The Great Divorce Small Group #9 "The Dwarf and Sarah Smith"
LEADER'S GUIDE

Ver. 1.2

Covers: The Great Divorce Chapters 12 and 13a

Main Scriptures: Colossians 1:3-6,11-14

Main Idea: We learn two very different lessons from two very different people. The Dwarf (Frank) teaches us the evil of trying to manipulate other people and using guilt to get what we want from them. The more we play the self-absorbed victim and try to emotionally control others, the less human we become. On the other hand, his wife, Sarah Smith, teaches us that greatness in heaven has nothing to do with worldly success. She lived a quiet, generous, beautiful life, and focused on being kind and attentive to others. She left a true legacy of love and the majesty of her character was one day fully revealed in Heaven. We need ask ourselves what kind of legacy we are building with the way we are actually living our lives. Are we becoming more like the tragic dwarf or more like the free and joyful Sarah Smith ? Participants that were not able to hear the sermon can hear a fairly close rendition of it at www.levpres.org/the-great-divorce-podcasts/

How to use this Guide: This study includes a section for each of five basic steps – THE OPENER starts where your people are, THE BOOK gets them into *The Great Divorce*, THE CHALLENGE gets them to share honest things about their own lives, THE SCRIPTURE helps them dig into a scripture that can help them with this issue, THE TAKEAWAY allows them to create a plan as they go back into their world. THE PRAYER creates space for prayer partners or small groups to pray for each other by name as an end to the group.
During THE BOOK section, we encourage you to have two people read (or act out) the script found at the end of this guide to the rest of the members. We suggest you preview this study and then choose to use just those questions that best fit your group and the time you have.

THE OPENER:

ASK:
Share a story about either the best Halloween costume you ever had, or, if you have ever acted in a play, the role you got to play in it.

OR

ASK:
During the sermon podcast, Langdon gave four quotes about a legacy. Here they are:

1. "You can't do anything about the length of your life, but you can do something about its width and depth." - H. L. Mencken

2. "The mass of men worry themselves into nameless graves while here and there a great unselfish soul forgets himself into immortality." -Ralph Waldo Emerson

3. "We were meant to give our lives away. Spend more time living your legacy instead of worrying about leaving it." - Lee J. Colan

4. "My legacy will be how well I loved God and others when I was busy doing the things I thought were important."

Which one of these quotes struck you the most ? Why ?

THE BOOK:

SAY: Today in C.S. Lewis's *The Great Divorce*, we meet someone whose whole life is an act. He plays a role, puts on a performance in order to get what he wants from other people. Lewis uses the word Tragedian to describe this fake persona, and in this study we will use the word mannequin because the man is almost like a ventriloquist who speaks through a tall life-sized doll. Once again we get the gift of being read to, so X and Y are going to read excerpts from chapters 12 and 13 to refresh our memories! As they do, try to imagine the scene and what the people are like.

HAVE TWO PEOPLE READ THE SCRIPT FOUND AT THE END OF THIS STUDY

ASK:

1. What struck you most about this scene?

2. What do you think Lewis is trying to represent by having a person represented by a dwarf chained to a tall skinny mannequin? In which is the person's soul located?

   {The soul is located in the dwarf. The small size represents that there is not much of a person, a self, in there. He appears large on the surface but inside there is not much to him. The mannequin represents his public self – the way he tries to present himself to others. Long ago, as a child he learned that by being overdramatic he could not only get attention but get people to do what he wanted. The chain shows that the mannequin is an extension of the man, in the control (at first) of the man. The chain is non-organic proving the mannequin is not really part of the man, and that the man would still exist if he let go of the chain. The collar around the neck implies the mannequin is the servant and only does (at first) what it's master wills. On the other hand, in a way the man is also chained to (cannot escape from) the mannequin }

3. Lewis called the mannequin a Tragedian – an actor who played tragic roles. He thinks his grim view of the world is realistic when in fact it causes him to completely miss reality. Why might a person actually prefer a tragic view of the world ? What would they gain from it ?

4. What names does the woman call the dwarf and what names does he call her ?
   {He never calls her by name because it is all about him. She calls him Frank, darling, dear, dear friend}

5. What does the woman spend most of her time looking at and what does the dwarf spend most of his time looking at? What does this imply about the way these two people live their lives ?
   { she looks at him he looks at his projection – the mannequin}

6. Why does the dwarf begin to shrink ? What is the implication for us ?
   {the more he wills his own misery the smaller he becomes}

7. Lewis says that when Pity is offered it is a beautiful thing, but when pity is demanded it is an oppressive thing. Sarah Smith says to the dwarf that now that she is in heaven, "you can no longer hurt me here." When we try to be kind and sensitive to others, some people will try to take advantage of us. How do you know when that line is crossed ? Does Christian love require us to be willing to be hurt by others ?

