The Source of Faulkner's Essential Image, "Time is Christ" in Reference to Jeremy Taylor*

Yayoi OKADA**

Introduction

Until now, there has been no study on Faulkner's coherent system of religious values and thought. I believe his coherent religious system is expressed in his own image, "Time is Christ" expressed in *The Sound and the Fury* and Faulkner marvelously proves it in the work by paralleling time with Christ.

Furthermore, though no one has ever pointed it out, I assume that Faulkner was greatly influenced by Jeremy Taylor, a seventeenth-century Anglican bishop and writer, since Jeremy Taylor's *Holy Living and Dying* was one of Faulkner's favorite books and he had it on his bedside table even when hospitalized. We can vindicate Faulkner's theology which emphasizes the importance of man's free will together with his obsession with a Christ figure as not being Pelagianism, or Semipelagianism by explaining that Faulkner's strong belief in man's efficacy is formed through the influence of Jeremy Taylor's practical piety which considers Christ as the Great Exemplar.

On the other hand, Bergson's influence on Faulkner cannot be dismissed because Faulkner specifically refers to him. However, a careful study of Bergson shows a crucial difference between Faulkner and Bergson in their concepts of time since the latter completely lacks teleology, which is an important element of the orthodox Christian view. Rather we attribute Faulkner's concept of time to the influence of Taylor in believing that the essence of time is Christ since according to the Christian view, time is what Christ fills, *kairos*, an opportunity to do good.

Furthermore, if we explore the source of Faulkner's vision, "Time is Christ," we come across the influence of Jewish mysticism, Cabala which was familiar to Jeremy Taylor. We understand that Cabala is a system of Jewish theosophy which seeks to transform the God whom it encounters in the peculiar religious consciousness of its own social environment from an object of dogmatic knowledge into a novel and living experience and intuition. In that context we assume that it is not too much to say that Faulkner's "Time is Christ" is Faulkner's own Cabalistic vision derived from his symbolic imagination influenced by Jeremy Taylor in expressing the living experience of his hidden God.

I have shown Faulkner's coherent system of religious values and thought; "Time is Christ,"[i] and now I will explore the source of its image in reference to Jeremy Taylor.

Ⅰ. What is Cabala?

Here again I assert a unique point of view that the vision "Time is Christ" is Faulkner's own Cabalistic vision which might be derived from the influence of Jeremy Taylor.

Cabala literally means tradition. It was believed that when God gave the Law to Moses, he gave also a second revelation as to the secret meaning of the Law, "kabbala from Moses on Mount Sinai." It is a system of Jewish theosophy which by the use of an esoteric method of interpretation of the Old Testament, including ciphers, was believed to reveal to its initiates hidden doctrines of the creation of the world by means of emanations from the Divine Being. It was a development of tendencies akin to Gnosticism, and reached the height of its influence in the later Middle Ages and throughout the Renaissance.[1]

The Cabalists believe that God is boundless in His nature and cannot be grasped by human reason

*Key words: Time, Christ, Jeremy Taylor

** Professor, School of Sociology and Social Work, Kwansei Gakuin University

because He is an Infinite Being, utterly and completely unknowable and inconceivable in His infinity, containing all perfection and all existence in Himself. He is absolute and utterly incomprehensible unity. He is called *En Sof*, the Infinite. Since God cannot be the direct creator of the world, for a creation proceeding directly from Him would have to be boundless and perfect, He, therefore begot ten emanations, or *Sephiroth*, which form the *Adam Kadmon*, or archetypal man. As there are four states of matter in the physical world—fire, air, water, and earth—so there are four corresponding levels within the relative Universe. The *Sephiroth* form the highest of four worlds, the world of emanation, *Atziluth*. From this world evolve successively the world of creation, *Briah*, the world of formation, *Yetzirah*, and the world of making, *Assiah*. This idea of universe is carried further in the notion that each world has its own complete Tree.

Cabalists see the relationship between the world and the Tree in various ways. This idea follows the rule that every complete unit in the Universe is based on the Tree. Moreover, it is said that within these miniature Trees the four worlds are repeated, and so on down to the smallest complete cosmos. In man these four worlds correspond to different levels of his being. The lowest triad is the physical body, the lower square the realm of emotion, while the upper square matches the intellect. The topmost triad relates to the spirit. Various divine traditions have other names like carnal, subtle, rational, and divine bodies, but the meanings are much the same.[2]

Thus, one of the major characteristics of Cabala is the effort to reconcile the contradiction between God and His personal manifestation; the notion of an utterly hidden and therefore completely inaccessible Godhead (*En Sof*) and its manifestation in a complex and dynamic structure of ten emanations (the *Sephiroth*) [Containers, Lights and Attributes of God].

The second element is the doctrine that there are two senses of the literally inspired Scriptures, one external and one internal. They are centered on the discovery of mysteries hidden in the Scriptures by special methods of interpretation. This technique is so exhaustive that by its aid every word, every syllable, every letter, every punctuation mark, every accent represents both sanctity and meaning in the Scripture. The various divine names conceal a mystery of miraculous power in their letters. By uniting these names and combining their letters in various ways, men may achieve the power to influence nature.

Joseph Leon Blau introduces the three methods they use. Firstly, *Gematria* involves the use of the fact that in Hebrew the letters of the alphabet also represent numbers and when the sum of the numerical equivalent of the letters of two or more words are the same, the words might be considered identical and used interchangeably. Secondly, *Notarikon*, an acrostic system, is based on the phenomenon that the initial or final letters of the words of a phrase might be joined to form a word which is then given occult significance. And thirdly *Themurah*, which means “transposition,” is actually a combination of the letter substitutions of the code and the anagrammatic interchange of the resultant letters. An almost infinite number of letter combinations can be produced from any one Hebrew word since an alphabet of twenty-two consonants provides twenty-one codes, and vowel sounds are not printed in Hebrew.[3]

And the third important element of Cabalism is that of redemption through the Messiah, son of David. In the Cabalistic view salvation of the individual was of little consideration. The ideal of salvation is the establishment of an earthly paradise of human life, raised to its highest humanity. When the three elements of creation by emanation, government by the implications of a literally inspired Scripture, and redemption through a Messiah were united into a coherent system, Cabalism was born.[4]

A Christian form of it also had considerable vogue in the 15th-16th centuries, owing to the expulsion of the Jews from Spain. Pico della Mirandola [1463-1494], one of those universal geniuses so common through his era, was led by his Hebrew teachers and friends to study the Cabala. Its Christian exponents such as J. Reuchlin [1455-1522] and Paracelsus [1493-1541] professed to deduce by its means such doctrines as the Trinity, the Atonement, and the Divinity of Christ. All that had to be done was to substitute Jesus, a concrete redeemer who had already been on earth, for the vague future redeemer the Jews believe in. There was no problem about the doctrine of literal inspiration of the Scripture, since the Cabalistic techniques for deriving the hidden meanings in the text were equally appropriate for the

derivation of Christian implications.[5]

