

## The Personal Barfield Meeting the Double; Attaining Imagination

What follows comes from Barfield's most personal books: primarily *This Ever Diverse Pair* (1950) and *Unancestral Voice* (1965). Some additional themes emerge from *Worlds Apart* (1963).

*This Ever Diverse Pair* was written when Barfield experienced both an intense struggle within his profession as a solicitor and also a very difficult period in his marriage. To Shirley Sugerma Barfield describes the polarity between Burgeon and Burden—central to the book—as a

kind of polarity as tension, very much as tension. And the tension at one stage became so violent that, together with other pressures, it very nearly resulted in a nervous breakdown; and I think I've always thought, looking back, that I avoided a nervous breakdown, largely by writing that little book *This Ever Diverse Pair* and really in a way I did it out of that impulse, out of desperation, rather than having any hope of ever publishing it as a book. The characters Burden and Burgeon are embodiments or symbols, or whatever, of a very real experience of polarity and tension in my own life.<sup>1</sup>

Ironically, Barfield talks about the writing of *This Ever Diverse Pair* in the later book, *Unancestral Voice*, in which the confrontation between Burgeon and Burden reappears on a minor scale. Barfield offers us some key insights about the inner character Burden. He calls this part of himself that comes to confront him “almost a separate and rather hostile entity, this matter-of-fact *persona* that bore his name and conducted the affairs of practical life—particularly his professional life—without much reference to him.” Referring to the writing of his previous book, he adds:

By doing so [acknowledging and even exaggerating the split personality]—and by writing a book about it—he had detached himself just in time, from the *persona*, which he seemed to be in danger of actually becoming. The acknowledgment had consisted in his bestowing on the *persona* a name like enough to, yet different enough from, his own—christening him “Burden” in fact.<sup>2</sup>

The names of the pair are aptly chosen. *Burgeon* as a verb stands for “to put forth, as buds,” as a noun, for “bud, sprout.” *Burden* is defined as

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<sup>1</sup> Sugerma, *Evolution of Consciousness*, xviii.

<sup>2</sup> Barfield, *Unancestral Voice*, 18–19.

“that which is borne with difficulty, obligation, onus.” The first element of the pair points to that which is of promise to the future; the second to that which comes from the past and which we carry in ourselves as a hindrance. He represents what spiritual science calls the Double.

Blaxland de Lalange asserts of Barfield’s arrival in America in 1964, and of his writing of *Worlds Apart*, that this was “the point where he was no longer forming his own conception of man and the world but seeking ways in which his particular message might be communicated to a wider audience than the select few who could appreciate, say, *Poetic Diction* and *Saving the Appearances*.” He was seeking to refine the message and place it in a context where it could better be appreciated, addressing first and foremost the academic world.<sup>3</sup> In this book, intended for a more academic purpose, Burgeon resurfaces as the moderator of a dialogue between eight characters who represent all facets of modern disciplines of knowledge. Burden only appears indirectly for the role he has played in Burgeon’s past, as we will point out. Through what is said about Burgeon we can shed light on the positive role that Burden has played for his inseparable twin.

Finally, in *Unancestral Voice* Barfield details his journey into the attainment of imaginative consciousness. In the crossing of the threshold the Double only plays a marginal role. He is confined to an early chapter of the book, in which Burden is easily subdued by Burgeon. The rest of the book is a sort of journey into the territory of imagination.

Let us now look more closely at how the inner forces battle in Barfield until he can cross the threshold and attain imaginative consciousness.

### **Meeting the Double**

Relating to Sugerman about the prelude to his inner confrontation in *This Ever Diverse Pair*, Barfield offers us the nature of the contrast he lived in entering the legal profession:

It does come out, I think, very strongly in the fact that I went into the law, law being almost by definition the very opposite of the poetic. It’s abstract, and so forth, and the poetic is living and organic, or however you like to put it. And my being instinctively in the one, and being compelled to live with my mind and activity very much in the other did lead, over a great part of my life, I suppose, to a kind of polarity as tension, very much as tension.<sup>4</sup>

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<sup>3</sup> Blaxland-de Lange, *Owen Barfield*, 67.