8. Sarah says that what we often call 'love' is actually 'our craving to be loved.' What would be a biblical definition of real love ?

9. The Dwarf/Mannequin contraption travels up from Hell alone. Sarah Smith descends from high heaven surrounded by animals, children, and friends who honor her. What was the difference in personalities and priorities that led to such different final outcomes ?

THE CHALLENGE:

SAY: Like the dwarf, there are lots of ways we can try to manipulate other people:

Bulling and Threats
Guilting
Shaming
The Silent Treatment
Cold Shoulder / Ignoring
Getting people to feel sorry for you
Acting Out
Acting Helpless
Passive/Aggressive
Seduction / Flirting
Bribing
Making up the rules for the Universe
Lying
Flattery
Gossip
Going behind people's backs

ASK: 1. Which type of manipulation bothers you the most?

2. Which type of manipulation are you most tempted to use yourself ?

THE SCRIPTURE (Colossians 1:3-6,9-14)

SAY: Today we get a glimpse of the kind of legacy of joy and hope Sarah Smith achieved as we see how Christians living in the town of Colossians were seen by others. Listen to what Saint Paul says to them…

(Have someone read Colossians 1:3-6)

Colossians 1
3 We always thank God, the Father of our Lord Jesus Christ, when we pray for you,
4 because we have heard of your faith in Christ Jesus and of the love you have for all the saints--
5 the faith and love that spring from the hope that is stored up for you in heaven and that you have already heard about in the word of truth, the gospel
6 that has come to you. All over the world this gospel is bearing fruit and growing, just as it has been doing among you since the day you heard it and understood God's grace in all its truth.

ASK:

1. What effect do you think the way the Colossians were doing life was having on the people who were observing them ?

2. According to Paul what is the source of the faith and love the Colossians have ?

3. Why is Godly hope such a powerful life changer ? What were the dwarf's hopes ? How could his physical size be a metaphor for his hopes ?

4. Paul claims that when the message of gospel comes it changes people and produces fruit. Can you give us an example of a person you know in whom you have seen this kind of change occur ?

(Have someone read Colossians 1:3-6,9-14)

> 9 For this reason, since the day we heard about you, we have not stopped praying for you and asking God to fill you with the knowledge of his will through all spiritual wisdom and understanding.
> 10 And we pray this in order that you may live a life worthy of the Lord and may please him in every way: bearing fruit in every good work, growing in the knowledge of God,
> 11 being strengthened with all power according to his glorious might so that you may have great endurance and patience, and joyfully
> 12 giving thanks to the Father, who has qualified you to share in the inheritance of the saints in the kingdom of light.
> 13 For he has rescued us from the dominion of darkness and brought us into the kingdom of the Son he loves,
> 14 in whom we have redemption, the forgiveness of sins.

5. According to this scripture, it is God in his grace who fills us with understanding, who rescues us, who brings us into the kingdom, and gives us an inheritance, which by definition, we cannot earn. This sounds great, but there is an implied cost. Sarah could accept it, but the dwarf could not. What kind of personality would have a hard time stepping over into such a wonderful state in God's kingdom?

6. Paul talks about bearing fruit in every good work (the things you do) and growing in the knowledge of God (the knowledge of and relationship with God that you have). In this season of life, which of these do you think you need to grow into more – doing or knowing ? What practical steps could you take to grow in this area ?

THE TAKE AWAY

1. Like the character of Sarah Smith, the real people in the Colossian church left behind a beautiful legacy of good fruit and changed lives. As you think about your own life, what kind of legacy would you like to leave ? How would you want people to complete the sentence "He/She was a person who… "

2. SAY: By living out their faith so passionately, the Colossians were an encouragement to other Christians. Who is someone God may want you to encourage in their faith ? What is one practical way you could come along side them?

THE PRAYER

The following prayer time can be a powerful gift to each member if it is done well.

After each person has named someone God may want them to reach out to or encourage, and has named the legacy they desire, have the whole group lay hands on them and pray. Members can pray out loud or silently, but make sure that at least one person prays out loud. Do this for each member of the group.

---------- END ----------

EXTRA STUFF - IF YOU NEED IT

1. George MacDonald says *"[what appears to be a demand for mercy is actually] The demand of the loveless and the self-imprisoned that they should be allowed to blackmail the universe: that till they consent to be happy (on their own terms) no one else shall taste joy: that theirs should be the final power, that Hell should be able to veto Heaven"*

   This is crucial to Lewis' understanding of God's judgement and the reality (and fairness) of a real heaven and a real hell. How do you respond to it? Is he right or wrong? Why?

