tribunal by assuring them of his co-operation, and acknowledging the possibility of his own madness. There is a further reminder of his dishevelment in the "curled shaving" he pulls from his hair (p. 163). At once it becomes evident that a number of "representations and depositions" against Jocelin have been drawn up over the past two years of construction.
As an example of these formal complaints, the Visitor's allusion to "the matter of the candles" initiates the resolution of the story of the Jocelin/Anselm relationship:

'This Person appears to believe that Holy Church has suffered a mortal blow because for two years the faithful haven't been burning candles in the nave of the Cathedral.'

'Anselm!' 'He's your Sacrist, isn't he? He appears to derive a significant proportion of his income from the sale of candles; though of course his prime objection is on a much loftier and spiritual plane. Yes. Father Anselm, a Principal Person, and Lord Sacrist of the Cathedral Church of Our Lady. He has a personal seal.' (p. 164)

In addition to resolving the question of Anselm's earlier interest in the absence of burning candles (p. 32), the passage underlines, once again, the theme of clerical preoccupation with monetary acquisition. From this, the Visitor proceeds to consider the interruption of worship entailed by the construction. This draws from Jocelin the defense that the work has provided a certain glory for the cathedral: "'It was a kind of service. I was there, and they were there, adding glory to the house.'" (p. 165).

Secure in the belief that he has won the Visitor's sympathy, he blunders on with obscure allusions to the respective fates of both the caretaker and his wife. He is interrupted by the Visitor's reference to the problem of Jocelin's affixture of his seal to documents pledging his personal responsibility for the extra expense of the construction.
The sequence confirms the reader's suspicions that the Dean's personal fortune is insufficient to honour his contracts.

Jocelin continues until his mention of the mistletoe berry brings a sharp response from the tribunal. From the pointed phrasing of his question ["'What did you mean by people being "built in"?'" (p. 167)], it is evident that the Visitor has gained a fairly accurate idea of Pangall's fate. The inquiry now returns to the question of the workmen, leading to a confirmation of the reader's worst suspicions regarding the composition of the "army": "'Murderers, cutthroats, rowdies, brawlers, rapers, notorious fornicators, sodomites, aetheists or worse."'" (p. 167). In his final attempt to articulate his own "vision" of the spire, Jocelin briefly touches upon the image of the growing tree:

'It was so simple at first. On the purely human level of course, it's a story of shame and folly -- Jocelin's Folly, they call it. I had a vision you see, a clear and explicit vision. It was so simple. It was to be my work. I was chosen for it. But then the complications began. A single green shoot at first, then clinging tendrils, then branches, then at last a riotous confusion -- I didn't know what would be required of me, even when I offered myself.' (p. 168)

There is a brief consideration and discussion of the Dean's inspirational "vision", culminating in the discovery that Father Anselm, his confessor, is his sole confidant in this
matter. In the Visitor's response, one detects an obvious tone of contempt: "'The man who is so concerned about his candles? He is your confessor?'" (p. 169). The confrontation concludes with a reminder of the Dean's long absence from the sacrament of Penance (a possible two years), and a reassertion of the depraved quality of the company he has kept during the intervening period. Still obsessed by the urgent necessity of the Nail, Jocelin is commanded to return to his own house and is led there by Father Adam, to the accompanying sounds of the anticipated storm, now in full progress.

Upon returning to his chambers, the Dean commands Father Adam to fetch the Nail. As the storm hammers at the spire, his agonized attendance upon Father Adam's return is interrupted by memories of happier times with Father Anselm:

He lay on his face, trying, of all things, to think of old times that had been happy; times with Father Anselm, master of novices or novice rather, in the sunlit place by the sea. (p. 173)

The passage marks the second mention of the "sunlit place" or cloister "by the sea". In the context of Jocelin's recollections it supplies the additional knowledge of Anselm's previous position of "master of novices" in the sea-side cloister. The reverie is interrupted, however, by the terrified outcries of the congregation on the stairs.
outside the Dean's chamber, seeking reassurance from the devastation of the storm. Once again the reader is presented with a clear indication of Jocelin's neglect of his congregation and his overriding concern with the spire. Upon hearing of the "stones falling from the parapet" (p. 174), he immediately abandons the fear-ridden crowd to concentrate upon driving the Holy Nail. Plagued by the omnipresence of demonic evil he retrieves the silver box from the altar, struggles up the spire, and finally succeeds in driving the Nail, thereby, in his own mind, securing the spire against destruction. He returns to collapse at ground level, only to be confronted, in a dream sequence, by a chorus of devils chanting the old nursery rhyme: "'For want of a nail the shoe was lost . . .'" (p. 177). The dream turns inevitably to the memory of Goody Pangall, now envisioned as a child/devil, and the younger Jocelin's "probing" questions concerning the song. The chapter's conclusion, then, conveys the impression that, even in the act of driving the Nail, the Dean's primary preoccupation is with the memory of Goody.

Upon returning to consciousness, Jocelin learns that the Lady Alison is awaiting an audience with him. His immediate assumption is that Alison has come "in search of a comfortable grave" (p. 180). The arrival of Jocelin's aunt, however, has no bearing on her earlier interest in a
prestigious tomb. Rather it introduces a further confrontation and begins the resolution of a number of questions that remain unresolved concerning Jocelin's position as Dean and the corruption implicit in the spire's secular financing. The scene is one of considerable formality, with Jocelin attended by Father Adam, Alison by her ladies-in-waiting. Alison's initial concern for his haggard appearance ["'There should be hot water, towels, a comb -- '" (p. 180)], is quickly dismissed as insignificant by her nephew. There is considerable inconsequential banter at the outset of the confrontation and, ostensibly, this has the effect of avoiding the depressing issues of more specific interest. Finally Jocelin broaches the subject of his aunt's tomb, suggesting that he may no longer have the authority to provide her with a burying place. Alison responds by insisting that her primary concern is for her nephew's welfare: "'Oh no, Jocelin! I came because of you -- because of how you are. You must believe it!'" (p. 183). Predictably, Jocelin's insinuation that Alison's presence may defile his work arouses his aunt's temper. In the dialogue that follows it becomes clear that the Dean has been specially selected for his position and the work of the spire, not by God, but by the post-coital whim of the former king:
'Listen nephew. I chose you. No. Listen, and I'll tell you something. It wasn't at Windsor but at a hunting lodge. We were lying on the day bed together -- ' . . .
I'd pleased him and he wanted to give me a present, though I had everything in the world I wanted for myself -- ' . . .
'But then I had a thought, for I was happy and therefore generous; and so I answered; "I have a sister and she has a son."' . . .
'He said: "We shall drop a plum in his mouth." Just like that. Casually. And then I said, "He's a novice, I believe, in some monastery or other." I started to giggle, and he started to roar with laughter and then we were hugging each other and rolling over and over -- because you must admit, it was not without its funny side. We were both young, after all. It appealed to us. Jocelin -- ?'