<sup>4</sup> Sugerman, *Evolution of Consciousness*, 21.

It is quite significant that Burgeon/Barfield's awareness of the inner tension is preceded by a dream in which Burden meets with the Burgeon persona in a concert hall. Burden is going in the direction of Burgeon, looking for a place to sit. "It was a moment before I established the identity of that intelligent, anxious, tolerably ugly face under the bowler hat, though I know it well enough, and the moment I had done so, I woke up—feeling a little frightened. It hasn't happened again."<sup>5</sup>

Burden is tied in part to Barfield's professional persona, which exacts attention from him whenever his mind pursues something of larger interest, a shadow that leaves little time to Barfield the writer and knower. Barfield writes in exasperation: "But the only thing on which I am allowed, and indeed expected, to fix my attention, is Burden. So I'm writing about him." And with keen insight he adds, "I am responsible for the professional existence, almost for the existence at all, of Burden." And further, "The original idea was, that [Burden] was to earn the bread and butter, and I was to support him as a sleeping partner."<sup>6</sup> This arrangement of convenience turns sour when Burgeon realizes that Burden is turning into a sort of Frankenstein's monster.

The tension that Barfield posits at the beginning is restated in the fact that the book brings him against an initial resolve to "abandon all writing on personal subject-matter."<sup>7</sup> This is restated in bringing us back to what Barfield held as his original life's intention:

I wanted, above all, to be objective, to write about Nature and events and quite other people, using my own feelings solely as instruments of perception and fountains of diction, sacrificing them like the glass in the window, to let the light and the warmth of the outside world. And now here I am, at it again!<sup>8</sup>

In a more humorous dialogue between self and Double, the above tension appears in one of Barfield's poems titled *Sonnet*:

*I am much inclined towards a life of ease  
And should not scorn to spend my dwindling years  
In places where my sort of fancy stirs;  
Perched up on ladders in old libraries*

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<sup>5</sup> Barfield, *This Ever Diverse Pair*, 9.

<sup>6</sup> Barfield, *This Ever Diverse Pair*, 4–5.

<sup>7</sup> Barfield, *This Ever Diverse Pair*, 6.

<sup>8</sup> Barfield, *This Ever Diverse Pair*, 7.

*With several quartos pouring off my knees.*<sup>9</sup>

Day after day Burden exposes Burgeon to a caricature of the Word, and to a consequent fear of how he will experience it, empty of its true being, in his profession. He realizes that because of what feels like a soul-deadening activity, he finds himself avoiding the company of children and has little to say to his friends when he has occasion to relax with them. He calls this new soul condition “rhematophobia”: “There is a close connection between rhematophobia [fear of the word] and that other complaint (a mild or incipient form, presumably, of schizophrenia) by which this diary was first begotten, and which it is seeking to remedy.”<sup>10</sup>

Part of Barfield’s profession is to deal with the written word, and the need to chisel with precision its use. This is when Burden overwhelms Burgeon, when all ingenuity that could go towards more creative uses has to flow into the profession of the law. “Then I bite his head off again for expecting to lend my vast creative powers to the task of helping him run his horrid little squabbles.”<sup>11</sup>

On the way to the culmination of the crisis, Barfield has to confront various layers of his persona, such as the one created or reflected by the family environment, and the one present in his professional milieu. His family culture and upbringing affected him to the point that he distrusted emotional experience such as enthusiasm or anything else he could experience in the realm of feelings, including what could be generated by poetry.