2. How might the following scriptures apply to the Sarah Smith and then to us ?

   Matthew 25:34-36 34 "Then the King will say to those on his right, 'Come, you who are blessed by my Father; take your inheritance, the kingdom prepared for you since the creation of the world. 35 For I was hungry and you gave me something to eat, I was thirsty and you gave me something to drink, I was a stranger and you invited me in, 36 I needed clothes and you clothed me, I was sick and you looked after me, I was in prison and you came to visit me.'

   Colossians 1:10-14 10 And we pray this in order that you may live a life worthy of the Lord and may please him in every way: bearing fruit in every good work, growing in the knowledge of God, 11 being strengthened with all power according to his glorious might so that you may have great endurance and patience, and joyfully 12 giving thanks to the Father, who has qualified you to share in the inheritance of the saints in the kingdom of light. 13 For he has rescued us from the dominion of darkness and brought us into the kingdom of the Son he loves, 14 in whom we have redemption, the forgiveness of sins.

   1 Peter 1:3-7 3 Praise be to the God and Father of our Lord Jesus Christ! In his great mercy he has given us new birth into a living hope through the resurrection of Jesus Christ from the dead, 4 and into an inheritance that can never perish, spoil or fade-- kept in heaven for you, 5 who through faith are shielded by God's power until the coming of the salvation that is ready to be revealed in the last time. 6 In this you greatly rejoice, though now for a little while you may have had to suffer grief in all kinds of trials. 7 These have come so that your faith-- of greater worth than gold, which perishes even though refined by fire-- may be proved genuine and may result in praise, glory and honor when Jesus Christ is revealed.

3. How might the following scriptures apply to Frank the Dwarf and then to us?

   Revelation 21:3-8 3 And I heard a loud voice from the throne saying, "Now the dwelling of God is with men, and he will live with them. They will be his people, and God himself will be with them and be their God. 4 He will wipe every tear from their eyes. There will be no more death or mourning or crying or pain, for the old order of things has passed away." 5 He who was seated on the throne said, "I am making everything new!" Then he said, "Write this down, for these words are trustworthy and true." 6 He said to me: "It is done. I am the Alpha and the Omega, the Beginning and the End. To him who is thirsty I will give to drink without cost from the spring of the water of life. 7 He who overcomes will inherit all this, and I will be his God and he will be my son.

   Jude 1:14-16 14 See, the Lord is coming with thousands upon thousands of his holy ones

15 to judge everyone, and to convict all the ungodly of all the ungodly acts they have done in the ungodly way, and of all the harsh words ungodly sinners have spoken against him."
16 These men are grumblers and faultfinders; they follow their own evil desires; they boast about themselves and flatter others for their own advantage.|

1 John 1:8-9 8 If we claim to be without sin, we deceive ourselves and the truth is not in us. 9 If we confess our sins, he is faithful and just and will forgive us our sins and purify us from all unrighteousness. 10 If we claim we have not sinned, we make him out to be a liar and his word has no place in our lives.

Colossians 3:8-13 8 But now you must rid yourselves of all such things as these: anger, rage, malice, slander, and filthy language from your lips. 9 Do not lie to each other, since you have taken off your old self with its practices 10 and have put on the new self, which is being renewed in knowledge in the image of its Creator. 11 Here there is no Greek or Jew, circumcised or uncircumcised, barbarian, Scythian, slave or free, but Christ is all, and is in all. 12 Therefore, as God's chosen people, holy and dearly loved, clothe yourselves with compassion, kindness, humility, gentleness and patience. 13 Bear with each other and forgive whatever grievances you may have against one another. Forgive as the Lord forgave you.

The Great Divorce Scripts

GATHERING #9 - Chapters 12 & 13a – The Dwarf and Sarah Smith
CONDENSED READING for two readers

This reading is longer than most, but key aspects about both personalities and Lewi's understanding of heaven and hell are brought out in the dialog. Decide ahead of time who will be the main reader and who will be the second reader. The main reader (does Narrator, Teacher and Sarah Smith) reads all the non-bold words, the second reader (the Dwarf/Tragedian) reads the words in bold which are also indented. <parentheses> signify a side comment to be read by the main reader. {bracketed} words signify an action or attitude and should not be read.