There seems to have been a problem caused by the doctrine of creation by remote control as represented in the *Sephiroth* since it does not seem to fit into Christian doctrine. However, it was adopted into the Christian system by considering the three highest *Sephiroth*: Keter, the supreme diadem, representing the Father; *Chochmah*, wisdom, representing the Logos, the Son; and *Binah*, understanding, representing the Holy Spirit of Grace, to represent the Trinity. In a way it resolved the difficulty of explaining the triune God by making the persons of the Trinity manifestations or emanations of the Limitless God, by considering the Father, the Son, and the Holy Spirit as Three out of One, rather Three in One.[6]

In *Literature and the Occult Tradition* Professor Denis Saurat explains that Edmund Spenser, author of *The Faerie Queene*, was influenced by the Cabala.[7] Also Blau writes that Sir Philip Sidney and the great Elizabethan translator, Arthur Golding, mentioned Hebrew Cabalistic works. And Thomas Nashe, playwright, poet, picaresque novelist, and pamphleteer, knew of the Cabalistic arts, and did not approve of them. Milton too is known to have used a concept from Christian Cabalism when he described Jesus as "the greatest man," at the very beginning of *Paradise Lost*; it is a common interpretation of the Christian Cabala that Jesus was the Greater Adam.[8] Thus the influence of Cabalism was strong and the enthusiasm for Cabala and for its revelations of new spiritual depths in the Scriptures was one of the factors that brought forth the Reformation.

The highest point of Cabalistic influence upon the writers of England came during the seventeenth century. If we consider the social background, the seventeenth century was a period of vivid contrasts; as seen by the examples of witch burnings and the excellent mathematical physics of Isaac Newton. Also the situation of most people in England then was continual crisis in both the natural and political world. Smallpox affected nine out of ten people, killing one in seven. It was also an age of vicious religious controversy and non-stop warfare—only seven years out of a hundred saw peace.[9] In such an unstable world, people might well have been attracted by some kind of mysticism.

Ⅱ. Taylor's Affinities with Cabala

Though we do not have direct evidence that Jeremy Taylor practiced Cabala, we have enough material to conjecture that he was familiar with it. Firstly as we have seen, Cabalism as a form of thought permeated much seventeenth-century literature and Cabalism had become fused and intermingled with other ways of thinking. Nicolson wrote, "It is probably no exaggeration to say that any seventeenth-century Platonist was to some extent a cabbalist; certainly the Cambridge Platonists, leaders of Platonic thought, were admittedly so; . . . theologians who discovered the cabbalistic writings should have been profoundly impressed by the similarities between these doctrines and their own."[10] Thus we can see that it is not only among believers in Cabalism that we may find evidence of the theological and philosophical interest in the Cabala. This interest was far more widespread than has been recognized.

Furthermore, it must be noted that Henry More, one of the most important Cambridge Platonists who practiced Cabala was one of Taylor's closest friends. C. J. Stranks writes of Taylor, "There is no hint in his later life that he came into contact, while at Cambridge, with any of his famous literary contemporaries. . . . Nor does he seem to have been intimate with many of the theologians either, though in later days he knew Henry More well and that particular friendship may have had its beginning when he was an undergraduate."[11] It is noteworthy that More's first interest in the Cabala was that of a good Christian. He regarded Cabalism as a fitting instrument for the conversion of both Jews and Pagans. More published an exposition of his views on the Cabala in a work expounding the first three chapters of Genesis from three different points of view, literal, philosophical, and moral.[12] When More produced the defense of his Cabala, Taylor read it with interest and suggested that it ought to be made larger:

> Even the stern old Bishop, Jeremy Taylor, was interested in More's Cabalistic ideas. He urges More, through their mutual friend Ann, Viscountess Conway, to continue his studies.

To this More responded with the request that the Bishop would "polish and adorn it with the richness of his style."[13]

In *Jerusalem and Albion*, Harold Fisch emphasizes Taylor's affinities with Hebraism; the Hebraic undertones and rhythms of Taylor's prose, and his combination of Elizabethan amplitude and Hebraic directness and urgency. As in Judaism, Taylor places his emphasis on right-doing rather than right-thinking. Fisch writes that Taylor's likeness to Milton in the Divorce tracts, unintentionally rewriting the gospel to make it compatible with the earthly and practical legislation of the Old Testament, is evident:

> According to Taylor, the law of nature by which we are governed is not itself co-terminous with our natural instinct nor is it an automatic product of it—it is, he says, 'superinduced' upon it. It was 'written with the finger of God, first in the tables of our hearts. But these tables, we, like Moses, brake with letting them fall out of our hands, upon occasion of the evil manners of the world; but *God wrought them again for us, as he did Moses, by his spirit*'. . . . To quote Taylor again, the law of nature is 'given to mankind for the conservation of his nature, and *the promotion of his perfective end*' [*Ductor Dubitantium* II i]. There is expressed the true historical orientation of the Hebrew religion.[14]

Taylor also was greatly interested in the names of mysteries in the Hebrew of the Old Testament:

> It is a mysterious elegancy that in the Hebrew of the Old Testament; when the Spirit of God would call any thing very great or very excellent, He calls it 'of the Lord;' so 'the affrightment of the Lord,' that is, a great affrightment . . . and when David took the spear and water-pot from [beside] the head of Saul while he and his guards were sleeping, it is said that 'the sleep of the Lord,' that is, a very great sleep, was fallen upon them. Thus we read the 'flames of God' and a 'land of darkness of God' that is, vehement flames and a land of exceeding darkness. . . . (*Works* VIII 75–76)

And he mentions the literal inspiration of the Scripture which is the second basic element in the definition of Cabalism we mentioned:

> Although the scriptures themselves are written by the Spirit of God, yet they are written within and without: and besides the light that shines upon the face of them, unless there be a light shining within our hearts, unfolding the leaves and interpreting the mysterious sense of the Spirit, convincing our consciences and preaching to our hearts, to look for Christ in the leaves of the gospel is to look for the living amongst the dead. (*Works* VIII 379)

Furthermore, Taylor himself refers to Cabala in his Sermon VI:

> In the holy language 'truth' hath a mysterious name, אֱמֶת, *emet*; it consists of three letters, the first, and the last, and the middlemost of the Hebrew letters; implying to us that truth is first, and will be last, and it is the same all the way, and combines and unites all extremes: it ties all ends together. Truth is lasting, and ever full of blessing: for the Jews observe that those letters which signify truth, are both in the figure and the number quadrate, firm and cubical; these signify a foundation, and an abode for ever. Whereas on the other side, the word which in Hebrew signifies 'a lie,' שֶׁקֶר, *secher* is made of letters whose numbers are imperfect, and their figure pointed and voluble; so signify that a lie hath no foundation.
>
> . . .
>
> When the Spirit of God wrote in Greek, Christ is called A and Ω; if He had spoken Hebrew, He had been called א and ת, this is, אֱמֶת, *emet*, He is truth, the same yesterday and to-day and for