In the book Barfield sees a similarity between Burden and his father. He sees gestures, attitudes, or expressions, and notices that he sees them and feels them coming in a way, and leaves them unchecked. “The instant after, *I see the effect from the outside*, and it is in these instants that I do occasionally feel something approaching to affection for that animated rag-bag of doubts and worries, my partner Burden.”<sup>12</sup> Here the writer takes a first step of acceptance for his inner shadow.

The confrontation with the professional Double is one of lesser relevance; one that Barfield more easily tackles with humor. It takes place in the Law Society’s Hall. Here in a sense Burgeon

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<sup>9</sup> Clayton Hunter and Kranidas, *A Barfield Sampler*, 33. In *Unancestral Voice*, talking about his retirement Burgeon indicates that “it would, he decided, be the best way of doing what he had always hoped to do after his retirement, namely reading” (89).

<sup>10</sup> Barfield, *This Ever Diverse Pair*, 40.

<sup>11</sup> Barfield, *This Ever Diverse Pair*, 66–67.

<sup>12</sup> Barfield, *This Ever Diverse Pair*, 60.

apprehends some of the possible futures of his persona in the three archetypal characters of Lynx, Glossy, and Applejohn. Without going into details, these are the equivalent of the Doubles of the profession, each tinged by a particular temperament or combination thereof.

In between ups and downs, there is practically no doubt throughout the book that a major crisis is coming. Burgeon starts observing the coming effects of the crisis over his Burden persona and wonders how he himself will deal with them. The crisis is precipitated through the agency of great pressure and the perfectly antipathetic client. Burden threatens to kill Burgeon gradually: “I’ve begun already, as you know very well.” And Burgeon realizes that his words are true. Burden threatens to turn into the perfect “Applejohn,” whom Barfield characterizes as “the one craftsman of our profession [who] likes documents as such.”<sup>13</sup> When Burgeon threatens his partner with the coming retirement, Burden answers that he will settle and pick up a hobby. But when reference is made to death, Burden has no answer.

After the storm Burgeon reflects, “I had won one of the hardest battles of my life, and for a long time I lay quietly and peacefully in bed.” And he adds: “For it is the Burdens of this world who keep traditions alive, it is the Burgeons who create them. The Burdens cannot make anything; they can only collect and preserve.”<sup>14</sup> The realization of the above leads Burgeon to wonder at how he has left himself become a “sleeping partner” rather than becoming creative even in the practice of the law.

The epilogue comes quite appropriately through a “legal dream” in which restorative justice (“Equitable Jurisdiction” in the book) is applied to both Burden and Burgeon. This is set in a fictitious future of 1990, some fourteen years after the law supposedly changed.

In the court of law where the resolutions are taken, it is said of Burden that he is a “normally steady character without either great ambition or great ideals.”<sup>15</sup> He is enamored of daily life’s comforts: food, ease, security. Through his intellectual rigor he is suited to the profession of the law. He is condemned to be of assistance to a household of parents in poor health, by helping them with menial tasks and helping with the three children.

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<sup>13</sup> Barfield, *This Ever Diverse Pair*, 96.

<sup>14</sup> Barfield, *This Ever Diverse Pair*, 93.

<sup>15</sup> Barfield, *This Ever Diverse Pair*, 113.

Of Burgeon we hear that he is neither an egoist nor one too attached to habits, and that his intellect has a capacity to move beyond purely earthbound concerns, unlike Burden. But Burgeon's mind can actually soar in an ungrounded manner; therefore he needs to find a firmer footing. Burgeon can enter into a conflict of wits, but shirks from a conflict of will. The study of and work with the law is actually felt by the judge to be a good antidote to his tendencies. Burgeon feels he could have faced any decision with equanimity but this resolution is an anticlimax.