(pp. 184-85)

To add insult to injury, Alison implies that the Holy Nail, sent from Rome by Bishop Walter is a false relic and, therefore, useless as a specific against the possible destruction of the spire. Reminiscent of the false relics carried by Cahucer's Pardoner, Bishop Walter's fraudulent "Holy Nail" underlines, once again, the theme of arrant clerical corruption that permeates The Spire. Sick with the recognition of his own misconception, Jocelin turns to question his aunt concerning his obsession with Goody Pangall: "'To see her in every detail outlined against the air of the uncountry -- indeed, to be able to see nothing else -- to know that this is a logical part of all that went before -- '" (p. 186). The conclusion of the sequence, Lady Alison's shocked confirmation of her nephew's suggestion
that he may be bewitched, reinforces Jocelin's mechanism for avoiding responsibility for his actions. Once again, as in the conclusion of "Chapter Eight" (p. 156), the Dean is granted the opportunity of seeing his actions as those of a hapless victim of witchcraft and, in this instance, his conjecture is supported by a second opinion.

Following the departure of the Lady Alison, Jocelin's depression grows progressively more acute. Sitting by the fireplace, he ponders the value of his life: "'There's a kinship among men who have sat by a dying fire and measured the worth of their life by it.'" (p. 187). The reverie, vaguely reminiscent of the Dean's own mayfly/relativity metaphor, is interrupted by the dumb stonemason who leads Jocelin to one of the four support pillars in which he has succeeded in driving a hole. The iron probe, thrust into the hole, yields the discovery that the pillars, already insufficient to support the weight of the construction due to their composition of sliced marble (p. 41), are nothing more than hollow cylinders filled entirely with rubble. Jocelin's response to this new knowledge is one of absolute despair:

Then all things came together. His spirit threw itself down into an interior gulf, down, throw away, offer, destroy utterly, build me in with the rest of them; and as he did this he threw his physical body down too, knees, face, chest, smashing on the stone. (p. 188)
Essentially Jocelin's response is one of prayer for destruction. Evidently his prayer is answered immediately, insofar as his faith is shattered for the time being and he finally recognizes the fact of his own physical ruination: "I have given it my back." (p. 189).

Throughout his despair, Jocelin is comforted by Father Adam, who consents to read the Dean's written account of his "vision" to him. The account is essentially a report on the evolution of the Dean's hubris. The description proves highly ironic, first, because of the obvious discrepancy between the intellect writing the account and Jocelin's present condition and, second, because it begins with the younger Dean "praying . . . that the pride of my position should be taken from me" (p. 191), and proceeds directly to an even greater act of pride. Further, the "vision" of the cathedral as "an image of living, praying man" (p. 192), suggests a man supine rather than genuflected. As in the initial description of the architect's model, the spire itself represents the image of a phallus rather than one of living prayer.

Evidently Father Adam recognizes that the account he has just read does not constitute a true vision and he questions the possibility that something is missing: "'But was this all?'" (p. 194). At once Jocelin resorts to the plant/tree metaphor to describe the complications that have ensued
from his actions:

And immediately the plant was visible to him, a riot of foliage and flowers and overripe, bursting fruit. There was no tracing its complications back to the root, no disentangling the anguished faces that cried out from among it; so he cried out himself, and then was silent. (p. 194)

Although the image is clearly growing in thematic importance, at this point the identity of the plant remains undefined.

In view of Jocelin's favoured promotion and the obliquity of his "vision" of "living, praying man", Father Adam concludes that the Dean has never been taught to pray. Once again Jocelin defensively resorts to the possibility that he has become the victim of witchcraft and Father Adam's response, an urgent attempt to teach the Dean of all stages of prayer, seems to lend support to this conjecture.

Jocelin, however, remains preoccupied with the value of his own "prayer", the construction of the spire. Clearly, Father Adam's designation of the work as "a good prayer certainly; but not very" (p. 197), fails to conform to Jocelin's expectations. Notwithstanding his new knowledge of his promotion and the "Holy Nail", along with the destruction of both his faith and his back, the Dean's response is one of absolute pride; "'My spire pierced every stage [of prayer], from the bottom to the top!" (p. 198).

In "Chapter Eleven" the reader moves towards the final resolutions of The Spire. As I have suggested
previously, these are not resolutions of the several tragedies encompassed in the tale but rather a filling in of the missing pieces essential to the reader's complete understanding of events. Further the incidents encompassed in the final two chapters provide the reader with the material requisite to determining the developmental course of the novel's motivating spirit, the titanic character of the Dean himself. To provide the final details of Jocelin's background, in "Chapter Eleven" Golding moves his protagonist into two final confrontations, the first with his former confessor, Father Anselm, and the second with Roger Mason. It is interesting to compare the two encounters of "Chapter Eleven" with Jocelin's confrontations with the same two characters in "Chapter Two". In the earlier Jocelin/Anselm encounter, although it is clearly strained by resentment, Anselm's attitude is one of deferential respect for the Dean's authority. Similarly in the Jocelin/Roger Mason opposition in "Chapter Two", the master builder also demonstrates a fundamental respect for Jocelin's office. In the confrontations of "Chapter Eleven", however, all vestiges of this obeisance have disappeared, underlining the obvious dissipation of the Dean's authority.

The first of the two confrontations, Jocelin's encounter with Father Anselm, substantiates the Lady Alison's account of her nephew's promotion and clarifies the background
to his relationship with his former confessor. The meeting beings with Jocelin sounding the depth of Anselm's pity:

"'Anselm. I've come to a desolate place at last.'" (p. 200). There is little satisfaction in the stiff formality of Anselm's response and Jocelin proceeds, now appealing to Anselm's recollection of past events: "'I've been back, so painfully, right back to those days by the sea when you had charge of me.'" (p. 200). The reminiscence serves to point out the fact that, in previous days, Anselm, as "master of novices or novice rather", had been the younger Jocelin's superior. What follows serves to confirm Jocelin's earlier statement concerning the developing rift in his friendship with his confessor (p. 35). The duration of Anselm's resentment, however, comes as a surprise to both Jocelin and the reader, since it finds its source in the "keeness" and overweening ambition of Jocelin as a novice. Additionally, Anselm's indignation clearly has been augmented by his own submission to Jocelin's temptation to leave the sea-side cloister of former days, to become the younger Dean's personal confessor. As well, resentment has been increased by the Dean's lack of religious and educational qualifications for his position: "'... to see you dean of this church when you could hardly read Our Father'" (p. 201). To his list of grievances Anselm adds the royal patronage responsible for Jocelin's promotion ["'The old
king died; and you rose no further." (p. 202)], the Dean's "self-congratulatory confessions", the institution of Ivo as "a boy canon", Jocelin's insult to his objections to the spire in Chapter and finally, once again, "the matter of the candles" (p. 202). In response, Jocelin begs forgiveness from Anselm only to receive a formal token of verbal remission, the echo of "steps going down the stair; and after that, a long silence" (p. 203).