> ever: and whoever opposes this holy sanction which Christ's spirit hath warranted, His blessings have endured, His promises have ratified, and His church hath always kept; he fights against this אֱמֶת, *emet*, and *secher* is his portion; his lot is a lie, his portion is there where holiness can never dwell. (*Works* VIII 389–390)

Incidentally Steven A. Fisdel explains the implication of *Gematria* using *Emet* as an example. *Emet* is broken down into three letters, *Aleph*, *Mem*, and *Tav*. Each letter has a numeric value. *Aleph* is 1, *Mem* is 40, *Tav* is 400. Taking a total of all three numbers, one has the sum of 441. He then looks at the structure of the number: 4, 4, 1. He explains how creative force can be an unfolding process of sequence and order, through the alphabet and the flow of numbers:

> The number four represents concrete physical reality. Four is symbolized by a square, an enclosure. It completely defines an area, representing borders. We speak of the four directions, the four winds, the four seasons of the year, the four limbs of the body. Even the palm of the hand is square. Four is the number of the physical and the tangible. Notice that here the number four duplicates itself. The term *Emet*, meaning truth, is divided into a sequence of three numbers, the first two of which are 4. Reality is duplicated. The first 4 is outer reality, being at the edge and forefront of the word. The second 4 represents inner reality, being in between the 4 and the 1. The word culminates in the number 1, representing unity.
>
> The number 441 indicates something about truth and about the process of arriving at the truth. There are two fours and a one conjoined, the fours representing inner and outer reality, the one representing oneness. Truth, therefore, both internally and externally, is one. It is consistent within itself. Moreover, a person must first deal with both external then with internal reality in order to arrive at the truth, the oneness.[15]

Thus he teaches that there is a strong message in the number sequence of the word *Emet*, truth. And he further instructs us to add the three numbers and form a base number. In this case four plus four plus one equals nine. The number nine represents completion. On a metaphysical level, this number symbolizes fulfillment. He says, "Here, one finds another dimension of truth. One reaches a state of completion, of fulfillment, of integration and integrity on a total level when dealing solely with the truth."[16]

Back to the main argument, because of its esotericism, we cannot know what Cabalists actually did for the practice of Cabala. However, we can at least conjecture that Taylor was familiar with some kind of Cabalistic meditation. Zen ben Shimon Halevi, in *The Way of Kabbalah* says, "Kabbalah can manifest in many ways. However, there are two broad streams both within and without every genuine line. One is the approach of Instruction, the other that of Revelation."[17] We have mentioned some techniques of Instruction. The other approach of Revelation, according to Scholem, is connected mainly with the moment of prayer:

> The instructions on the methods to be employed in performing meditation form part of the hidden and secret teachings of the kabbalists which, apart from some general rules, were not made public. The kabbalists of Gerona mention it in connection with the description of the mystic *kavvanah* [prayer with conscious intent: plural *Kavvanot* or special prayers] in prayer, which is described as a meditation concentrating upon each word of the prayer in order to open a way to the inner lights which illuminate every word. Prayer, according to this idea of meditation, is not just a recitation of words or even concentration on the contents of the words according to their simple meaning; it is the adherence of man's mind to the spiritual lights and the mind's advancement in these worlds.[18]

Fisdel writes that in the context of meditation *kavannah* refers to "the emotional intensity that one focuses

on the object of the meditation, in particular, and on God in general. Drawing close and connecting to God stands as the ultimate objective of all meditation."[19] And he further explains concretely meditation on the alphabet of creation. He suggests that by focusing on a Hebrew letter in deep meditation, a gateway is opened toward an inner understanding of the dynamic force that comprises the essence of this building block of creation. And one gains access to the primal energy of the letter and its inner, underlying significance. To utilize the primal force of the word is also to utilize the force of the word within oneself and within all creation.

In *Studies in Six 17th Century Writers*, James Roy King writes that Taylor insists that meditation is a mental discipline, since it employs all those "arguments, motives, and irradiations which God intended to be instrumental to piety" (*Works* II 135).[20] Thus, piety and devotion are dependent on man's imaginative and intellectual powers. Taylor instructs the reader that the degree of meditation should be in unions and adherences to God:

> . . . there is a degree of meditation so exalted, that it changes the very name, and is called contemplation; and it is in the unitive way of religion, that is, it consists in unions and adherences to God; it is a prayer of quietness and silence, and a meditation extraordinary, a discourse without variety, a vision and intuition of divine excellences, and immediate entry into an orb of light, and a resolution of all our faculties into sweetnesses, affections, and starings upon the divine beauty; and is carried on to ecstasies, raptures, suspensions, elevations, abstractions, and apprehensions beatifical. (*Works* II 139)

Taylor further writes that meditation "is a thing not to be discoursed of, but felt" (*Works* II 140):

> Holy meditation produces the passions and desires it intends; it makes the object present and almost sensible: it renews the first passions by a fiction of imagination; it passes from the paschal parlour to Cedron, it tells the drops of blood, and then conjectures at the greatness of our sins; it fears in the midst of Christ's agonies, it hears His groans, it spies Judas' lantern afar off, it follows Jesus to Gabbatha, and wonders at His innocence and their malice, and feels the strokes of the whip, and shrinks the head, when the crown of thorns is thrust hard upon His holy brows; and at last goes step by step with Jesus, and carries part of the cross, and is nailed fast with sorrow and compassion, and dies with love. (*Works* II 133–134)

We know that meditation provided practice in the use of the imagination and it gave him a structure on which to support his own essentially aesthetic appreciation of Christ, in a style very similar to *kavvanah*. As a result of his meditation, Taylor "was one of the first to write a whole treatise on religious liberty, a Life of Christ in England, and the first to write in English, and on his own plan, a complete manual of casuistry."[21]

George Worley compared *The Great Exemplar* with *Imitatio Christi*. He says that in the *Imitatio*, we have a series of meditations on the Divine image and dialogues between the Redeemer and the postulant, while *The Great Exemplar* with no modification aims at "a higher level than that proposed by the business-like Church writers of the eighteenth century." Its ascetic tone is balanced by the casuistry which was equally prominent in Taylor's mind, and by "his intense naturalness, his love of humanity and knowledge of its trials and weaknesses. It is in fact a combination of spirituality and worldly wisdom." Whereas the author of the *Imitatio* deals with truth in the abstract, Taylor puts it in the concrete form which distinguishes all his spiritual instructions, as if the result of actual experiences, or as if addressed to a living penitent or congregation.[22]

One of Taylor's major images of description of the unity with God in love [*Works* VIII 397] is a characteristic Cabalistic image. Fire was associated with the revelation of God to Abraham (Gn. 15:17) and Moses (EX. 3:2 [the burning bush] and Ex. 19:18). Knorr von Rosenroth's *Kabbala Denudata*, states that

the soul should be united with God in love and seraphic fire.[23] According to the *Zohar*, the authorized text of Cabala, written in Castile in the last third of the 13th century, the chief aim of man is union with the Divine, thus sin consists in the separation of man from the Divine. In *Major Trends*, Scholem writes that "adhesion," or "being joined" to God is regarded as the ultimate goal of religious perfection. It "can be ecstasy, but its meaning is far more comprehensive. It is a perpetual being-with-God, an intimate union and conformity of the human and the divine will."[24]

Thus there is no direct evidence that Jeremy Taylor practiced Cabala. However, as stated above there was tremendous interest in Cabalism itself in the seventeenth century; one of his closest friends evidently practiced it; and Taylor showed interest in it. His interest in the Old Testament and his reference to it is manifested in his works. Also meditation is his chief practice and one of his major descriptions of the unity with God in love is a characteristic Cabalistic image.