Burgeon apologizes to Burden for the crisis episode, and Burden is now confined to his limits. The book finishes with Burden wearing his bowler hat, as in the opening dream, and disappearing from sight. And Barfield concludes: "As for myself, I turned my face grimly towards the Office. And the effort of doing so awoke me with a jerk."<sup>16</sup>

It is remarkable how Barfield has touched at diverse aspects of the personal hindrances, and understandable therefore how the book played the therapeutic role that Barfield attributed to it, if nothing else because of Barfield's ability to look at Burgeon and Burden with detachment and humor. In a move forward in relation to the Double, what had been Barfield's inability to speak in his stuttering becomes now rhatophobia, the fear of the spoken word. The encounter with his father—the family Double—and the recognition of their similarities is coupled with an affectionate acceptance. The professional persona appears in the responses that diverse individuals offer to inveterate habit and loss of passion or basic interest for their profession, in Burgeon's case that of the so-called "Applejohn," the one who is enamored of the documents themselves, not of what they mean for their case or for their clients. And finally Barfield touches on the purely personal dimension of his hindrances when he recognizes that his thinking needs more grounding.

Something more appears on second reading. It is by meeting the Double face to face that we can dissipate its strength and hold on the core of the personality. Barfield indicates that after the dream in which he comes face to face with his Double, no such dreams follow. And he shows us that an individual who can suffer from the afflictions of the Double, while also detachedly observing them, will learn to converse with it, and eventually transform it.

The movement of inner integration that is announced in *This Ever Diverse Pair* is continued in *Worlds Apart*. It appears clearly only when we look at Barfield's professional and

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<sup>16</sup> Barfield, *This Ever Diverse Pair*, 120.

personal evolution in relation to the character of Burgeon, the one of the eight that is obviously Barfield himself, or most like him.

In the book Burgeon is concerned about the silos forming between scientific disciplines. He devises a way to invite eight academics of the most diverse disciplines over a three-day dialogue. Burgeon introduces the proceedings by noticing how much each specialist at present avoids talking shop with another specialist. He invites an atmosphere of utmost sincerity and frankness, pointing out that “few, if any, people are capable—at all events in our time—of conversing in the manner which has become traditional in philosophical dialogues from Plato to Brewster and Lowes Dickinson.”<sup>17</sup>

The characters Burgeon invites are a physicist (Brodie), a biologist (Upwater), a psychiatrist (Burrows), a lawyer-philologist (Burgeon), a linguistic analyst or analytical philosopher (Dunn), a theologian (Hunter), a retired Waldorf school teacher (Sanderson), and a young man employed at a rocket research station (Ranger, twenty years younger than the rest). The characters do not receive much of an introduction or characterization. Thus, for example, when Burrows is first mentioned, we are simply told that he is not concerned about thinking, except on how it affects his emotions.

The dialogues touch on every possible field of knowledge, and only every now and then are we offered some glimpses about the characters themselves. We will turn here to what is said about Burgeon himself. At the end of the first part of the second day, Brodie proposes that Burgeon lead the projected Socratic dialogue since he is used to cross-examination. And in effect Burgeon will gather evidence and cross-examine very much in the style of an attorney or solicitor. The conversation will be held between Brodie and Burgeon, with Burgeon acting like the eager but supposedly naïve layman who tries to understand what the scientists of his time are saying but is halted by what he perceives as contradictions or thinking that denies its very own premises. Here the author ironically illustrates how Burgeon’s—Barfield’s—profession has allowed him to follow intently a line of reasoning with empathic interest and also with accuracy and capacity to detect inner contradictions, to then point to them clearly and humorously.

At the end of the Socratic dialogue, Brodie, who has thus been cornered, takes refuge in numbers, in excuses like “everybody thinks” and “all the studies show” or on calls to a “common

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<sup>17</sup> Barfield, *Worlds Apart*, 13.

sense” that cannot confront the contradictions or dissolve perplexities, a common sense that does not appear to hold water and that Burgeon has no difficulty in unmasking. Burgeon/Barfield has fully integrated the lawyer’s mind that fate and Burden have apparently thrown in his way. He has debated from the best perspective that a lawyer could approach.