After an unspecified period of intervening time, Jocelin decides that he must escape the supervision of Father Adam to visit Roger Mason. On the appropriate day, Jocelin deserts his chamber by the back way, thereby avoiding the spire. He is immediately confronted by a vivid confusion of images:

Outside the door there was a woodstack among long, rank grass. A scent struck him, so that he leaned against the woodstack, careless of his back, and waited while the dissolved grief welled out of his eyes. Then there was a movement over his head so that for an instant he had a wild hope. He twisted his neck and looked up sideways. There was a cloud of angels flashing in the sunlight, they were pink and gold and white; and they were uttering this sweet scent for joy of the light and the air. They brought with them a scatter of clear leaves, and among the leaves a long, black springing thing. His head swam with the angels, and suddenly he understood there was more to the appletree than one branch. It was there beyond the wall, bursting up with cloud and scatter, laying hold of the earth and the air, a fountain, a marvel, an appletree; and this made him weep in a childish way so that he could not tell whether he was glad or sorry. Then,
where the yard of the deanery came to the river and the trees lay over the sliding water, he saw all the blue of the sky condensed to a winged sapphire, that flashed once. (pp. 204-05)

As it emerges from the confusion of Jocelin's perception, the image of the appletree now becomes definitely linked with the spire insofar as the language describing the tree is synonymous with the joyous words employed at the beginning of the novel to describe the architect's model: "And now also, springing, projecting, bursting, erupting from the heart of the building, there was its crown and majesty, the new spire." (p. 8). There is, as well, a special significance to the sighting of the "winged sapphire", later identified as a kingfisher, that concludes the passage. Jocelin's identification of the kingfisher or "halcyon", and his recognition of the futility of attempting to recall the bird ["'No kingfisher will return for me.'" (p. 205)], provide a symbolic reminder of the passage of his own "halcyon days". The appearance of the bird is followed immediately by a recognition of his own physical decrepitude ["I must look like an old crow, he thought, inching along and bent nearly double." (p. 205)], emphasized in the terrified flight from the Dean of the naked child in the gutter.

In his search for the master builder, Jocelin finally encounters Rachel Mason, who leads him to her husband. In the ensuing dialogue it is directly evident
that Roger Mason embodies even less respect for the Dean than did Father Anselm. Entirely consumed by his advanced alcoholism, the master builder greets Jocelin with an immediate insult: "'You stink like a corpse.'" (p. 207). Further, responding to the Dean's concern for the spire's stability, Roger completely dismisses any sense of pretense surrounding the phallic implications of the construction: "'Fall when you like, me old cock!'" (p. 208). In the early stages of the encounter, Jocelin appears completely befuddled, preoccupied with the wind and his recent sighting of the kingfisher. Clearly there is a paranoid atmosphere to the meeting, heralded by Rachel Mason's warning: "'Don't you understand, you great fool? They know he's here!'" (p. 209). Presumably the unidentified "they" refers to the army, but by this time Jocelin is so widely despised that Rachel could be alluding to anyone. Ostensibly the Dean has come to Roger to seek forgiveness. Throughout their dialogue he recounts the terrible horror of his deeds, finally asking the master builder directly for his pardon:

"Once you said I was the devil himself. It isn't true. I'm a fool. Also I think -- I'm a building with a vast cellaráge where the rats live; and there's some kind of blight on my hands. I injure everyone I touch, particularly those I love. Now I've come in pain and shame, to ask you to forgive me. (pp. 210-11)."
Although Roger gives vent to considerable emotion there is no clear indication that he forgives the Dean.

From this Jocelin continues to recall the terrible pragmatism of the construction: "'What holds it up, Roger? I? The nail? Does she, or do you? Or is it poor Pangall, crouched beneath the crossways, with a sliver of mistletoe between his ribs?'" (p. 212). The allusion to Pangall brings a response of absolute silence from the master builder and Jocelin blunders on: "'So there's still something you can do, Roger my son. Still something.'" (p. 212). Evidently, under the pretense of seeking forgiveness, Jocelin has come to ask Roger to replace Pangall as caretaker of the cathedral. Certainly it is this message of extortion that the master builder derives from the Dean's allusions: "'That was what you came for, wasn't it, Jocelin? An eye for an eye, tooth for tooth. If I don't -- you'll tell.'" (p. 212). Notwithstanding his new appearance of outward humility, his more realistic perception of his actions, and his immediate objections to Roger Mason's accusations, Jocelin's behavioural patterns remain fundamentally deceptive. The impression is directly reinforced by a final confirmation of the Dean's role in arranging the marriage between Goody and Pangall: "'You see -- if she knew anything about it, what can I say? The trouble is, Roger, that the cellarage knew about him --
knew he was impotent I mean -- and arranged the marriage.'" (p. 213). Finally Jocelin's recollections proceed to a direct admission of his infatuation with Goody Pangall and his ultimate responsibility for her death: "'I killed her as surely as if I'd cut her throat.'" (p. 214). The admission elicits an enraged response from the master builder who throws Jocelin bodily from the room and hurls a wine jug after him. He is delivered directly into the hands of the incensed mob, "a sea of imprecation and hate" (p. 215). At the sight of his openly suppurating back, however, the mob begins to disperse and, as he struggles back to the cathedral, he is rescued by Rachel and Father Adam.

The final chapter is one of conclusive reconciliation and resolution. It must be emphasized that the novel's resolution does not involve character relationships in any way whatsoever. In effect there is no indication that the widespread hatred for the Dean has dissipated. In fact, judging from Roger Mason's abortive suicide attempt in the privy, he continues to exert a debilitating influence on those who have come under his power. Further, the fate of the spire remains uncertain as it continues to totter unpredictably. Finally, there are certainly no moral resolutions. Jocelin is never really forgiven, nor is it ever certain that he honestly considers his actions repre-
hensible in a sense that requires forgiveness. To the end, he is never convinced that the spire, in and of itself, represents something for which he must be forgiven. There is, however, a definite resolution via rationalization in the Dean's perception of his own work. This is achieved through the two metaphors that govern the novel's final pages.

The first is a reminder of the mayfly/relativity metaphor, the sense of fluctuating time that pervades the final chapter of *The Spire*. At the end of his life, Jocelin becomes confused about the passage of time and experiences, firsthand, a sense of temporal relativity: "He had thoughts that lasted a century or a second." (p. 218). In effect, as he approaches death, time is placed in a relative context for the Dean:

> And dying is more natural than living, because what could be more unnatural than that panicstricken thing leaping and falling like a last flame beneath the ribs? 'Jocelin.'

> That is my name, he thought, and he looked at Father Adam with mild interest; since Father Adam was dying too; and tomorrow or some such time a voice would say 'Adam' in the same tone as to a child. No matter how he rises, robe after robe, tomorrow or the day after they will tap three times on the smooth parchment of that forehead with the silver hammer. (pp. 221-22)

Inherent in this recognition is the understanding that only in the passage of time will the true value of the spire...
be revealed. Finally, presented with a direct view of the spire, Jocelin, for the first time sees the structure as an object of architectural beauty:

It was slim as a girl, translucent. It had grown from some seed of rosecoloured substance that glittered like a waterfall, an upward waterfall. The substance was one thing, that broke all the way to infinity in cascades of exultation that nothing could trammel.

