

Dominik Becher

THE SILVER TRUMPET

Imagination and Philosophy

The Silver Trumpet, Owen Barfield's first published novel, is a modern children's fairy-tale of high quality and little renown. The paper aims to draw attention to the neglected work, offering an approach that introduces the tale to the discussion of Barfield's oeuvre. To achieve this, it applies Barfield's later philosophic terminology to the early story: terms such as 'appearance', 'alpha-thinking', 'universal mind', 'original-' and 'final participation' or 'evolution of consciousness' enhance the understanding of the story.

With their help, the symbolism of magic, dance and music, as well as the dual nature of the protagonists is analysed. The result is an argument that there are consistent elements in Barfield's vision, which continually form the basis for all of his philosophy from his first fairy-tale to his later texts; and that for him 'imagination' is the most essential faculty in the 'evolution of consciousness'.

The Silver Trumpet, Owen Barfields erstes veröffentlichtes Buch, ist ein modernes Kindermärchen von hoher Qualität und geringem Bekanntheitsgrad. Der Aufsatz zielt darauf ab, Aufmerksamkeit auf das missachtete Werk zu lenken, indem er einen Ansatz bietet, welcher das Märchen in die Diskussion von Barfields Oeuvre einführt. Um dies zu erreichen, werden Barfields spätere philosophische Begrifflichkeiten auf sein frühes Werk angewandt: Begriffe wie 'appearance', 'alpha-thinking', 'universal mind', 'original-' und 'final participation' oder 'evolution of consciousness' fördern das Verständnis der Geschichte.

Mit ihrer Hilfe wird sowohl die Symbolik von Magie, Tanz und Musik, als auch die Doppelnatur der Hauptfiguren analysiert. Das Ergebnis ist ein Argument dafür, dass es beständige Elemente in Barfields Vision gibt, welche fortwährend die Basis für seine gesamte Philosophie bilden, von seinen ersten Märchen bis hin zu den späteren Texten; und dass für ihn 'imagination' die wesentliche Eigenart der 'evolution of consciousness' ist.

Imagination and Philosophy

Barfield is often quoted to have said “I am the same old Barfield, saying the same old things” to express that there are fundamental issues, which have always concerned him. This is what G. B. Tennyson calls Barfield’s “consistency of vision” (Tennyson, *Reader* ix). The aim of this paper is to illustrate these basic elements of Barfield’s thinking, by asking the question: Are the seeds of his philosophic thoughts already contained in his first published novel *The Silver Trumpet*?

The Silver Trumpet has not found much academic attention; therefore a focus on this text is necessary. Hopefully, this will help to recognize that the story is more than a trivial fairy-tale for children, and that it is able to shed some light on Barfield’s entire writing.

The paper’s subtitle, imagination and philosophy, calls to mind that for Barfield both elements form a continuum, and what is more, that for him philosophy is contained in imagination, and vice versa. This is shown by contrasting central Barfieldian terms, standing in for the philosophical side of the continuum, with the fairy-tale, standing in for the imaginative side. If it is possible to meaningfully project Barfieldian concepts on narrative structures, motifs or characters of his own story, this proves that on the underlying level of Barfield’s “vision” there is indeed consistency. To achieve this goal, the fairy tale is read as a parable representing the evolution of consciousness, which is especially visible in the relation of the two main characters, the story’s use of magic, as well as the role of music, dance and the title-giving instrument.

This is not to imply that there has been no development in Barfield’s thinking since the tale’s publication in 1925, or that his whole philosophy was already completely laid out right from the beginning, or that Barfield’s entire work could be reduced to the few concepts chosen here. The search of unity between Barfield’s fairy tale and his philosophy has to be understood as an exercise of imagination, on the grounds of Barfield’s own conception, because “the demand for unity is at all levels the proper activity of imagination, or [...] concrete thinking” (Barfield, *Poetic Diction* 25).