The meeting with the Double is the prelude for reaching the threshold of the spiritual world, and its first step, the acquisition of imaginative knowledge for which Barfield strove lifelong. It is articulated fifteen years after *This Ever Diverse Pair* in *Unancestral Voice*. It is still Burgeon who speaks in this book, though Burden makes a short appearance.

### **Attaining Imagination**

In the first chapter of *Unancestral Voice*, the characters Burgeon, Rodney, and Middleton have been discussing intensely D. H. Lawrence’s *Lady Chatterley’s Lover* in the wake of the scandal that the book’s publication has raised in the press when Lawrence is brought to trial. The next morning, a turning point takes place. It owes its genesis to the fact that Burgeon spends the time upon awakening deliberately recollecting the content of the previous night’s conversation. He starts to recognize patterns that were present in the conversation. Later, while he is shaving, no less, the turning point occurs:

He did not hear any voice. And yet a train of thought began presenting itself to him in the same mode in which thoughts present themselves when we hear them from the lips of another. They included thoughts that he himself was not aware of having ever previously entertained. For the most part the thoughts were “given” in this way were naked of words. He himself had to find the words before he forgot the thoughts—and in order that he may not forget them. Occasionally, however, an actual phrase or sentence came with the thought, without an effort being required on his part.

And further, “If all this was surprising enough, it startled him a good deal more (but only when he came to reflect on it afterwards) that most of what reached him in this way purported to be neither speculation nor judgment but actual information on matters of fact.”<sup>18</sup> After the fact Burgeon notices that he has never felt “more fully conscious and clear-headed.”

The imagination that he receives allows Burgeon to better understand the opinions of the parties in Lawrence’s trial. He acquires a higher perspective, one that is to a great extent devoid of

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<sup>18</sup> Barfield, *Unancestral Voice*, 11.

judgment. He can now attribute the various opinions to a shift that is happening in man's being in his time. This is a change in the constitution of Western man "gradually developing and informing some sort of delicate structure or complex of forces in the front part of the brain and at the same time in the organs of reproduction."<sup>19</sup>

After this first visit from a higher realm of thought, Burgeon is left with the results but not the presence. The experience leaves him when he has to reimmerse himself in the duties of the day-to-day. It does not come back for a time. Meanwhile Burgeon is left with the question, "How was I able to think these thoughts at all?" Moreover he questions the information received in terms of its reliability and about how it could be tested.

What helps Burgeon is a book that fate places in front of him in a bookshop, titled "Joseph Karo: Lawyer and Mystic." This is a reference to a real book and a real mystic, moreover a mystic who is also a lawyer. Joseph Karo called "Maggid" that "something like a voice that spoke within the mind 'in silence and solitude. But not an audible voice.'"<sup>20</sup> In those terms, the experience of Joseph Karo does in effect resemble those of Burgeon.

The awakening of the experience of imagination brings up in Barfield that inner confrontation that was present through family "inheritance" of suspicion about anything involving enthusiasm and strong feelings, all of which in his family was seen as "affectation." This was part and parcel of the confrontation between Burgeon and Burden that had been a prelude to a situation that evolved towards a nervous breakdown in *This Ever Diverse Pair*. Now this confrontation reemerges, though on a minor tone. Burden downplays Burgeon's experience as "simply the old Neo-platonism turning up again."

Burden doubts of the reality of the experience Burgeon has had; Burgeon doubts there could ever be anything more real than the experience itself. He names his experience, and the source of it, "Meggid," borrowing from Joseph Karo, and decides that he will wait to see if the experience will return in order to also learn about the nature of its source.

In Chapter 3 Burgeon returns to his understanding of the debates around *Lady Chatterley's Lover*, calling to mind the conversation with Rodney and Middleton; associating his thoughts with the content of the book itself and certain of its passages, particularly the contrasts between the

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<sup>19</sup> Barfield, *Unancestral Voice*, 13.