His final thought ["It's like the appletree!" (p. 223)] confirms an explicit association between the spire and the second metaphor of the appletree, with its Miltonic associations of "felix culpa". In effect the evident sense of satisfaction Jocelin experiences from his perceptual alteration is clearly intended to provide a sense of resolution not unlike that to be found in Adam's response to the Archangel Michael in Paradise Lost, "Book XII":

'O Goodness infinite, Goodness immense,
That all this good of evil shall produce,
And evil turn to good -- more wonderful
Than that which by creation first brought forth
Light out of darkness! Full of doubt I stand,
Whether I should repent me now of sin
By me done or occasioned, or rejoice
Much more that much more good thereof shall spring --
To God more glory, more good will to men
From God -- and over wrath grace shall abound.'

(Paradise Lost: XII: 469-78)

The conclusion of The Spire, then, hints at moral relativism, placed in the context of passing time. At the end of the novel the value of the structure remains to be fully understood, but it is Jocelin's recognition of the possible
worth the passage of time may lend to his spire that permits
the Dean a fleeting sensation of joy in his moment of
dying.

In conclusion, the essential quality of The Spire
suggests a sense of innuendo leading to confirmation. This
is particularly true of the filling in of the background
details of Jocelin's promotion, the history and ultimate
fate of Pangall, and the understanding of Jocelin's re-
lationships with Father Anselm and the Lady Alison. Al-
though the reader's comprehension is initially vague, at
the novel's end each of these aspects is fully under-
standable. In the final analysis, however, the true
identity of Goody Pangall remains indefinable. Certain
facts are understood and permit the reader considerable
room for speculation. We know that Jocelin has known Goody
since her childhood, when he patched her cut knee with a
piece of his own flesh (p. 214). As well, it is explicitly
understood that Jocelin arranged Goody's marriage with the
impotent Pangall: "Such a suitable, such an inevitable
marriage, both fathers faithful servants of the church
with their hands in their proper station." (p. 140).
Combined with Jocelin's pain upon the discovery of her
adultery, the implications of the Dean's own inadequacy
and Goody's inextricable association with the spire that is
"slim as a girl", these facts suggest an interesting
probability. Surely Goody represents, to Jocelins' conscious mind, the image of a sacred virgin, similar to the role played by Imogen Grantley-Claymore in Oliver's daydream fantasies in *The Pyramid*. To preserve her virginity, then, Jocelin arranges her marriage to the impotent caretaker. Tragically, however, Goody also becomes the object of Jocelin's repressed sexual desires as well as the subliminal inspirational force behind the construction of the spire. Almost certainly this confusion lies behind Jocelin's statement to Roger Mason: "'There ought to be some mode of life where all love is good, where one love can't compete with another but adds to it.'" (p. 214).

At the novel's end, then, the basic outline of Goody's association with the Dean is also understandable. The true identity of Pangall's wife, however, forever remains a mystery, as enigmatic as a clear picture of the spire itself.
CHAPTER IV
THE PYRAMID: GOLDING'S NEW DIRECTIONS

The Pyramid is the latest of Golding's novels and, in my opinion, the most complex and intriguing of his fictional works published to date. As in each of his previous novels, Golding's primary concern is with man in society or social man. Unlike the earlier works, however, the landscape of the latest novel is not metaphorical (Lord of the Flies), prehistoric (The Inheritors), psychological (Pincher Martin), intellectual (Free Fall) or historic (The Spire) in any emphatic sense. Rather, the reader of The Pyramid finds himself drawn into the familiar landmarks of the Twentieth Century, the immediate past, in Golding's attempt to convey, in Professor Johnston's phrase, "a sufficiently convincing sense of social reality".1 As Johnston further explains: "One need only compare Oliver with such a typical protagonist as Christopher Martin, Sammy Mountjoy, and Dean Jocelin to recognize the high degree of Golding's commitment in The Pyramid to examining the 'ordinary universe'".2 The


2 Ibid., p. 100.
universe of the novel, however, is no less uncomfortable for its familiarity. This quality, in itself, represents an abrupt departure from Golding's established practice. This is disarming, insofar as the reader who has acquired a fundamental knowledge of Golding's fiction has become accustomed to the distancing quality implicit in the metaphorical/allegorical atmosphere or the remote temporal settings of previous works. Hence, one is left to derive an understanding of the novel's import from its realistic representation of life in a modern "small town", a setting that remains curiously remote despite its temporal proximity.

A second major difficulty with The Pyramid is the character of Oliver himself. Like the earlier tales The Pyramid is told from an oblique point of view insofar as the story is filtered through a narrator of limited perceptual ability. This trait is typical of Golding's style and, strictly on the basis of his perceptual limitations, Oliver can be compared easily with the protagonists of the earlier novels, Lok and Pincher Martin, Sammy Mountjoy and Dean Jocelin. Even in his perceptual limitations, however, there are fundamental distinctions between Oliver and his fictional antecedents. To this point one recognizes two basic types of the narrator in Golding's fiction. On the one hand Lok and Sammy Mountjoy actively seek self-knowledge and understanding of others in the face of their own limitations.
As well, there is an element of metaphorical grandeur in their efforts. Conversely, Pincher and Jocelin are self-obstructionists, wilfully rejecting every opportunity for spiritual insight. Simultaneously, there is a dimension of titanic grandeur in their efforts as well.

Oliver, unlike either of these types, neither actively seeks nor purposefully refuses spiritual insight. Certainly he does experience three separate moments of acute understanding. The first is his perception of Evie as having "the attributes of a person rather than a thing", as a human being rather than an "object of frustration and desire" (p. 111). The second is the protagonist's identification of Imogen Grantley, with the assistance of De Tracy, as "'a stupid, insensitive, vain woman'" (p. 145 ff.). Finally there is Oliver's recognition of his true feelings towards Bounce and the depth of her agony (p. 212 ff.). It is important to note that these three occasions of insight just happen. In a sense Oliver remains curiously indifferent, abstracted from the events he recounts. His indifference is inadvertent, perhaps the result of his characteristic obtuseness and the temporal distance of the events he remembers. Further, Oliver fails to apply his understanding to his own personality. Like Jocelin's occasional "glimpses",

3All page references are made to the Faber, paper-covered edition of The Pyramid.
Oliver's moments of insight effect no significant changes in his own behavioural patterns. The effect is to produce a character whose actions are realistically "human". Moreover, unlike Jocelin and his other predecessors in Golding's fiction, Oliver's progress encompasses no element of metaphorical grandeur or titanism. Like Evie Babbacombe, his actions and interests are, for the most part, "strictly secular". He is, therefore, a realistically "human" narrator, entirely compatible with the non-metaphorical "ordinary universe" of the novel.