Furthermore, as written in *Henry More (1614-1687) Tercentenary Studies*, an examination of the writings of many so-called Christian Hebraists of the seventeenth century shows that the level of Hebrew scholarship was somewhat low in England.[25] As More himself wrote to Lady Anne Conway, "I freely professe my Ignorance, I mean in the oriental Tongues and Rabbinicall Learning,"[26] More's "Cabbala" had little to do with the Jews. The occasional use of Hebrew terminology in More's works seems to show that we need to take the man at his word. Again More's goal was to fight atheism by looking at the deeper meanings in Genesis in order to show that the Bible was really convincing. Sarah Hutton writes, "Just as More began as the first English follower of Descartes and evolved to be an ardent critic of Cartesianism, so too did his early attachment to cabbalistic associations change into outright opposition, which expressed itself in six anti-Lurianic treatises completed by the end of 1675 and which promoted his own private kabbalah."[27]

Since we cannot fully explain the unknown, the hidden God, in the last resort, every cognition of God is based on a form of relation between Him and His creature. And as in its form the Cabala became to a large extent an esoteric doctrine, mystical and esoteric elements coexist in Cabala in a highly confusing fashion. In these contexts we may assert that as Henry More practiced his own Cabala, Taylor might have had his own way of practicing Cabalistic image in expressing his own hidden God.

Ⅲ. Faulkner's Affinities with Cabala

Whether Faulkner's symbolism is from his cultural background or is from Jewish mysticism, it is possible, as he himself mentions, that Faulkner's creative imagination is rooted in his inheritance:

> They found symbolism that I had no background in symbolism to put in the books. But what symbolism is in the books is evidently instinct in man, not in man's knowledge but in his inheritance of his old dreams, in his blood, perhaps his bones, rather than in the storehouse of his memory, his intellect. (*FN* 68)

Faulkner never mentioned that he practiced Cabalism nor is there any reference on it whatsoever. However, from the following elements we can find some connection between Faulkner and Cabalistic image. First as Fisdel says, since the biblical narratives are intended to provide a model and spiritual behavior and they place great reliance on imagery, we cannot help but be affected on a profound inner level of consciousness: "the cognitive, emotional, and spiritual reactions to the material and its inner message all take place simultaneously, an inner alignment occurs that changes the reader from within on many levels of understanding."[28] And according to Joseph Blau, "None of the Christian interpreters knew much about the Cabala. . . . There was no conception in their minds . . . of the vastness of Hebrew cabalistic literature," yet, "each thought he had found in the cabala what he was seeking. Some part of the appeal of cabalism must be attributed to their chameleon quality. Each man could derive the aid he sought from its philosophical system, its canons of interpretation, its techniques, or its hermeneutic."[29] Also Gershom G. Scholem writes, "mystical religion seeks to transform the God whom it encounters in the

peculiar religious consciousness of its own social environment from an object of dogmatic knowledge into a novel and living experience and intuition" and Cabala "concentrates upon the idea of the living God who manifests himself in the acts of Creation, Revelation and Redemption." In addition, "it also seeks to interpret this experience in a new way."[30]

In such contexts as those mentioned above, we cannot be entirely wrong to describe Faulkner's own vision as a cabalistic one in so far as the attributes of the living God are conceived differently and undergo a peculiar transformation when compared with the meaning given to them by the thoughtful American writer. We could say that Faulkner has striven to seek for his hidden God with his own mental picture. To the question, "How did *The Sound and the Fury* begin?" Faulkner answered, "It began with a mental picture. I didn't realize at the time it was symbolical. The picture was of the muddy seat of a little girl's drawers in a pear tree. . ." (*FCF* 38).

A tree is associated with the Tree of Life in the Cabalistic world. We also find a pear tree in the mystic scene in *The Hamlet*. In chapter I of Book IV, across the road there is a pear tree "in full and frosty bloom," with its "twigs and branches and springing not outward from the limbs but standing motionless and perpendicular above the horizontal boughs like the separate and ustreaming hair of a drowned woman sleeping upon the uttermost floor of the windless and tideless sea" (*H* 277). The moonlight transforms the world. The pear tree seems to rise "in mazed and silver immobility like exploding snow" (*H* 307). It is curious that Faulkner describes the dawn and the twilight world of *The Hamlet* itself as if it were a living tree:

> . . . that dawn, light, is not decanted onto earth from the sky, but instead is from the earth itself suspired. Roofed by the woven canopy of blind annealing grass-roots and the roots of trees, dark in the blind dark of time's slit and rich refuse—the constant and unslumbering anonymous worm-glut and the inextricable known bones— . . .—it wakes, upseeping, attrive in unaccountable creeping channels: first, root; then front by frond, from whose escaping tips like gas it rises and disseminates and stains the sleep-seeking, creeps the knitted bark of trunk and limb where, suddenly louder leaf by leaf and dispersive in diffusive sudden speed, melodious with the winged and jeweled throats, it upward bursts and fills night's globed negation with jonquil thunder. (*H* 181)
>
> The rapid twilight effaces them from the day's tedious recording. . . . Then ebb's afternoon, until at last the morning, noon, and afternoon flow back, drain the sky and creep leaf by voiceless leaf and twig and branch and trunk, descending, gathering frond by frond among the grass, still creeping downward in drowsy insect murmurs, until at last the complete all of light gathers about that still and tender mouth in one last expiring inhalation. (*H* 185)

Also one of Faulknre's major images is light, for example, the light "of a luminosity older than our Christian civilization" (*FU* 199), which reminds us of *Sephiroth*, containers, lights and attributes of God himself. And the moon, as in "The Dry September" and in "Nympholepsy," Faulkner's image most frequent beside dust, is recurrent in the Cabala as well as in the Old Testament. It is not surprising when we consider that the Hebrew calendar was a lunar one. The moon seems a ready instance of God's creativity and providence.[31] And the wheel of Hightower which is so impressive in *Light in August* parallels one of the primal symbols in the Cabala: the "wheel of Ezekiel" which represents the presence of the Deity.[32]

As for the four elements, as well as in the Old Testament, there are frequent symbols in the Cabala,[33] since according to the tradition, "Fire is the symbol of the right pillar [of the *Sephirotic* world] and Water of the left, with Air being the element of the central column. Earth is seen as *malkhut* (tenth female *Sephirah* of the Kingdom) below, and the fifth element Ether above at *keter* (*Sephirah* of the Crown)."[34]

Of the four elements it is earth that Faulkner refers to most frequently. As in the Bible [Gen. 2:7, Num. 23:10, Isa. 47:1, Mark 6:11], earth denotes sin and mortality. The digression parts of *Requiem for a Nun* explain that the right relationship to the land had been found among the Indians before the white man

came. *Go Down Moses* and *The Hamlet* fully describe the theme of the exploitation of the land and the corruption of the white owners.

