

Table of Contents

Acknowledgements	ix
Foreword by Paget Henry	xi
Preface	xvi
1 – A Coherent Design: An Introduction	1
1.1 C.L.R. James’s Heideggerian Interpretation	3
1.2 Hegelian Dialectics and Wilson Harris’s Novels	6
1.3 Imaginative Poeticism: A Caribbean Perspective	9
1.3.1 Consciousness and Ego Dynamics	11
1.3.2 Poetics of Consciousness	18
1.4 Gnostic Tradition and Faustian Themes	22
1.5 Further Philosophical Perspectives	29
1.5.1 Nietzsche’s Creative Power and Hubris	30
1.5.2 Benjamin’s Messianic History	35
1.5.3 Deleuze and Temporality	38
2 – Time and History	43
2.1 Historiography and Contemporary Philosophies of History	44
2.1.1 Western Historiography and Authoritarian Narratives	44
2.1.2 Non-Western Traditions of History	68
3 – Jungian and Pre-Modern Influences	87
3.1 Jungian Influences	87
3.2 Archetypal Images	88
3.2.1 Archetypal Images in Earlier Novels	94
3.2.2 Doctor Faustus and <i>The Infinite Rehearsal</i>	97
3.2.3 <i>Jonestown</i> and the Shape of Evil	101
3.2.4 <i>The Mask of the Beggar</i> and Ulyssean Images	105
3.3 Archetypes, the Collective Unconscious, the World’s Unconscious and the Quest for Unity	110
4 – Pre-Columbian Legacies	121
4.1 Amerindians	123
4.1.1 Guyanese Society	123
4.1.2 Amerindians: Historical and Anthropological information	125
4.1.3 Harris’s Main Anthropological Sources	136

4.1.4 The Amerindian Legacy: An Imaginative Reading	147
4.2. Meso-American and South-American Main Civilisations	160
4.2.1 The Maya	160
4.2.2 The Inca and Atahualpan Void	174
5 – Conclusions: The Perspective of Living Landscapes	183
Afterword	201
Bibliography	209
Wilson Harris: Fiction and Poetry	209
Wilson Harris: Non-Fiction	210
Other Sources	214