The incorporation of a realistic protagonist existing in the "ordinary universe", then, suggests a curious departure from Golding's customary fictional patterns. One suspects that these innovations point out the author's reaction to the "fabulist" critics of the earlier novels and their contention that Golding's writing failed to represent "reality". Despite the novelty of the "real" protagonist and "ordinary universe" of The Pyramid, in a sense the novel remains consistent with a major thematic tradition Golding has established throughout the earlier works. In effect, The Pyramid, encompasses a restatement of a consistent thematic structure in Golding's fiction, the paradox of human aspiration versus human limitations. In Lord of the Flies the reader is presented with the heroic ambitions of Ralph and Piggy and their attempts to establish sensible
governmental systems, conducive to orderly rule for the boys' island. Their efforts are undermined, however, by the essential depravity Golding visualizes in the adolescent psyche, by the limitations of juvenile capabilities and by the temporal and spatial confinement to which the youngsters are subjected. Similarly, in The Inheritors, the efforts of Lok's Neanderthals to befriend and understand "the other" result in the total annihilation of the less highly developed species. The demise of the Neanderthals is due to their inability to implement effective communication among themselves, the inefficiency of their earlier thought processes and, as in Lord of the Flies, the essential depravity of human nature, locked within the framework of a circumscribed temporal sphere. In Pincher Martin we are confronted with the ultimate fact of human limitation. In short, Pincher's efforts to logically construct the environment substantive to his continued existence are rendered absurd by the fact of his own mortality and the death that has preceded his useless endeavour. Finally, although the conclusion of The Spire suggests that Jocelin has visualized the possible value that will accrue to his spire beyond his own temporal sphere, here again we are presented, in the death of the Dean, with the essential limitations of humanity.

In The Pyramid the aspiration/limitation theme is presented via the musical motif that spans and unifies the
novel's three sections. Essentially, each of the three sections encompasses a failed attempt at professional or ideal musical expression. In the first section this pattern is suggested immediately in the novel's opening paragraph. The bleak, oppressive atmosphere conveyed in the pathetic fallacy of a gothic storm, leads naturally to the climactic emphasis upon the two final sentences of the paragraph:

I had played the piano until my head sang--pounded savagely and unavailingly at the C Minor Study of Chopin which had seemed, when Moisewitch played, to express all the width and power of my own love, my own hopeless infatuation. But Imogen was engaged to be married, that was the end. (p. 14)

Here, the important words are "pounded savagely and unavailingly". Additionally, we are presented with the fact of Oliver's headache, induced by his own musical performance. The immediate impression is one of the protagonist aspiring to a capability of musical expression equal to that of Benna Moisewitch, the renowned concert pianist. The language of the passage, however, clearly indicates that Oliver's performance fails to achieve this quality of ideal expression.

This early impression of the protagonist's musical limitations is confirmed by the subsequent identification of the piece, during Oliver's first encounter with Evie at the Old Bridge, as Chopin's "Study in C Minor, Opus 25 #12" (p. 47). Properly performed its flowing arpeggios underline a soft, romantic melody line. In the light of the identity of the
piece Oliver's "savage pounding" betrays the total inadequacy of his musical ability. Further, this incompetence is humorously stressed in the passage that follows the naming of the study:

I thought for a moment. When I was practising the semi-quaver passage of the Appassionata, or the left hand octaves of the Polonaise in A flat major, if my father had left the door into the dispensary open, he would sometimes close it gently. He was very musical himself and could not afford to be distracted at moments when his work was particularly delicate.

"I didn't know you passed our house, Evie."
"I was in the reception room, silly."
I was a little surprised at this. After all, there was the sitting room door, a passage, the door through to the dispensary, another passage and another door between the reception room and our yellowing keys. Perhaps I could play loud.
"It's just practice. I do it for fun."
"When I left after morning surgery you were playing it. When I came back for evening surgery there you were again! You must like music a lot, Olly. How long were you playing?"
"I do. All day."
"It's nice. You must play it for me sometime. Dr. Ewan likes it too."
"Honestly?"
"He came into the reception room yesterday after Mrs. Miniver left and said was that you still playing."
"Did he say anything else?"
"Not much. Just how glad he was that you were going to Oxford." (pp. 47-48)

Despite his successful achievement of tremendous instrumental volume, then, Oliver obviously fails to attain any degree of professionalism in his performance. In effect, his aspiration to equal the genius of Moisewitch, thereby communicating his passion for an ideal woman, is undermined by the limitations inherent in his own talent.
The first section of the novel establishes the parallel between the failure of all attempts at musical expression on the one hand and the absolute bankruptcy of human interrelationship in Stilborune on the other. Throughout the novel, limitation and inadequacy typify both musicianship and human interchange. The failure of personal interaction via the medium of love is explicitly pointed out in Oliver's utter inability to relate to Evie. Clearly the protagonist's sole objective in entering into his clandestine association with the town crier's daughter is the gratification of his sexual appetite. There is no element of love inherent in their sexual coupling and, on this level of human interaction, the sexual encounters are strongly suggestive of the protagonist's further inadequacy. In Oliver's description of the denouement of their first sexual interlude, there is an explicit indication of his premature ejaculation:

I turned over and got on one elbow, and examined her feet and legs inch by inch in a deep, calm peace. My eye searched them, parted and slack, white, soft, gentle with wandering veins of faintest blue. It searched further, calmly past her thighs to her almost hairless body, where the evidence of my perilous onanism was scattered around her pink petals. (pp. 71-72)

The second encounter suggests comparable inadequacy:

As I beat my hasty tattoo in boyish eagerness, I was lost among the undulations, the contracting and stretchings of her body. She would not consent to any quick rhythm; only the long, deep ocean swell in which her man, her boy, was an object, no more: and this deep swell of an
apparently boneless woman was accompanied by a turning away of the head, both eyes shut, forehead lined -- a kind of anguished journey, concentrated on reaching a far spot, dark, agonizing and wicked. I was a small boat in a deep sea; and the sea itself was a moaning, private thing, full of contempt and disgust, a thing to which a partner was necessary but not welcome. I could no longer direct; and my boat was overwhelmed by waves, suddenly controlled by her, driven towards the rock, where a cry rose, loud and tortured, and I was among the breakers, ship-wrecked -- (p. 79)

Along with the sense of inadequacy implicit in the above description, the passage is explicit in conveying a feeling of non-communication between the sexual participants. Typically this absence of communication has no effect upon the protagonist although it permeates all aspects of his relationship with Evie and is maintained in their final sexual encounter: "She neither resisted nor co-operated; and afterwards, when I was gasping face-downwards, she went away flushed, silent and ashamed." (p. 98).

In the first section, the theme of inadequacy is established as the unifying element connecting both musical and sexual motifs. In effect, the protagonist's inability to express his emotions via the medium of music corresponds to his incapability to communicate emotionally and sexually with Evie. In fact, following his final meeting with Evie, the correspondence between music and sex, as it is employed in the novel, is adopted by Oliver to point out the frustration and the discovery of his own limitations on the level of human interaction:
She turned away and began to walk unsteadily across the Square. She was past Miss Dawlish's bow window before her feet were under control. I stood, in shame and confusion, seeing for the first time despite my anger a different picture of Evie in her life-long struggle to be clean and sweet. It was as if this object of frustration and desire had suddenly acquired the attributes of a person rather than a thing; as if I might -- as if we might -- have made something, music, perhaps, to take the place of the necessary, the inevitable battle. (p. 111)

The quasi-tragic recognition of his own failure and inadequacy constitutes Oliver's first moment of insight and concludes the first section of The Pyramid with a synthesis of musical and sexual motifs in the theme of failure and limitation. Moreover, the protagonist's inability to achieve a satisfactory relationship with the lower-class daughter of the town crier is evidently due to his fear of the stigma. Stilbourne's social hierarchy attaches to association beneath one's designated sphere.