For the benefit of readers not familiar with Barfield's philosophy, a glossary of key Barfieldian concepts, as it has been compiled by G. B. Tennyson in his Barfield reader, is given at the end of the paper.

On the Text

In the circle of the Inklings *The Silver Trumpet* is of importance, as it was known to Tolkien and Lewis, who both read it to their children – in the case of the Tolkien children the story was a great success, it “scored a direct hit” according to a letter which Lewis wrote to Barfield (Mead 121). Therefore, influences on other children's books of the Inklings can be speculated about.

The story is formally divided in three parts:

Part I: The first part tells about the twin princesses, Violet and Gamboy, whose fates are connected through magic, which also makes them superficially indistinguishable. However, they are opposites: loving Violet is a talented dancer, and studious Gamboy a cynical misanthrope. When Prince Courtesy arrives looking for a bride, he can win Violet's hand only with the help of his magical instrument, the silver trumpet, whose melody sends every listener into blissful dreams.

Part II: Gamboy causes a disaster in the kingdom. She hides the silver trumpet, incites a rebellion, and kills her sister Queen Violet, who has given birth to a daughter, Princess Lily. The murder is carried out by the innocent court jester Little Fat Podger, who, sitting inside a giant mechanical toad, unintentionally scares Queen Violet to death while the infant Princess Lily is watching. This traumatises her, and leaves her with a fear of toads. Princess Lily grows up while her evil Aunt Gamboy runs the kingdom, manipulating King Courtesy, and terrorising Lily with black magic, exploiting this phobia.

Part III: In a far-away kingdom Prince Peerio falls in love with Princess Lily. He comes to rescue her from the tower in which she is apathetically suffering nightmares about toads, but the evil Gamboy overhears his plan and transforms poor Prince Peerio into ... a toad. The lost silver trumpet is discovered and is played by a stable boy. Its magic melody helps Princess Lily to recover her courage.

She overcomes the fears she feels when looking at the transformed Prince Peerio, and as she loves and cherishes the toad, ugly as it is, the evil spell is broken. Peerio appropriates the silver trumpet, blows it thrice and Gamboy exchanges places with her murdered sister in the grave. Peerio and Lily marry, everything is restored to its rightful place and the silver trumpet is never lost again. The whole kingdom rejoices, and everyone joins in a country-dance.

Magic and Participation

The story's driving force is the polarity of the main characters. It is brought about by magic, and unravelled by magic. The analysis of the story's magic phenomena reveals a central concern of Barfield's: that of participation, because all the various magical phenomena in the fairy-tale relate to this problem and deal with it differently. Three types of magic can be distinguished: magic of names, binding magic, and black magic.

Magic of Names

The first type appears only once right at the beginning of the story, and introduces a crucial distinction. It is the magic of telling the twins apart. Initially the princesses were called Violetta and Gambetta. A wise man who "knew a great deal about the magic power of names" (4)¹ is appointed the "Lord High Teller of the Other from Which". He is the first person to notice the difference between the twins and renames them Violet and Gamboy. Only after the Lord High Teller of the Other from Which makes their names distinguishable can their parents and the courtiers tell the twins apart.

With respect to Barfieldian terminology, the meaning of this process is this: The Lord High Teller changes the collective representations of the princesses (their names) from words that phonetically emphasize their likeness (*Violetta*, *Gambetta*) to names that correspond to their invisible, inner qualities. Their names become telling,

¹ All single page numbers refer to Barfield's *The Silver Trumpet*.

as it seems to be appropriate that the good princess is called Violet and the evil Gamboy. That the evil princess's name contains the element "boy" is even more telling, and supports the interpretation of her representing the rational or spectator consciousness,² which is often associated with the male principle.

After their names have been differentiated, nobody who calls them by their new names confuses them anymore, *despite* the fact that they still look exactly alike. This proves that as a consequence of changing their collective representation, they became entirely new and distinct phenomena. In Barfield's overarching theory of the evolution of consciousness, this could easily represent the first stage, which is marked by the introduction of polar opposites.