<sup>20</sup> Barfield, *Unancestral Voice*, 16.

pleasures of the mind and the role of sensuality. All along, however, Burgeon resists the temptation of spiritual pride that indicates that his thoughts are superior to those of his intellectual opponents.

Once more Burgeon feels the approach of the Meggid speaking in him, asking him to go back in his reasoning before proceeding further. Burgeon realizes the potency of man's drives descending from the head to the lower organism. He sees this in relation to man's historical development. He now understands the intermediate stage of medieval literature as a descent into the heart. One of the statements of the Meggid becomes strikingly provocative: at the time of Ovid, sex was "not yet aware of itself as physical."

The Meggid proceeds to inform Burgeon that "the potency which made the sexual act possible and be recognized in it—but which also made so much else possible—had found its way down from the head to the heart." Because the potency had not yet completely descended but only reached the heart, the individual did not become aware of the potency of physical sex. Rather "it was the potency of feeling, of feeling in all its subtlest and gentlest overtones."<sup>21</sup> At present the potency has fully descended into the lower organism. This indicates to Burgeon that Lawrence was right in what he was perceiving, though not right in the conclusions he drew from it. This potency is for modern man, as Lawrence had somehow perceived, a surviving link with the cosmos. In line with the above, for Lawrence, the Logos "meant the insipidity of intellect, because intellect had no potency."

At last Burgeon understands clearly where his position differs from that of Lawrence. The potency has become the domain of the human being, and his only, so that now he can give it back to the Logos. And it could take two opposite directions: down into the loins, or liberated creatively in the mind. He sees both how Lawrence and his supporters are in a sense completely right in having a certain understanding of the mood of modern time, but at a deeper level completely wrong. He sees that ultimately the remedy for a world at loss, "the desperate cry, going up from a world more out of joint than ever before in its long history, for creative mind and for the treasury of knowledge which that alone can unlock from the strong-room wither it has been withdrawn, to set us free." Either that or "enthusiastic copulation."<sup>22</sup>

Later in the book when the voice of the Meggid becomes more familiar, Barfield adds:

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<sup>21</sup> Barfield, *Unancestral Voice*, 31.

<sup>22</sup> Barfield, *Unancestral Voice*, 35.

And it was at this point that he first realized that the Meggid himself was now *speaking in him* [after hearing himself say “The Jewel in the Lotus,” an expression that appeared new to him even as he proffered it]. How long that had been going on he could not say, for it was *definitely “in” and not “through”*; there was no question of his being used as a microphone; and yet it was *almost as much as hearing someone else speak as it was like speaking*; and this because his lips were uttering, and with the confidence of personal experience, *things he must indeed have thought, but could not possibly say he knew them from experience*, since he had not lived them, or had never lived up to them—had never taken them seriously, as he took, for instance, eating and drinking seriously.<sup>23</sup> (emphasis added)

I quote this passage at length because, in reconciling his experience with his understanding of it, Barfield makes us aware of polarities and seeming contradictions. The Meggid speaks in him, not through him. It is like speaking, though it is revelation at the same time. Barfield consciously understands the thoughts, though they lead him beyond the realm of immediate experience.

Finally, Barfield will lead us from the realm of personal experience into the universal dimension of it. The Meggid indicates to him that his brain, like any other brain, usually reflects as a mirror. And the mirror is a boundary beyond which lay concealed forces of destruction, but also a place that is a center of rebirth and creation:

You are one of those who have at least peeped behind the mirror. And what you have found there so far is thought [not beings]. But these thoughts are other than your memory-thoughts, of which they are none the less the source and origin. For these are the creative thoughts themselves . . . they are nothing remembered, because they are one with the life itself that supports and enables the act of memory. Therefore it is that, when you experience them at all, you cannot experience them—as you do the memory-thoughts—as being “your own” because spun from your brain. They own an objectivity which in terms of everyday life you can better compare with perceiving than with thinking. And yet they are indeed your own in the deepest sense of all, because, unlike the memory-thoughts, they are also your substance and your life; so that to perceive them is verily to perceive the spirit within you in the act of creating.<sup>24</sup>

The great value of *Unancestral Voice* as a book lies in showing us one individual experience as an example of a possible universal experience: the transformation of dead thinking of a mirror-like quality into a living thinking in which thought becomes in effect a perceiving of

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<sup>23</sup> Barfield, *Unancestral Voice*, 111.