In the novel's second section, Golding continues to unravel the musical and sexual motifs in the convergence of Stilbourne's social echelons for another of the intermittent performances of the Stilbourne Operatic Society. Upon his return to Stilbourne at the end of his first Oxford term, Oliver immediately interprets the news of another performance of the SOS as a means of easing the tension of the town's entrenched social discrepancies. Once again, however, the impossibility of human interrelationship and
musical expression is at once apparent:

But even if we had had a mass of talent and a vast stage, orchestra pit and auditorium, there would still have been an overriding limitation, the social one. No one of the college's closed society was available; and Sergeant Major O'Donovan helped us only because he was right on the fringe of it. Then again, at least half of Stilbourne's population was ineligible, since it lived in places like Chandler's Close and Miller's Lane, and was ragged. Though Evie sang and was maddeningly attractive, she would never have been invited to appear, not even as a member of the chorus. Art is a meeting point; but you can go too far. So the whole thing had to rise from a handful of people round whom an invisible line was drawn. Nobody mentioned the line, but everyone knew it was there. (p. 114)

Here the limitations inherent in Stilbourne's attempt to express itself musically are viewed as directly attributable to the town's social restrictions. Rather than achieve a presentable musical performance, the SOS regularly becomes ensnared in the theatrics of the town's indigenous hatred and bitterness:

With diabolical inevitability, the very desires to act and be passionate, to show off and impress, brought to full flower the jealousies and hatreds, meannesses and indignations we were forced to conceal in ordinary life. Casting a light opera removed half our potential at a stroke, since there were always three or four people who thought themselves so insulted by their failure to get the hero or heroine's part, that they withdrew their services; or worse still, sulkily accepted minor roles and embarked on a career of theatrical sabotage. By the end of our three nights' run, the other half of the cast would have been so mortally affronted they would vow never to subject themselves to such humiliations again. It was for this reason that the SOS did not perform annually. A certain period was necessary for scar tissue to form. (pp. 114-15)
With respect to the performance of *King of Hearts* described in the novel's second episode, Oliver's description of past productions of the SOS provides an accurate prognosis.

Despite his vigorous protestations, the protagonist is cajoled by this mother into accepting the minor role of a gypsy fiddler in the production. As well, he assumes the additional role of a beefeater "to dress the big scene" that concludes the opera. In both of these roles he is a ludicrous failure. To the performance of the romantic gypsy music he brings his characteristic sense of volume, drowning out of the "gnat-like" voice of the opera's male lead, Norman Claymore. The effect is to produce a disruptive round of applause and shouts of, "'core! 'core!'", from the audience (p. 143). Further, his stumbling entry as a beefeater is instantly dismissed by the irate Imogen. As ever, Oliver remains oblivious to his own ineptitude. In the second episode, however, this incompetence is shared by his fellow performers, Norman and Imogen, "gnat now allied to drone" (p. 154). The fact of Claymore's improficiency is apparent from the first utterance of his "gnat's voice". The eventual recognition of a similar incompetence in Imogen's performance effects the ultimate shattering of any illusions concerning both the quality of the performance and the perfection of Oliver's ideal of "sacred beauty".
It was not just that she could not sing. It was that she was indifferent to the fact that she could not sing; and yet had gone, consenting to this public exhibition. She was so out of tune that the line of the song that should have been spiky as a range of mountains was worn down like a line of chalk hills. (p. 154)

This passage marks the second occasion of insight for the protagonist. The result is the elimination of Imogen as the object of Oliver's romantic fantasies and the confirmation of Evelyn De Tracy's appraisal of the production as an "outrageous exercise in bucolic ineptitude" (p. 146).

As in the first episode the failure of an attempt at musical expression is once again allied with the notion of sexual inadequacy. This is accomplished via the hilarious atmosphere of double entendre attending the affair of the halberd. The punning becomes undeniable in Oliver's frenzied exchange with De Tracy in The Running Horse:

"Evelyn! My halberd. Where the stairs joins the passage at the back. I can't get it up!"

The shaking enveloped him and tumbled the gentle words into the room.
"He couldn't get his halberd up the back passage. They'll never believe it."
"What shall I do?"
"You'll have to enter from in front, then, won't you?" (p. 152)

Here again, the inability to perform musically becomes metaphorically associated with an inability to perform sexually. Moreover, in the second sequence of The Pyramid, the sense of musical inadequacy is implicitly shared by all members of
the SOS and, similar to the intimations of the novel's first sequence, originates in Stilbourne's impotence in overcoming its social discrepancies in the interests of meaningful human interrelationship. In the final episode of the novel the theme of failed musicianship and sexual impotence is personified in the character of Bounce Dawlish. Clearly both her profession as a music teacher and her excessive masculinity have been forced upon her by the cruel and eccentric dominance of her father. Her failure as a musician is rendered obvious by her indifferent dozing throughout Oliver's lessons and her cynical discouragement of his aspirations to professionalism: "'Don't be a musician, Kummer, my son. Go into the garage business if you want to make money. As for me I shall have to slave at music till I drop down dead.'" (p. 193). In the light of her bitterness, Oliver's eventual discovery of Miss Dawlish's devastation of her own music room, in his final moment of insight, is hardly surprising. Similarly, given her strongly masculine appearance, it is equally predictable that her attempts to solicit the affection of Henry Williams should also meet with failure. Despite her urgent pleading ["'All I want is for you to need me, need me!'" (p. 188)], and her devious accidents with the "two-seater", Bounce's relationship with Henry remains business-related and asexual. In the final analysis, her need for
his attention culminates in her celebrated evening stroll by Henry's garage, "wearing her calm smile, her hat and gloves and flat shoes -- and wearing nothing else whatsoever." (p. 207).

The character of Bounce, then, re-establishes the thematic connection between failed musicianship and sexual impotence in the novel's final sequence. In the third section of The Pyramid, the meaning and resolution of the thematic unity of musicianship and sexuality is implicitly contained in the maximum of Bounce's father, the inscription that marks her tombstone: "Heaven is Music". Throughout the novel music gradually emerges as a highly restrictive force in Stilbourne's society. This restrictive property of music has been suggested earlier in Oliver's tirade against the Savoy Orpheans (p. 47), and in the "invisible line" surrounding those who are eligible to take part in the intermittent productions of the SOS. In effect, in the strict context of Stilbourne's social code, only certain types of music are acceptable just as only select individuals are permitted the luxury of its performance. In the final section, this restrictive quality of music is symbolized in Mr. Dawlish's enraged destruction of the sidewalk phonograph:
Mr. Dawlish came lunging across the Square from the church, a stick in his hand, his white, artistic hair flying. He made for the dancing group, and the Poor Man switched from my nurse to hold his cap out in this new direction. Mr. Dawlish, cawing like a furious rook, brought his stick down on the turntable of the phonograph, and pieces of black stuff flew all over the place. (p. 164)

Further, the final sequence contains Oliver's explicit comment on the restrictions of Bounce's musical knowledge:

"I had heard more music than Bounce already and realized the limitations of her musical world." (p. 188). In Oliver's understanding of the confinement of Bounce's wisdom, ostensibly the primary source of musical knowledge in Stilbourne, there is an attendant suggestion of the circumscribed quality of musical knowledge in the town in general.