Binding Magic

The second type of magic appears in the form of Mrs. Thomson the witch's initial spell of likeness and the silver trumpet's magic melody. Both create what Barfield will subsume under the concept of original participation in phenomena outside the self.

Mrs Thomson's magic is the cause for the twins' superficial resemblance:

Fumble, Fumble,
All around tumble,
Baby Princesses,
Always be
As like as one
To another pea;
This gift I give
For as long as ye live,
Fumble, Fumble,
All around tumble. (6)

² "spectator conscience" is the Barfieldian term for a frame of mind that perceives itself as an independent onlooker on the world.

This spell, which is not meant entirely seriously by the witch (4f.), is weaving a harmless connection between the princesses, only slightly enhancing their natural resemblance. It can be said to heighten what is originally given in the princesses, causing nothing more than a bit of harmless fumbling/tumbling confusion. However, more of Mrs Thomson's linking magic is also responsible for the twins' much deeper connection: "As long as you both live, you shall love each other more than all else in the world. As long as one of you is living, both shall *be*," Mrs. Thomson quietly decrees, now without rhyme (6).

This double-edged blessing links the twins in their beings³ and furthermore *forces* them to participate in each other's life, even after the death of one of them. It creates the fundamental conflict of the story, by enforcing a unity of the opposites. On the one hand this reflects Barfield's ideas of polar oppositions that he later dealt with in his works on the romantics, especially Coleridge.

On the other hand, the irresistible binding magic can be understood to draw its authority from the uniting principle, which underlies all reality and which Barfield later called universal mind. Mrs Thomson's witchery sort of magic is a remnant of that power which unites everything with everything, it is the female magic of a wise woman, and therefore it is a remnant of original participation.

Something similar can be said of the silver trumpet's magic melody: Most importantly, the silver trumpet affects people by reverberating with "a piece of silver somewhere inside them" (9), and especially inside Princess Violet, whose experience is taken to be exemplary for what happens to all listeners. It sends people daydreaming, and the dreamers are floating "beneath tons and tons of clear green water near the bottom of the sea" (12) – a metaphor which is commonly used for diving into the subconscious, or for describing pre-natal experiences or, as it were, returning to the womb, where

³ The author's own emphasis on "be" supports this wide interpretation of the word in favour of a simple ellipsis meaning "be living", which for the second part of the story would simply not be true.

one possibly could get in touch with something of an earlier stage in the evolution of consciousness. The something experienced there could perhaps be called the unity with the origin of souls (which might be represented by those internal pieces of silver mentioned above), or one could call it the collective unconsciousness, or by other names. For Barfield it is universal mind.

This interpretation is supported by the fact that the trumpet's melody has the effect of stopping time, or rather the civilised social order. All people, regardless of their social ranks, interrupt their work and compulsively have to listen to the melody whenever the trumpet is played (12). Moreover, after returning from what is understood here as an experience of primordial community, they feel "ashamed of something – as though they all knew something they were all pretending they didn't know – and went on with their work" (13). For the current stage of consciousness, the spectator consciousness, this true glimpse of original participation remains nothing but a disconcerting vision.

And there lies the twist of the trumpet's magic in comparison with Mrs Thomson's magic. The trumpet causes only a momentary memory of original participation, which does not necessarily lead to immediate consequences. It is like a *dream*. After having mentioned above Barfield's affiliation with Coleridgean philosophy, it is easily justifiable to establish a link between dream and imagination, because for Coleridge "the imagination was equally active in both poetry and dreaming" (Ford 183)⁴. This proves that in *The Silver Trumpet* imagination is the central faculty which provides the expe-

⁴ Interestingly Jennifer Ford goes one step further: "What united the studies of dreams, disease and sleeping in Coleridge's thinking was the imagination" (Ford 183). The physical/physiological aspects of what she calls "medical imagination" have an interesting impact for the understanding of Barfield's concepts of evolution of consciousness and participation, which cannot mean purely mental phenomena, but necessarily must affect the whole mind/body continuum. Perhaps Barfield would have agreed that "evolution of being" is a synonym for evolution of consciousness; as has been shown above, at least Miss Thomson's magic in *The Silver Trumpet* links the princesses in their *beings*, and the Princesses participate not only mentally, but also physically in each others' lives.

rience of original as well as final participation. This latter thesis will be proved as we move towards the story's happy ending.