<sup>24</sup> Barfield, *Unancestral Voice*, 220.

the idea. And all of this is reported in the most precise of possible ways at the end when Barfield indicates that perceiving the ideas means to participate as well in the act of the creation of the spirit. Everything that Barfield has been writing in his books is now illustrated from biography in a concrete example, namely, Barfield's own. The author shows us how he himself has attained what he offers as a hope to others in writing, articulating the truth of the time of the Consciousness Soul, that it is no longer sufficient to point to an abstract truth; what is needed is showing the way through personal example.

Burgeon has completely crossed the threshold and nullified the residual objections of Burden. He is walking the first steps of imaginative consciousness. Burgeon/Barfield has no longer reason to doubt the validity of the Meggid and of its revelations. And he now has a more appropriate name for the Meggid.

In effect, the Meggid reveals:

I am indeed a servant of Michael; but *because I am spirit without body I may also truly say that I am all those wherein I am contained*, I am all that speaks through me. . . . Men have called me by many names. . . . Men have called me also *Sophia*. . . . But at the turning point of time, by that central death and rebirth which was the transformation of transformations, by the open mystery of Golgotha, I was myself transformed. I am that *anthroposophia* who, by whatsoever communications howsoever imparted she shall first have been evoked, is the voice of each one's mind speaking from the depths within himself.<sup>25</sup>

From the above it is clear, even if veiled, that the Christ is present behind everything that is said in connection to the revelation of the Meggid' Elsewhere Barfield makes this step more overtly in relation to his upbringing and to the transformation of the Double in his life. In *Owen Barfield and the Origin of Language* the lecturer reminds us of how he pursued his path into Anthroposophy with an alternation of resistance and acceptance, until coming to a firm conviction. And along this path came the "very welcome (and for this reason very suspect)" discovery of the central place of Christ. In this he had to struggle through the culture of his secular upbringing. Here Barfield is saved from this inner tug of war by "how precisely it fit with his own halting notion of the development of meaning in language."<sup>26</sup>

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<sup>25</sup> Barfield, *Unancestral Voice*, 221.

<sup>26</sup> Barfield, *Owen Barfield and the Origin of Language*, lecture of June 21, 1977, 8.

In one of his most successful books—*Saving the Appearances*—Barfield links all of the threads of his exploration to the central place of the event of Golgotha:

I believe that the blind-spot which posterity will find most startling in the last hundred years or so of Western civilization is, that it had, on the one hand, a religion which differed from all others in its acceptance of time, and of a particular point of time, as a cardinal element in its faith; that it had, on the other hand, a picture in its mind of the history of the earth and man as an evolutionary process; and that it neither saw nor supposed any connection whatever between the two.<sup>27</sup>

Concluding the same book, Barfield can link the transition from original, unconscious participation to final and conscious participation to the Christ event via imagination: “Original participation fires the heart from a source outside itself; the images enliven the heart. But in final participation—since the death and resurrection—the heart is fired from within by the Christ; and it is for the heart to enliven the images.”<sup>28</sup>

Barfield has been achieving more than meets the eye in his inner journey to imagination. He has achieved a great deal of integration of the forces of the soul, and not surprisingly this has led him to a clear understanding of the Christ being.

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<sup>27</sup> Barfield, *Saving the Appearances*, 167.

<sup>28</sup> Barfield, *Saving the Appearances*, 172.