As for air or wind, in the Old Testament in a positive sense, it is closely connected to the spirit of God in the creation of man, but negatively, wind can depict lack of substance and meaning. In Ecclesiastes the Preacher pronounces one after another sphere of human meaningless activity, a mere "chasing after the wind." In Faulkner it is also associated with the dangers of meaninglessness and nothingness as the pilots in *Pylon* finding themselves trapped in vacuums. In *Sartoris* the air is used as a dominant symbol of rejection of life, as shown by Young Bayard's suicidal last flight.

Water is a symbol of drinking (Ex. 17, Ps. 78:13, 20), of fruitfulness and refreshment (Isa. 35), since water is an element essential to life, especially for biblical writers who lived in a region where water was scarce. In Faulkner also, water is closely associated with life as described in "The Old Man" in *The Wild Palms*. Water is also described as a cleansing agent. The most significant form of ceremonial cleansing was for cleansing sins (Isa. 1:16). It is symbolically used as a kind of baptism as in "The Bear," where Ike is immersed in the river, or in *The Unvanquished*, "Raid" where the Negroes swarm into the river as into the river Jordan.

Fire in the Old Testament is closely associated with destruction and purification. In Faulkner, while fire in "The Fire and the Hearth" and "Pantaloon in Black" is a symbol of love and security, most of the other uses of fire are destructive: Benjy loves fire, but it finally destroys him and the Compson house; the fire of hate and revenge in the burning of Joanna Burden's house in *Light in August*, in "Barn Burning" and in *The Hamlet*; the fire of war in *The Unvanquished* and *Requiem for a Nun*; the fire of mob hatred in *Sanctuary*, in "The Fire and the Hearth" and in *Intruder in the Dust*. As in Numbers 31:22–23, for example, fire is an instrument of ceremonial purification, and it is notable that Quentin thinks of fire as a purgatorial purifying flame.

We have seen that various images from the Old Testament are familiar in Faulkner's works. Also as seen by *Go Down* Moses and "Father Abraham," some of the titles of his novels reveal Faulkner's interest in the Old Testament. Though the Bible is full of images of Christ ("Good Shepherd," "Bread of Life," "Light of the World," "Word of God," "*Alpha and Omega*"), we may understand that Faulkner creates his own images of the hidden God in them; *Pylon* and *As I Lay Dying* could be references to Christ and as for *The Wild Palms*, sacred associations with palms are found throughout the Bible. And the most significant one is the *Intruder in the Dust* which seems to connote Christ who came to the world of man.

As for the image of "Time is Christ," it is amazing that in the Old Testament, there is no word which can properly translate *chronos*. We understand that throughout the Bible the word "time" is used realistically. The Old Testament word for *kairos* is 'eth' עֵת which is used in the following famous passage:

> For everything there is a season, and a time
> for every matter under heaven:
> a time to be born, and a time to die;
> a time to plant, and a time to pluck up what is planted;
> a time to kill and a time to heal;
> . . .
> (Eccles. 3:1–8)

As we have pointed out, each Hebrew letter has its own meaning. According to *The Inner Meaning of the Hebrew Letters*, "When the energy intelligence of ע combines with ת, which is the energy intelligence of cosmic existence and true law, there forms the word עֵת, which means *time, season, term, period, era*, or *epoch*. Time is consciousness of true law in cosmic existence."[35] Incidentally it reminds us of Jesus, the Intermediator between God and man through whom all things are reconciled. From all the evidence mentioned above, can we not imagine that Faulkner, though he might not have known Hebrew very well but loved the Old Testament, enjoyed his own Cabalistic interpretations secretly?

In *Old Times in the Faulkner Country*, Faulkner's friend John B. Cullen writes that "The most distinctive thing about William as a little boy was that he was unusually thoughtful."[36] He "was thinking about something else besides his surroundings" (*OTF* 9), especially after he came home from the War: "In those days Faulkner would work, but he would also seem to get something else on his mind. He never had much to say to anybody" (*OTF* 11). Yet "he does see things; he sees everything. It is as if he were in a strange trance with his head tilted back and no expression in his eyes at all" (*OTF* 54–55). Daniel J. Singal also describes us of him as observer of his community. According to Singal, in Faulkner's early adolescence a distinct personality change began to occur: "Where previously he had been an attentive, if quiet, child in school, he now increasingly drifted off into his own dreamworld or played hooky. He would often be found sitting motionless in front of the courthouse or in his father's livery stable listening to older men of the town swap tales and memories." And "according to innumerable accounts, he seemed to be observing everything, though invariably he said nothing."[37]

What did he observe? The past of the South itself? Faulkner confesses the past is part of himself:

> To me, no man is himself, he is sum of his past. There is no such thing really as was because the past is. It is part of every man, every woman, and every moment All of his and her ancestry, background, it all a part of himself and herself at any moment. (*FU* 84)

It is true he was surrounded by the legendary past of the South which is handed down in memory from father to son, memories which happened or might have happened. He observes the legendary past and he created his own world, the myth of Yoknapawtawpha. It is Faulkner's "mythical kingdom," of which he claimed to be sole owner and proprietor. As he has shown in his works, Yoknapatawpha exhibits its geography, a history, and genealogies of its own. However, it overlaps a real county in a real Southern state, in which Oxford is located. According to Michael Millgate "Oxford and Jefferson are exactly the same distance of Memphis in exactly the same direction, and many features of the two towns coincide;"[38] and men there too in overalls or shirtsleeves lounge before its courthouse, which looks over the town square and its memorial monument to the Confederate dead. Though much bigger, and with a population at once smaller and more Negro, Millgate calims Yoknapatawpha is a replica of Lafayette County: "Faulkner's personal world is undoubtedly that of Lafayette County, his home, the source and scene of most of his experiences from early boyhood until late middle age."[39] As a Southerner intensely aware of the past of his own region and of his own family, the South was not merely a familiar subject for his fiction, but the inevitable subject. Repeatedly Faulkner praised the South for its deep belief in mentality anchored in the soil: "It's the only really authentic region in the United States, because a deep indestructible bond still exists between man and his environment. In the South, above all, there is a common acceptance of the world, a common view of life, and a common morality" (*LG* 72).