Black Magic

The third type of magic is fundamentally opposed to the second type. The source of power of this magic stems from the study of a black book, which is called "*Excerpta*" (8), and only in the second half of the story Gamboy is able to draw actual power from the book. Gamboy's magic has to be acquired via a difficult learning process. A repeatedly mumbled formula symbolizes the hermetic nature of its power: something which "sounded to Violet like 'Formforze ate Toosten'" (9). The cryptic phonetic spelling is understood here as symbolising any learned discourse, which to the uninitiated outsider will likewise be unintelligible.

That Gamboy's black magic is learned and formally rationalised is illustrated by an excerpt from the black book, which has the form of a dictionary:

TEETH: chatter, how to make (a) Others.
(b) Own. (66)

Initially, the power which Gamboy draws from her systematic studies is her ability to inspire fear in Princess Lily. This power is a mere psychological trick, which functions like this: To make the teeth of Princess Lily chatter, Gamboy must first be able to make her own teeth chatter. When the frightened Princess Lily runs to Gamboy, expecting protection from toads, Gamboy feigns to be herself afraid by making her own teeth chatter, thereby heightening Princess Lily's fears (66). After ten more years of study, Gamboy's power has considerably advanced from psychological tricks to true black magic. She is now able to transform Prince Peerio into a toad. When she does this, the narrator warns his readership: "I cannot tell you the exact words she uttered. If I did, the same thing might happen to you that happened to Prince Peerio" (93). For safety reasons the exact gestures are not described, the exact words are not printed, because

Gamboy's spell is repeatable under laboratory conditions, as is implied, when her activity is called "*hexperimenting*" (87).

The spell is this:

No dimber, dambler, angler, dancer
 Prig of cackler, prig of prancer,
 No swigman, swaddler, clapper-dudgeon,
 Cadge-gloak, curtal, or curmudgeon,
 No whip-jack, palliard, patrico;
 No jarkman, be he high or low,
 No dummerar or romany,
 Hobson, jobson, jigamaree,
 Nepot, niminidoxy, duffer,
 Nor any other will I suffer
 To prevent me from transmogrifying that young man.
 (93)

Barfield took this, except for the last line, from a poem called "The Oath of the Canting Crew" (Goadby 1749) and it is attributed to the legendary King of the Gypsies, Bamfylde Moore Carew. Whether there is any significance in Barfield choosing the swearing sequence of a vagabond's oath from the 18th century, in which the social outsider curses those inside society as the invocation that gives power to Gamboy's transmogrifying magic, has to be left to other approaches to the text.

What interests me here is that the spell with its incomprehensible insults is more specialised than the simple nursery rhyme of Mrs Thomson's binding magic. It does not establish links, it breaks them – the transmogrified Prince is not entering in communion with a toad-being, he is simply entrapped in a toad's body, his appearance is wilfully and deliberately changed.

The function of the long list of insults is to aggrandise Gamboy while debasing everybody else. It elevates her power until nothing and nobody can stop her individual will, as the insults refer either to everybody or to figures of authority. Her mode of thought while doing this is the application of alpha-thinking, treating her surround-

ing as objects detached from herself, which she can manipulate freely, because for her, their innate unity with each other and with herself does not matter.