This sense of limitation surrounding music and musicianship parallels the atmosphere of inadequacy and taboo that surrounds human interrelationship and sexuality in Stilbourne. Hence, one recalls that each of Oliver's sexual encounters with Evie is utterly physical and non-communicative. Additionally, his final, hill-side interlude with the lower class girl is soundly chastised by his father (p. 100). Similarly, Bounce's involvement with Henry Williams, however asexual, is persistently condemned by his mother. Ironically the inscription on Bounce's tomb symbolizes Stilbourne's attempts to transcend these self-imposed restrictions through the performance of music. In all cases, how-
ever, aspiration beyond the town's mundane grievances is frustrated by congenital social and individual limitations. As I have suggested earlier, aspiration versus limitation has remained one of Golding's constant thematic interests. It is significant to note that, in the situations outlined in each of the previous works, the circumscribed quality of human aspiration is viewed as ultimately beyond human control. The *Pyramid*, on the other hand, implies that the limitations inherent in the characters and the social structure of Stilbourne, however congenital, are imposed and maintained from within by the townspeople themselves. Clearly Oliver's frustrated complaint to De Tracy, distinctly reminiscent of the introductory paragraph of "Copernicus", indicates that an alteration in the town's rigid social form might be accomplished by a simple change in attitude: "'There's no truth and there's no honesty. My God! Life can't -- I mean just out there, you have only to look up at the sky -- but Stilbourne accepts it as a roof.'" (p. 147).

To this point one recognizes three distinct differences in *The Pyramid* when compared with the previous fiction. It is the first of the novels to employ the "ordinary universe" of the modern world as its setting without adding larger metaphorical implications to this landscape. Further, it is the first of the novels to introduce a genuinely "human" protagonist, a character whose interests and appetites are,
unlike the titans of the earlier novels, entirely harmonious with the "ordinary" world of the tale. Finally, unlike the other works, The Pyramid indicates that the potential for positive change is clearly within the power of human agency. Essentially, although Oliver remains fundamentally unchanged, despite his three moments of climactic insight, his experiences encompass a greater potential for transformation than those of any of his predecessors. At the novel's end one is left with the feeling that, notwithstanding his resolute departure from Stilbourne, Oliver is closer to positive change than any of Golding's earlier protagonists. To the reader who is familiar with Golding's writing, each of the above-noted distinctions signals the author's departure from his customary patterns. In conclusion, it may prove useful to consider the structure of The Pyramid and to point out how Golding's structural technique, as innovative as his setting, protagonist and theme, achieves a sense of cohesion in the novel.

Much of the criticism of The Pyramid has concentrated on the structural idiosyncracies of the novel and, in this respect, a significant number of critics have viewed the novel's three sections as fundamentally unconnected. An anonymous reviewer in the Times Literary Supplement contends: "Among these three episodes there are certain connections of character and scene, but these do not make for a very
tightly or elaborately structured book."4 Similarly, at the beginning of his article, Arnold Johnston points out: "The independence of the parts is underscored by the fact that two of the three had appeared in periodicals as long short stories, the first in June, 1967, the third in December, 1966."5 Finally, Denis Donoghue condemns The Pyramid as, "a loose baggy monster of a novel, possessed of life to the degree of irrelevance."6 Paradoxically, a number of critics have argued for the strong thematic interrelationships of the novel's three sections. Ironically, the same anonymous critic who condemns The Pyramid as loosely structured observes a "principal unifying element" in Oliver's involvement, in each of the three sections, "with a person who needs, and reaches out for love: Evie, the town crier's promiscuous daughter, Mr. De Tracy, the effiminate director of the musical show, and Miss Dawlish, the music teacher."7 Further, in

4"Down to Earth", Times Literary Supplement, 66 (1967), 481.

5Johnston, op. cit., 97.


7"Down to Earth", 481.
addition to Oliver's consistent concern with "sexual violence, the instinct of snobbery, artistic insight, scientific information... , social advancement and a career", A. S. Byatt points out:

Each of the three episodes culminates in a display of post-lapsarian nakedness. Oliver has Evie, the local phenomenon, on an open ridge in view of his father's shocked binoculars. Evelyn De Tracy, producer of the local opera, when asked for truth, produces a sheaf of photographs of himself dressed as a ballerina. The respectable ugly music walks out naked and smiling into the street.8

Although De Tracy's disclosure of the photographs does not suggest "a display of post-lapsarian nakedness" in the strict sense of the phrase, Byatt's attempt to find a unifying element common to each of the three sections is obvious. In addition to the above thematic connections, then, the progression, in each section, through the musical/sexual motif toward the protagonist's climactic moments of insight, suggests a taut, thematic cohesion in the novel.

Essentially The Pyramid is dependent upon these thematic interrelationships for its structure as a novel. Admittedly, each of the three sections might stand alone as

an independent tale. The strict thematic correspondence of
the three sections, however, suggests further innovation
and experimentation on the part of the author. Certainly
this tri-partite division of the novel represents a new
structural approach in the context of established composi-
tional techniques of fiction. Given the emphatic presence
of the novel's musical motif, however, it may not be imprecise
to suggest that Golding has borrowed the structural method he
employs in The Pyramid from the established compositional
forms of music. There is, in fact, a distinct similarity
between the structure of The Pyramid and the Sonata-Allegro
Form of musical composition. Describing the Sonata-Allegro
Form, Joseph Machlis writes:

The opening section, the Exposition or State-
ment, sets forth the two opposing keys and their
respective themes. (A theme may consist of
several related ideas, in which case we speak
of it as a theme group.) . . . .
The Development [the second part] wanders
farther through a series of foreign keys, building
up tension against the inevitable return home.
Temperature is kept at a fever pitch through
frequent modulation, resulting in a sense of
breathless activity and excitement.
At the same time the composer proceeds to
reveal the potentialities of his themes. He
breaks them into their component motives; re-
combines them into fresh patterns; and releases
their latent energies, their explosive force.
Conflict and action are the essence of the
drama. In the development section the conflict
erupts, the action reaches maximum intensity.
The protagonists of the drama are hurled one
against another; their worlds collide. Emotion
is transferred into motion. . . .
When the developmental surge has run its
course, the tension abates. A transition passage leads back to the home key. The beginning of the third section, the Recapitulation or Restatement, is in a sense the psychological climax of sonata form, just as the peak of many a journey is the return home. The first theme appears as we first heard it, in the home key, proclaiming the victory of unity over diversity, of continuity over change.