In *The Town* there is a beautiful description of Yoknapatawpha in the last hours of the day:

> There are stars now, just pricking out as you watch them among the others already coldly and softly burning; the end of the day is one vast green soundless murmur up the northwest toward the zenith. Yet it is as though light were not being subtracted from earth, drained from earth backward and upward into that cooling green, but rather had gathered, pooling for an unmoving moment yet, among the low places of the ground so that ground, earth itself is luminous and only the dense clumps of trees are dark, standing darkly and immobile out of it.
>
> Then, as though at signal, the fireflies . . . myriad and frenetic, random and frantic, pulsing; not questing, not quiring, but choiring as if they were tiny incessant appeaseless voices, cries, words. (*T* 315)

And there is a man, perhaps the writer himself, standing suzerain and solitary above the whole sum of the life beneath that incessant ephemeral spangling," "detached as God Himself" observing "Jefferson, the

center, radiating weakly its puny glow into space; beyond it, enclosing it, spreads the County, tied by the diverging roads to that center as is the rim to the hub by its spokes" and "this miniature of man's passions and hopes and disasters—ambition and fear and lust and courage and abnegation and pity and honor and sin and pride" which are "all bound; precarious and ramshackle, held together by the web, the iron-thin warp and woof of his rapacity but withal yet dedicated to his dreams" (*T* 316). The people there are connected to each other by their common loves and needs. And since "The past is never dead" (*RN* 80) they are so intermingled with his legendary or true history. Faulkner confesses in an unpublished piece done in 1933,"We more than other men unconsciously write ourselves into ever[y] line and phrase, postulating our past vain despairs and rages and frustration."[40]

However, though he praises the South for its deep belief in the common morality, he is also definitely aware of the sins of the South in exploitation of the land and the people and he has suffered from the curse. Asked who the central character of *Absalom, Absalom!* is, Faulkner replied, "The central character is Sutpen, yes. The story of a man who wanted a son and got too many, got so many that they destroyed him" (*FU* 71).

Faulkner describes Sutpen as a ruthless man making his own way at the cost of his humanity:

> He wanted more than that [respectability]. He wanted revenge as he saw it, but also he wanted to establish the fact that man is immortal, that man, if he is man, cannot be inferior to another man through artificial standards or circumstance. (*FU* 35)

Truly Sutpen seems always to have been present in the depths of Faulkner's mind. Sutpen is incarnated as the old curse of the South. What is awful about him is not his rapid rise in the world, but rather his decision to repudiate his first wife because of the (only small amount of) "Negro blood" that she apparently possessed. The very fact that he was aware of his wife's infinitesimal racial impurity, would have voided his "entire design" which he had planned "with a fixed goal in his mind" (*AA* 53).

For Faulkner, Colonel Falkner might have been connected with Sutpen as well as with Colonel Sartoris. When the Old Colonel's shade fills the room at the beginning of *Absalom, Absalom!*, he takes the form of a "demon" with "faint sulphur-reek still in hair clothes and beard" (*AA* 8). Riding into town "*out of nowhere and without warning upon the land . . . and built a plantation . . . without gentleness*" (*AA* 9). We cannot but see in his figure the very thing that Sutpen symbolizes, an essential and tragic truth about the old planter class, the flaw that had proved to be of enormous consequence in shaping the South.

We should not guess at someone's private life easily, but Joel Williamson has discovered that strong evidence indicates that Colonel Falkner, beginning just before the war, maintained a black "shadow family" within his household, consisting of a light-skinned mulatto mistress named Emeline and, in all likelihood, at least two daughters he had fathered by her. According to Williamson this situation is a very different sort of relationship from the conventional image of the wealthy planter sexually exploiting his helpless female slave, however, we cannot help but wonder if Faulkner ever knew about this alternative branch of the family, and what ambiguous feelings he might have had toward Sutpen and his legend.[41]

As one of the Southerners, Faulkner, like Gavin in *Intruder in the Dust*, clings to the world of what might have been. Sometimes perhaps the Bergsonian concept of time is a good refuge for him. But definitely man has to seek a way on the basis of what has been to live with himself, since, as Faulkner describes in Hightower and Gavin, it is not valid to cling to the Bergsonian past of what might have been. He knows that Southerners should see the past as it has been by accepting the guilt of it sincerely in order to redeem the past.

Faulkner's last novel, *The Reivers*, is subtitled "A Reminiscence." Beginning with the words "Grandfather said," the story is presented as an old man's recollections of his childhood. It is very nostalgic. We re-encounter Boon Hogganbeck, Mr. Buffaloe, Miss Reba, Minnie and the Memphis brothel; we hear mention of Flem Snopes, Thomas Sutpen, and Major De Spain, Hightower; Mr. Binford. Since Faulkner dedicates it to his grandsons, it draws heavily on autobiographical sources. "Uncle Ned and Aunt

Callie are apparently based on Faulkner family servants of the same names; Lucius is one of four brothers, as was Faulkner; Lucius' father, Maury, owns a livery stable, as for many years did Faulkner's father, Murry."[42] These parallels contribute to create the warm atmosphere of Faulkner's world. His last message revealed in the work is to accept "the responsibility and bear the burden of the consequences" (*R* 282). We could say its deeply affirmative attitude toward the created orders of existence makes an important summarization of the Christian testimony about the meaning of life.

Faulkner says, "The fact that I have moved my characters around in time successfully, at least in my own estimation, proves to me my own theory that time is a fluid condition which has no existence except in the momentary avatars [=incarnations] of individual people" (*LG* 255). Avatar in Hindu myth means "the descent of a deity to the earth in an incarnate form, or manifestation in human form; incarnation" (*OED*). It seems in his meditation Faulkner sees the characters as all incarnated time. And since for him "Time is Christ," he sees a part of a Christ figure even in such characters as Joe Christmas, Benjy Compson and Mink Snopes. For Faulkner, the essence of time, as of truth, lies in people's actions and behavior. Time is the medium in which an individual has the opportunity of living in accord with his humanity. Even though the guilt is passed on from generation to generation, each individual is free either to succeed or to expiate it. Each present action reshapes or confirms the design of the past.

And in the midst of them, he saw time as Jesus, "walking down the long and lonely light-rays" (*SF* 64). At the same time it seems that he hears Him saying that all through the time He was present:

> Since you know again now that there is no time; no space: no distance: a fragile and workless scratching almost depthless in a sheet of old barely transparent glass, and . . . there is the clear undistanced voice as though out of the delicate antenna-skeins of radio, further than empress's throne, than splendid insatiation, even than matriarch's peaceful rocking chair, across the vast instantaneous intervention, from the long long time ago: 'Listen, stranger; this was myself: this was I.' (*RN* 225)

Conclusion

Faulkner well knows that together with his morbid characters, he as one of the Southerners who cling to the Bergsonian past memory of what might have been, should wake up from the illusion and redeem the past by facing it as it has been and by taking responsibility in the moment of now; by taking time as kairos, as time of opportunities filled by Christ. Consequently we claim Faulkner's concept of time is similar to Taylor's in its teleology. Thinking of time as our opportunity to do good, surely both Taylor and Faulkner believe that man can be a Christ figure in following his substance, Incarnated God, the Great Exemplar, with one's faith which is courage to be in spite of one's mortality. Thus we can back up Faulkner's vision, "Time is Christ," theologically by claiming that he as well as Taylor, believes that the essence of time is Christ.