Working out aspects of formalisation, experimentation, and rationalisation, the resemblance of Gamboy's magic to the late 19th/early 20th century image of science is obvious. And it was characteristic for this type of science to be purely involved in alpha-thinking. In the words of Barfield and Matthew Arnold:

It is to say that the ordinary man has been doing just that [conceiving nature on the basis of a mechanical model] for long enough to deprive the phenomena of those last representational overtones – ‘last enchantments’, as Matthew Arnold called them – which still informed them in the Middle Ages, and to eliminate from them the last traces of original participation. (Barfield, *Appearances* 51)

Two Stages in the Evolution of Consciousness

At this time enough evidence has been collected to repeat this paper's main thesis about the whole text: *The Silver Trumpet* incorporates parts of Barfield's later vision of the evolution of consciousness from original to final participation. The two princesses symbolically represent two conflicting stages of the human mind: Violet – the genre-conforming medieval princess – symbolizes the participating mind, while Gamboy – the magic-using anti-princess, who is struggling for individual freedom – is trying to shake off the last traces of original participation.

This interpretation of the figures of Violet and Gamboy finds confirmation in yet another aspect of the tale, one which is a central concern of Barfield main work, *Saving the Appearances*. In *The Silver Trumpet* an attempt to save the appearances can be found in the treatment of the princesses' dress-code (32f.). Until their 21st birthday the princesses have to follow a strict dress-code. Clearly this procedure is a rite of passage, marking an important step in the

princesses' personal development, and according to the thesis presented here indicating the point in the evolution of consciousness when reason decides to get rid of original participation once and for all.

Before their 21st birthday the princesses' clothing was a collective representation in the same way in which for example medieval class-bound clothing was representing the affiliation of its wearer to his social class. In other words, before their 21st birthday, Violet and Gamboy were not only dressed as princesses, they were representing the collective image of fairy-tale princesses. After that day, their clothing is still representative, but no longer collectively. Instead it becomes the expression of an individual "style". What matters for Violet is to be a beautiful lady, in accordance to the fairy-tale stereotype, while for Gamboy it was "not the clothes themselves that mattered, but *the liberty to choose them for yourself*" (32).

As a result of this liberty the good, backwardly Violet is strikingly beautiful and the progressive, evil Gamboy is ugly. This is an aesthetic judgement which can be understood as Barfield's criticism of the loss of *appearances* during the progress from medieval to modern society. This is the loss of the very same appearances, which he later famously undertakes to save.

Music, Dance, Love and Imagination

Barfield's own recipe to save the appearances has never been prescriptive, instead it is the urgent plea "Please move in this direction" (Tennyson, *Man and Meaning* 15). In his philosophic writing he goes only so far as to state:

The appearances will be 'saved' only if, as men approach nearer and nearer to conscious figuration and realize that it is something which may be affected by their choices, the final participation which is thus being thrust upon them is exercised with the profoundest sense of responsibility, with the deepest thankfulness and piety towards the world as it was originally given to them in original

participation, and with a full understanding of the momentous process of history, as it brings about the emergence of the one from the other. (Barfield, *Appearances* 147)

On the philosophic side Barfield avoids overt didacticism. Behind the shelter of fiction, however, he may have hinted at some means for achieving final participation more concretely. How then are the appearances saved? In the fairy-tale the joint efforts of music, dance, love and imagination are the driving forces towards a happy ending.

Firstly, love is able to cancel the effect of the magic spells. The trope of “amor vincit omnia” is, to no surprise, playing a central role in the story. Firstly, it is part of the genre convention. Secondly, the story can be read as a defence of feeling, as a consequence of Barfield’s personal conviction that feeling is rather different from mere “humbugging and an affectation” (Mead 120). According to Barfield, the latter disposition was the predominant assumption in the house of his parents. Thirdly, the kinds of feeling which are presented as positive in *The Silver Trumpet* always include empathy, thereby being part of the process of transformation of original participation. Love, then, is a conservative force necessary for the happy ending. Its power is based on those remnants of original participation which are never lost, because the binding magic is only *suppressed* by black magic for most of the second part of the story. While binding magic can be superseded by another, stronger binding, it remains essentially intact – after Princess Violet falls in love with Prince Courtesy she still loves her sister next best (30).