WHATS MY MOTIVATION ☺
The ghost Frank consists of two people – the real him which is a dwarf who does not speak, and the public him – the tall mannequin which he speaks through. The dwarf and the mannequin are connected by a chain which the dwarf yanks to make the mannequin speak. The mannequin (also called the Tragedian) is like a cheap over-dramatic actor who tries to pull on your heart strings. He talks too loud. When the dwarf does speak it is in a small, pathetic, bleating voice.
The woman Sarah is one of the greatest people in heaven. She was a 'nobody' on earth, but her love of God and love of neighbor marked her true greatness. She is full of joy and life. Towards the end, as the dwarf begins to shrink, her tone is more earnest, forceful, intense. She will work hard to do all she can to save Frank, but she will not allow him to suck her into false guilt. She will not allow him to destroy her. George Macdonald is a Scottish man who is teaching the narrator the ways of heaven. The narrator is innocent and earnest.

Some kind of procession was approaching us, and the light came from the persons who composed it…on the left and right, at each side of the forest avenue, came youthful shapes, boys upon one hand, and
girls upon the other. If I could remember their singing and write down the notes, no man who read that score would ever grow sick or old. Between them went musicians: and after these a lady in whose honour all this was being done...
And only partly do I remember the unbearable beauty of her face.

'Is it? ... is it… Mary?' <I whispered to my guide.>

'Not at all,…It's someone ye'll never have heard of. Her name on Earth was Sarah Smith and she lived at Golders Green'

‘She seems to be... well, a person of particular importance?’

‘Aye. She is one of the great ones. Ye have heard that fame in this country and fame on Earth are two quite different things.’

‘And who are all these young men and women on each side?’

‘They are her sons and daughters.’

‘She must have had a very large family, Sir.’

‘Every young man or boy that met her became her son—even if it was only the boy that brought the meat to her back door. Every girl that met her was her daughter.’

What are all these animals? A cat—two cats—dozens of cats. And all these dogs . Why, I can’t count them. And the birds. And the horses...’

‘Every beast and bird that came near her had its place in her love. In her they became themselves. And now the abundance of life she has in Christ from the Father flows over into them.’

While we spoke the Lady was steadily advancing towards us, but it was not at us she looked. Following the direction of her eyes, I turned and saw an oddly-shaped phantom approaching. Or rather two phantoms: a great tall Ghost, horribly thin and shaky, who seemed to be leading on a chain another Ghost no bigger than an organ-grinder’s monkey. The taller Ghost wore a soft black hat, and he reminded me of something that my memory could not quite recover. Then, when he had come within a few feet of the Lady he spread out his lean, shaky hand flat on his chest with the fingers wide apart, and exclaimed in a hollow voice,

‘At last!’

All at once I realized what it was that he had put me in mind of. He was like a seedy actor of the old school:

‘Darling! At last!’ said the Lady.

‘Good Heavens!’ thought I. ‘Surely she can’t —‘,. and then I noticed two things. In the first place I noticed that the little Ghost was not being led by the big one. It was the dwarfish figure that held the chain in its hand and the theatrical figure that wore the collar round its neck. In the second place, I noticed that. the Lady was looking solely at the dwarf Ghost. She seemed to think it was the Dwarf who had addressed, her, or else she was deliberately ignoring the other. On the poor

dwarf she turned her eyes; Love shone not from her face only, but from all her limbs, as if it were some liquid in which she had just been bathing. Then, to my dismay, she came nearer. She stooped down and kissed the Dwarf. It made one shudder to see her in such close contact with that cold, damp, shrunken thing. But she did not shudder..

'Frank,' she said, 'before anything else, forgive me. For all I ever did wrong and for all I did not do right since the first day we met, I ask your pardon.'

I looked properly at the Dwarf for the first time now: or perhaps, when he received her kiss he became a little more visible. One could just make out the sort of face he must have had when 'he was a man: a little, oval, freckled face with a weak chin and a tiny wisp of unsuccessful moustache. He gave her a glance, not a full look. He was watching the Tragedian out of the corner of his eyes. Then he gave a jerk to the chain: and it was the Tragedian, not he, who answered the Lady.

'There, there… We'll say no more about it. We all make mistakes.'

With the words there came over his features a ghastly contortion which, I think, was meant for an indulgently playful smile.

'We'll say no more…It's not myself I'm thinking about. It is you. That is what has been continually on my mind—all these years. The thought of you—you here alone, breaking your heart about me.'

'But now,' <said the Lady to the Dwarf>
you can set all that aside. Never think like that again. It is all over.'

Her beauty brightened so that I could hardly see anything else, and under that sweet compulsion the Dwarf really looked at her for the first time. For a second I thought he was growing more like a man. He opened his mouth. He himself was going to speak this time. But oh, the disappointment when the words came !

'**You missed me?** <he croaked in a small, bleating voice.>

Yet even then she was not taken aback. Still the love and courtesy flowed from her.