Furthermore, when we explore the source of the unique vision of "Time is Christ," we come to know the influence of Cabala. If we understand that Cabala is a special way to express the vision of a hidden God and Taylor's affinities with it, it is not totally wrong to say that Faulkner's "Time is Christ" is Faulkner's own Cabalistic vision influenced by Taylor so as to express his hidden God.

In conclusion, I have argued that Faulkner's characteristic theological concepts; the emphasis on free will and his obsession with a Christ figure, are derived from the influence of Jeremy Taylor by explaining that Faulkner's strong belief in man's efficacy is formed through the influence of Taylor's practical piety which considers Christ as the Great Exemplar. And we have explained that Faulkner shares his teleological concept of time with Taylor rather than Bergson in believing that the essence of time is Christ. Thus we prove the verity of Faulkner's image, "Time is Christ." And furthermore, we have explored the possibilities that the source of his unique image of "Time is Christ" might be some Cabalistic influence through Jeremy Taylor. Consequently, we have proved that Faulkner's coherent theological system is "Time is Christ" in reference to Jeremy Taylor.

Notes

N. B. - -The following abbreviations have been used followed by page number:

AA for Faulkner, William. *Absalom, Absalom!* London: Chatto & Windus, 1969.

H for Faulkner, William. *The Hamlet*. New York: Vintage Books. 1964.

R for Faulkner, William. *Reivers*. New York: Vintage. 1965.

RN for Faulkner, William. *Requeim for a Nun*. London: Chatto & Windus, 1975.

SF for Faulkner, William. *The Sound and the Fury*. London: Everyman's Library, 1992.

T for Faulkner, William. *The Town*. New York: Vintage Books, 1957.

FCF for Cowley, Malcolm. *The Faulkner-Cowley File: Letters and Memories*. 1944–1962. New York. Viking, 1966.

FN for Jelliffe, Robert A., ed. *Faulkner at Nagano*. Tokyo: Kenkyusha, 1956.

FU for Gwynn, Frederick L., and Joseph L., Blotner, ed. *Faulkner in the University*. Charlottesville: University of Virginia, 1957.

LG for Meriwether, James B. and Millgate, Michael, eds. *Lion in the Garden: Interviews with William Faulkner, 1926–62*. New York: Random House, 1968.

Works for Heber, Reginald and Eden, Charles, eds. *The Whole Works of the Right Reverend* Jeremy *Taylor, D.D. with a Life of the Author*. 10 vols. London: Longman, Green, Longmans, Roberts and Greed, 1847–1852. Included bibliographical references and indexes in ten volumes: Content: v. 1. Clerus domini. Discourse of Friendship. Rules and advices to the clergy. Life. Indexes—v. 2. Life of Christ: Great Exemplar—v. 3. The Rule and Exercises of Holy Living and Dying—v. 4. Sermons—v. 5. Episcopacy. Apology for Set Forms. Reverence due to the Altar. Liberty of Prophesying. Confirmation—v. 6. Real Presence of Christ in the Sacrament. Dissuasive from Popery, & c.—v. 7. Unum Necessarium Deus Justificatus. Letters to Warner and Jeanes. Golden Grove, and Festival Hymns.—v. 8. Worthy Communicant. Supplement of Sermons. Collection of offices.—v. 9. Ductor Dubitantium, part I, books I and II.—v. 10. Ductor Dubitantium, part II, books III and IV.

Introduction

i: "Salvation for Temple Drake: A Study of William Faulkner's *Requiem for a Nun* Faulkner's Ultimate Gospel" in *Kwansei Gakuin University Sociology Department Studies* No. 82, pp. 59–71; "A Study of a Christ Figure in William Faulkner's *A Fable*" in *Kwansei Gakuin University Sociology Department Studies* No. 83, pp.41–57; "A Study of a Christ Figure in *Pylon*, William Faulkner's Waste Land" in *Kwansei Gakuin University School of Sociology Journal* No. 89, pp. 135 –148; "The World of Love: A Study of *The Wild Palms* in Reference to Henri Bergson" in *Kwansei Gakuin University School of Sociology Journal* No. 90, pp. 71–83; "The Access to Life's Flux: A Study of Hightower in *Light in August* in Reference to Henri Bergson and Jeremy Taylor" in *Kwansei Gakuin University Humanities Review*, Vol. 6, pp. 79–102; "The Dispute against Faulkner's Direct Influence by Henri Bergson and His Affinities with Jeremy taylor in His Concept of Time" in *Kwansei Gakuin University School of Sociology Journal* No. 96.

Ⅰ. What is Cabala?

[1] F.L. Cross, ed., *The Oxford Dictionary of the Christian Church* (Oxford: Oxford University Press, 1974), p. 216.

[2] Cf. Z'ev ben Shimon Halevi, *Tree of life: An Introduction of the Cabala* (London: Rider & Comlany, 1972); Z'ev ben Shimon Halevi, *The Way of Kabbalah* (London: Rider & Company, 1976), pp. 219–220; Joseph Leon Blau, *The Christian Interpretation of Cabala* (NewYork: Columbia University Press, 1944) and "The Diffusion of the Christian Interpretation of the Cabala in English Literature" in *The Review of Religion* VI, January, 1942, pp. 146–168.

[3] Cf. Joseph Leon Blau, *The Christian Interpretation of the Cabala*, pp. 8–9.

[4] Cf. Joseph Leon Blau, "The Diffusion of the Christian Interpretation of the Cabala in English Literature," pp. 146–168.

[5] Cf. *The Oxford Dictionary of the Christian Church*, p. 216; R. J. Zwi Werblowsky and Geoffrey Wigoder, eds., *The Oxford Dictionary of the Jewish Religion* (New York: Oxford University Press, 1997), p. 387.

[6] Cf. Blau, *The Christian Interpretation of the Cabala*, pp. 11–12.

[7] Denis Saurat, *Literature and Occult Tradition*, trans. Dorothy Bolton (London: G. Bell and Sons LTD, 1930), pp. 222–237.

[8] See Frances A. Yates, *The Occult philosophy in the Elizabethan Age* (London: Routledge & Kegan Paul,1979), pp. 177–182; Joseph L. Blau, "Diffusion of the Christian Interpretation of the Cabala in English Literature," pp. 146–168, and Marjorie H. Nicolson, "Milton and the Conjectura Cabbalistica" in *Philological Quarterly* VI (January, 1927), pp. 1–18.