In contrast to this indestructibility of ‘true’ binding magic, Gamboy’s unnatural, pseudo-scientific black magic is completely undone when Princess Lily loves the transformed toad-Prince Peerio. The dispelling leaves no trace of magical transformation in the prince (107). This shows clearly that Gamboy’s artificial, short-sighted approach to magic is inferior to the ‘deep’ magic that strengthens inherent structures.

If that were all there is to the story, and *The Silver Trumpet* were wholly conforming to genre conventions, then the final emphasis

on the restoration of the old conditions would imply that Barfield's vision is also essentially conservative, and backward oriented. To a large extent this may indeed be so, but it has to be remembered that two great influences responsible for a more progressive vision are only emerging in Barfield's life while he was writing the tale: his Great War with C. S. Lewis (1925) and his contact with anthroposophy.⁵

However, in the treatment of dance and music in *The Silver Trumpet* a trace can be detected that already contains a progressive element of romanticism.⁶ Music and dance are treated in the story as mundane counterparts to the magic instrument's powers. They represent ideal moments in which a perfect harmony is established by *human means*, absolutely without magic: Throughout the tale, dances and music always carry positive connotations, creating communion, arousing positive emotions, and even connecting the dancer to nature: Princess Violet dances like a leaf in the wind, and young Princess Lily invents Spring-, Summer- and Winter-Dances, as well as another Leaf-Dance (57). And of course the silver trumpet is a musical instrument, representing thereby the one connection which enables mankind to transcend the sphere of the mundane. "Music hath charms", explains the dwarf Little Fat Podger at one point, "Harmony, you know, harmony – Form versus Chaos – Light v. Darkness – and the Dominant Seventh. It's all one" (24).

It seems appropriate at this point to remember the heavy signification with which Barfield⁷ will later imbue music and especially the aeolian harp. It is not a far step from *The Silver Trumpet's* use of wind or string instruments, or the imagery of a person dancing like a leaf in the wind, to an association of the participating mind with an aeolian harp.

⁵ Lewis and Steiner opened Barfield's eyes for the "progressive element of romanticism" (Diener 174).

⁶ The embrace of civilisation and culture as the only way to regain e. g. in art the lost unity with nature, as it is for example expressed in Schiller's essay "Über naive und sentimentalische Dichtung".

⁷ "Biographical Note" in *Trumpet*, 119; shortly before 1925, Barfield had considered a career as a professional dancer.

In his other, overtly didactic, story for children, *The Child and the Giant*, Barfield states explicitly that progression in the art of music is a means of preserving the awareness of original participation. In this story it is the child's music which recreates the lost ability to communicate with animals, or nature in the wider sense (Barfield, *Child* 36–38).

Furthermore, the names of *The Silver Trumpet's* main protagonists are those of musical instruments⁸. The polarity between the Princesses finds another common denominator because both names are parts of the same type of instruments, implying that the development of music in general strongly reflects the evolution of consciousness.

Finally, after having revived the good Queen Violet from the grave at the end of the story, the “very old country-dance called ‘Mr. Barney's Breeches’” (114) is the concluding symbol of the possibility to establish final participation with the right use of imagination.

In the interpretation of Barfield's tale offered here, the dualistic stage of polar oppositions is seen as a necessary stage in the evolution of consciousness, whose most important lesson is to learn about the importance of the silver trumpet, that is, imagination. Only after a murderous struggle pitting Violet against Gamboy, original participation against alpha thinking, the silver trumpet “was never lost again” (112). The conflict is resolved, not in a simple dialectic that unites the polar opposites in a higher synthesis, but in a deeply complicated process of merging, splitting up, suppressing and reactivating various layers of consciousness.

Conclusion

It has been shown that it is possible to apply concepts such as appearance and collective representation, alpha-thinking, universal mind, original and final participation or evolution of consciousness to the

⁸ The “viola da gamba” is a forerunner of modern string instruments. It was very popular in the Renaissance, especially in England.

tale, in a way that (a) the tale gains a new level of meaning, which corresponds to Barfield's vision, and (b) these aspects have been shown to be consistent parts of the same vision; they are deeply relevant, and were so even before Barfield expounded them.