The Recapitulation follows the general path of the Exposition, restating the first and second themes more or less in their original form, but with the wealth of additional meaning that these have taken on in the course of their wanderings.9

To embark on an in-depth analysis of Sonata-Allegro Form as it applies to *The Pyramid* would certainly prove redundant at this point. However, a few basic comparisons will be helpful.

The first section of the novel does indeed establish the basic themes of the three sections. The musical/sexual motif, the aspiration/limitation theme, along with the theme of social conflict and opposition, and the movement toward Oliver's first moment of insight are all organized in the first section of *The Pyramid* to constitute the novel's major "theme group". In the second section these themes are modified and explored to reveal their potentialities and "release their explosive force" in the confrontation of Stilbourne's rigid social spheres. The various characters are indeed "hurled one against another" and their worlds do, in fact, "collide".

The town's sublimated emotions of hatred and pettiness are transformed into action or "motion". The final section begins with a transitional phase in Oliver's present-day return to Stilbourne, the prelude to his recollection of his growth to maturity in the town, his memories of Bounce and her relationship with Henry Williams. In effect, there is, in this transitional phase, a genuine "return home" for Oliver, prior to his final moment of insight, the "psychological climax" of realizing his hatred for Bounce and the real anguish of her unrequited emotion. In the final section of the novel all of the major themes are restated but, true to the concept of Sonata-Allegro Form, they have acquired "a wealth of additional meaning".

On the basis of the various thematic and structural innovations Golding implements in The Pyramid, along with the introduction of a "real" protagonist in the "ordinary universe", one can assume that the novel represents a largely experimental effort on the part of the author. Curiously, despite the superficial independence of the novel's three sections, it is the most readable of Golding's fiction. It contains none of the bitterness of the first three works, none of the high-minded intellectualism of Free Fall, nor the clouded perspectives of The Spire. Golding adjusts his thematic viewpoint without difficulty and implements his structural form with equal facility. The true genius of the
novel lies in the author's newly discovered ability to transform the common-place events of the "ordinary universe" into incidents assuming special significance. As Professor Henry points out: "mundane material is subjected to formal pressure which produces unusual effects".\(^{10}\) In the final analysis, one must admit that Golding has been highly successful in his implementation of the new directions he has chosen for himself in *The Pyramid*. The fact that *The Pyramid* remains Golding's most unusual and original novel to date suggests that the experimental qualities of the novel, however innovative, are completely resolved within the work itself.

\(^{10}\) Henry, *op. cit.*, 28.
CONCLUSION

In selecting the fiction of William Golding as the subject of this thesis, my objective has been threefold. I have attempted to review the forum of existing critical opinion on Golding's work, to consider the structural composition of a particular novel and to appraise the development of the author's craft as it is manifest in his latest full-length work. Hopefully, the preceding work is distinguishable by its inclusions rather than its omissions. Admittedly the above material is hardly exhaustive in its treatment of Golding's art. A number of topics remain to suggest themselves to the critical imagination. It may prove enlightening for future critics to consider Golding's use of music as a consistent theme, from the conch's first trumpet in Lord of the Flies, and the singing pillars of Jocelin's spire, to Oliver's final performance of the Chopin Study in The Pyramid. Certainly a more comprehensive analysis of Golding's scientific background as it applies to his fiction is essential to a more complete understanding of the author's work. Further, an inversion of the "derivation critics'" approach to consider the influence of Golding's work on other writers would surely prove both ironic and informative. To include all of these topics in a single
work, however, is the scope of a larger endeavour. Moreover, it has never been my intention to produce "the final critical document" on the works of William Golding. More accurately, I would hope that the foregoing material attests to the fact that the fulfillment of responsibility, however demanding, is preferable to the debilitating spectre of an unfinished endeavour.
The following chronology charts are taken from Professor Avril Henry's article on *The Pyramid*:

The book is in three sections:—

**Section One** contains one time-gap and one flashback.

<table>
<thead>
<tr>
<th>Before Oxford</th>
<th>1(a)</th>
<th>The affair of Olly and Evie: and the binoculars episode.</th>
</tr>
</thead>
<tbody>
<tr>
<td>End 2nd year</td>
<td>1(b)</td>
<td>Olly and Evie in the Crown, Olly's reference to meeting De Tracy in the Crown: a flashback to earlier events, described later in Section Two.</td>
</tr>
</tbody>
</table>

**Section Two** is sequential narrative.

<table>
<thead>
<tr>
<th>End 1st Oxford term</th>
<th>2(a)</th>
<th>Arrival at Stilbourne.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2(b)</td>
<td>Rehearsal and performance of <em>King of Hearts</em> during which Olly meets De Tracy in the Crown, and is shown photographs.</td>
</tr>
</tbody>
</table>

**Section Three**

<table>
<thead>
<tr>
<th>1963: Oliver adult</th>
<th>3(a)</th>
<th>Oliver visits Stilbourne.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3(b)</td>
<td>Flashback to his 3rd, 6th, 10th, 17th and 18th years.</td>
</tr>
<tr>
<td></td>
<td>3(c)</td>
<td>Flashback to events in each of his Oxford years, ending with Bounce's nakedness and its consequences.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1963: Oliver adult</th>
<th>3(d)</th>
<th>Return to Stilbourne.</th>
</tr>
</thead>
</table>

In "real-life" chronology I(a), I(b) and 2 fit somewhere into 3. All of 2 and some of 3 must precede I(b). The "real-life" sequence is thus as follows:—
Childhood and adolescence:--

Age 3  p. 164  Sec. 3  Olly sees old Mr. Dawlish break phonograph.
Age 6  p. 165  Sec. 3  Olly first meets Bounce: first violin lesson, first car-ride.
Age 10 p. 183  Sec. 3  Bounce's suffering: Henry and the garage.
Age 17 p. 192  Sec. 3  Academic takes precedence over musical work.
Age 18 pp. 1-100 Sec.I(a) Affair of Olly and Evie.
Age 18 p. 198  Sec. 3  Olly packs for Oxford.

Oxford:--

End 1st term p. 112 Sec. 2  King of Hearts; Olly and De Tracy: the Crown.
End 2nd term p. 200 Sec. 3  Olly meets Bounce in crashed car outside Stilbourne. Olly at Oxford, reads of her Dangerous Driving.
End 2nd year p. 206 Sec. 3  Olly at home: Bounce goes out naked.

p.101 Sec.I(b) Olly and Evie at the Fair and the Crown.
Last year p. 208 Sec. 3  Olly's parents, at Oxford, tell Olly Bounce was "put away".

After War and some years of peace:--

1948 plus p. 208 Sec. 3  Oliver and family at Stilbourne. Bounce's animals.
1963  p. 157 Sec. 3  Oliver, aged about 45, at Henry's garage and Bounce's grave: he remembers past events.

p. 212 Sec. 3  Same place: Oliver understands himself, and leaves.1

1Henry, op. cit., 8-9.
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