[9] Cf. Trevor-Roper, *The Crisis of the Seventeenth Century* (New York: Harper & Row, 1968); Webster, ed., *Health Medicine and Mortality in the Sixteenth Century* (Cambridge: Cambridge University Press, 1979); Clarkson, *Death, Disease & Famine in Pre-industrial England* (London: Macmillan, 1975); MacDonald, *Mystical Bedlam: Madness, Anxiety and Healing in Seventeenth Century England* (Cambridge: Cambridge University Press, 1981).

Ⅱ. Taylor's Affinities with Cabala

[10] Marjorie H. Nicolson, "Milton and the Conjectura Cabbalistica," pp. 1–18.

[11] C. J. Stranks, *The Life and Writings of Jeremy Taylor* (London: S. P. C. K, 1952), p. 38.

[12] Henry More, *A Conjectural Essay of Interpreting the Mind of Moses according to a Threefold Cabbala, viz., Literal, Philosophical, Mystical, or Divinely Moral* (London, 1662).

[13] Henry More to Lady Conway, letter undated, Marjorie Nicolson, *Conway Letters* (Oxford: Clarendon Press, 1992), p. 218.

[14] Harold Fisch, *Jerusalem and Albion* (London: Routledge & Kegan Paul, 1964), pp. 183–184.

[15] Steven A. Fisdel, *The Practice of Kabbalah: Meditation in Judaism* (London: Jason Aronson, 1996), p. 51.

[16] Steven A. Fisdel, *The Practice of Kabbalah*, pp. 51–52.

[17] Zen ben Shimon Halevi, *The Way of Kabbalah* (London: Rider & Company, 1976), pp. 81–82.

[18] Gershom Scholem, *Kabbalah* (New York: New York Times Book Co., 1974), p. 370.

[19] Fisdel, *The Practice of Kabbalah*, p. 11.

[20] James Roy King, "Jeremy Taylor: Theology and Aesthetics," in *Studies in Six 17th Century Writers* (Athens, Ohio: Ohio Univ. Press, 1966), p. 173.

[21] C. J. Stranks, *The Life and Writings of Jeremy Taylor*, p. 294.

[22] George Worley, *Jeremy Taylor: A Sketch of his Life and Times with a Popular Exposition of his Works* (London: Longman, 1904), pp. 127–128.

[23] Knorr von Rosenroth, *Kabbala Denudata* (Frankfurt, 1677–84), trans. Macgregor Mathers, S. L., *Kabbala Denudata: the Kabbalah Unveiled* (London: Redway, 1887), I, p. 230.

[24] Gershom Scholem, *Major Trends in Jewish Mysticism* (New York: Schocken Books, 1941), p. 123.

[25] *Henry More (1614–1687) Tercentenary Studies*, ed. Sarah Hutton (Dordrecht: Kluwer Academic Publishers), p. 179. See esp. L. Roth, "Hebraists and Non-Hebraists of the Seventeenth Century," *Journal of Semitic Studies* 6 (1961): 204–21.

[26] More to Anne Conway, 21 Mar. 1671–2, *Conway Letters*, p.355.

[27] *Henry More (1614–1687) Tercentenary Studies*, p. 182. The tract was published in 1677 as part of the *Kabbala Denudata*.

Ⅲ. Faulkner's Affinities with Cabala

[28] A. Fisdel, *The Practice of Kabbalah: Meditation in Judaism*, pp. 17–18.

[29] Blau, "The Diffusion of the Christian Interpretation of the Cabala in English Literature," pp. 113–114.

[30] Gershom Scholem, *Major Trends*, p. 10.

[31] *Dictionary of Biblical Imagery*, eds. Leland Ryken, James C Wilhoit and Tremper Longman III (Illinois: Inter Varsity Press, 1998), pp. 565–566.

[32] Philip Beitchman, *Alchemy of the World: Cabala of the Renaissance* (Albany: State University of New York, 1998), p. 221.

[33] Cf. *Dictionary of Biblical Imagery*, pp. 224, 286–289, 929–932, 951–952 and *A Theological Word Book of the Bible*, pp. 39, 70–71, 233－247, 279–281.

[34] Zen ben Shimon Halevi, *The Way of Kabbala*, p. 145.

[35] Robert M. Haralick, *The Inner Meaning of the Hebrew Letters* (Northvale: Jason Aronson Inc., 1995), p. 239.

[36] Cullen, John B. with Watkins, Floyd C, *Old Times in the Faulkner Country* (North Carolina: University of North Carolina Press, 1961), p. 4. Subsequent references to *Old Times in the Faulkner Country* will be identified in the text by the abbreviation *OTF*, followed by the page number.

[37] Daniel J. Singal, *William Faulkner: The Making of a Modernist* (Chapel Hill and London: The University of North Carolina Press, 1997), pp. 40–41.

[38] Michael Millgate, *Faulkner* (Edinburgh: Oliver and Boyd, 1961), p. 3.

[39] Michael Millgate, *Faulkner*, p. 4.

[40] Quoted in Daniel J. Singal, *William Faulkner: The Making of a Modernist*, p. 191.

[41] Joel Williamson, *Faulkner and Southern History* (New York: Oxford UP,1993), pp. 24–25, 28, 65–67.

[42] Michael Millgate, *The Achievement of William Faulkner* (London: Constable, 1966), p. 253.

The Source of Faulkner's Essential Image; "Time is Christ" in Reference to Jeremy Taylor

ABSTRACT

Up until now I have been endeavoring to explore Faulkner's concept of time in parallel with his search for a Christ figure and have come to see that his theological system is summarized as "Time is Christ" which Faulkner marvelously proved in his *The Sound and the Fury* by paralleling time with Christ. Furthermore, though no one has ever pointed it out, I argue that Faulkner was greatly influenced by Jeremy Taylor, a seventeenth-century Anglican bishop and writer whose *Holy Living and Holy Dying* was one of Faulkner's favorite books, and he even had it on his bedside table when hospitalized. I have argued that Faulkner's characteristic theological concepts, the emphasis on free will and his obsession with a Christ figure, are derived from the influence of Jeremy Taylor by explaining that Faulkner's strong belief in man's efficacy is formed through the influence of Taylor's practical piety which considers Christ as the Great Exemplar. And by proving Faulkner's belief that the essence of time is Christ, I have also explained that Faulkner shares his teleological concept of time with Taylor rather than Bergson who is believed to have influenced Faulkner greatly. Thus I have proved the verity of Faulkner's image, "Time is Christ" in reference to Jeremy Taylor. And furthermore, exploring the source of the unique vision of "Time is Christ," I came to know the influence of Cabala. If Cabala is understood as a unique way to express the vision of a hidden God and Taylor's affinities with it, it is not totally wrong to say that Faulkner's "Time is Christ" is his own Cabalistic vision influenced by Taylor so as to express his hidden God. Consequently, I have shown Faulkner's coherent theological system; "Time is Christ" and its source in reference to Jeremy Taylor.

Key Words: Time, Christ, Jeremy Taylor