For example, the progressive element of romanticism which embraces culture instead of demanding a return to its naive roots may be inherent in the romantic discourse and the discourses based upon them and those which finally inform Barfield's writing. These elements may have been brought to Barfield's attention by C. S. Lewis or Rudolf Steiner, or some of their extensions may have truly originated in Barfield's mind. Cause and effect are not argued here, because what is important is that they influence his early tale, as well as his later philosophy. The same can be said about the Barfieldian elements which have been used to interpret the fairy-tale, and probably about others that were left out.

Appendix: Barfield's Terminology

The following paragraph is an excerpt of G. B. Tennyson's Barfield Glossary, which conveniently sums up Barfieldian terminology (cf. Tennyson xxxi–xxxiii).

Collective representations. These are ideas, images, and perceptions that are broadly shared by all humans, those commonly held ways of looking at the world that make possible general communication: "everything [...] that the ordinary human being, in common with his fellow human beings, sees." Thus when one says, in whatever language, that he sees a cat on a mat or hears a dog bark anyone can grasp and share the idea.

Evolution of consciousness. The idea that human mental awareness, consciousness, has not been static but has developed over time. Barfield's study of words and language and their changes over time led him to the conviction that "it wasn't just people in the past who think like us but have different ideas, but who didn't think like us at all. They had a different kind of thinking". The evolution of consciousness involves a progressive separation of the individual

from the external world, although they coexist interdependently in polarity.

Figuration. The mental activity necessary to transform sense perception into a representation or a “thing” in the familiar world. The Imagination is the primary agent operating in Figuration. In treating the representations as independent of our own minds and approaching them analytically we are engaged in what Barfield calls *alpha-thinking*. When we reflect upon the representation and their relation to our own minds we are engaged in what he calls *beta-thinking*.

Imagination. The chief mode by which the human mind apprehends reality and through which it expands knowledge and awareness. “The imagination is a form [...] of perception, if you like, a way of apprehending reality which cannot be reformulated in terms of logical sequences. It’s not a rule of logic and reason, but it’s not unreal for that reason.” The rational faculty can increase understanding, but it cannot increase knowledge; only the Imagination can increase knowledge and expand consciousness.

Mind (Logos). Not the human brain, which is however a necessary physical agent and receptor for human beings, but a pre-existent, immaterial entity from which Meaning is derived. The Greek “Logos”, meaning both “Mind” and “Word”, is much the same as Barfield’s concept of Mind. “I don’t think that the Mind is something that goes on in the brain. I think the brain was originally formed by the mind, or by Mind – not any particular component of Mind – and then used the brain to produce the subjective picture of the world in which we live.”

Participation. The way in which individual or collective minds take part in universal Mind. Barfield differentiates two kinds of Participation, Original Participation and Final. *Original participation* was the mode of imaginative interaction between man and nature that “people took for granted as happening. That is why they were able to perceive mythical beings in trees and animals.” The remnants of such participation are still with us, but entirely unconscious in human beings while being the dominant mode of “mental” activity in animals. *Final participation* is Barfield’s term for a future stage of human consciousness in which we participate in the reality given by

Nature and Mind but knowingly and with the full self-consciousness that evolved out of Original Participation. "By the development of the imagination ... we could get back an awareness of participation which we no longer have, without losing our independent self-consciousness."

Polarity. Also sometimes referred to as *polarity of contraries*. The independent and mutually fructifying forces of objective being and consciousness. The two can be distinguished in thought but not divided one from the other. They are necessary sides of the same coin. The one force is poetic and expansive, the other prosaic and specifying; one is the world of objects, the other the world of the self. They "exist by virtue of each other *as well as* at each other's expense". On their interaction depends the evolution of consciousness.

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