'Dear, you will understand about that very soon… But today …

<What happened next gave me a shock. The Dwarf and Tragedian spoke in unison, not to her but to one another.>

'You'll notice,'
<they warned one another>,

‘she hasn’t answered our question.’

I realized then, that they were one person, or rather that both were the, remains of what had once been a person. The Dwarf again rattled the chain.

‘You missed me?’
<said the Tragedian to the Lady, throwing a dreadful theatrical tremor into his voice>

‘Dear friend,’
<said the Lady, still attending exclusively to the Dwarf>,
‘you may be happy about that and about everything else. Forget all about it for ever.’

And really, for a moment, I thought the Dwarf was going to obey: partly because the outlines of his face became a little clearer, and partly because the invitation to all joy, singing out of her whole being like a bird’s song on an April evening, seemed to me such that no creature could resist it. Then he hesitated. And then—once more he and his accomplice spoke in unison.

‘Of course it would be rather fine and magnanimous not to press the point…
< they said to one another.>
‘But can we be sure she’d notice? We’ve done these sort of things before, There was the time we let her have the last stamp in the house to write to her mother and said nothing although she had known we wanted to write a letter ourself,’ We’d thought she’d remember and see how unselfish we’d been. But she never did. And there was the time... oh, lots and lots of times!’

So the Dwarf gave a shake to the chain and -

I can’t forget it,’
cried the Tragedian.
And I won’t forget it, either. I could forgive them all they’ve done to me. But for your miseries …

‘Oh, don’t you understand? There are no miseries here.’

‘Do you mean to say,’
<answered the Dwarf, as if this new idea had made him quite forget the Tragedian for a moment,>
‘do you mean to say you’ve been happy?’

‘Didn’t you want me to be? But no matter. Want it now. Or don’t think about it at all.’

The Dwarf blinked at her. One could see an unheard-of idea trying to enter his little mind: one could see even that there was for him some sweetness in it. For a second he had almost let the chain go: then, as if it were his life-line, he clutched it once more.

'Look here,' 'We've got to face this.'

He was using his 'manly' bullying tone this time: the one for bringing women to their senses.

'Darling,' <said the Lady to the Dwarf>
There's nothing to face. You don't want me to have been miserable for misery's sake. You only think I must have been if I loved you. But if you'll only wait you'll see that isn't so.'

'Love!'
<said the Tragedian striking his forehead with his hand: then, a few notes deeper>
'Love! Do you know the meaning of the word?'

'How should I not?' said the Lady.
'I am in love. In love, do you understand? Yes, now I love truly.'

'You mean,' 'you mean—you did not love me truly in the old days?'

'Only in a poor sort of way,' <she answered.>
'I have asked you to forgive me. There was a little real love in it. But what we called love down there was mostly the craving to be loved. In the main I loved you for my own sake: because I needed you.

'And now!'
<said the Tragedian with a hackneyed gesture of despair.>
'Now, you need me no more?'

'But of course not!' <said the Lady; >

Her smile made me wonder how both the phantoms could refrain from crying out with joy.

'What needs could I have… now that I have all? I am full now, not empty. I am in Love Himself., not lonely. Strong, not weak. You shall be the same. Come and see. We shall have no need for one another now: we can begin to love truly.'

<But the Tragedian was still striking attitudes.>
'She needs me no more—no more. No more,'

<he said in a choking voice to no one in particular>

'Would to God I had seen her lying dead at my feet before I heard those words. Lying dead at my feet. Lying dead at my feet. Lying dead at my feet …

'Frank! Frank!' <she cried in a voice that made the whole wood ring.>
'Look at me. Look at me. What are you doing with that great, ugly doll? Let go of the chain. Send it away. It is you I want. Don't you see what nonsense it's talking.'

Merriment danced in her eyes. She was sharing a joke with the Dwarf, right over the head of the Tragedian. Something not at all unlike a smile struggled to appear on the Dwarf's face. For he was looking at her now. Her laughter was past his first defenses. He was struggling hard to keep it out, but already with imperfect success. Against his will, he was even growing a little bigger.

'Oh, you great goose …What is the good of talking like that here? You know as well as I do that you did see me lying dead years and years ago. Not "at your feet", of course, but on a bed in a nursing home. A very good nursing home it was too. Matron would never have dreamed
of leaving bodies lying about the floor! It's ridiculous for that doll to try to be impressive about death here. It just won't work.' I

I do not know that I ever saw anything more terrible than the struggle of that Dwarf Ghost against joy. For he had almost been overcome. Somewhere, incalculable ages ago, there must have been gleams of humor and reason in him. For one moment, while she looked at him in her love and mirth, he saw the absurdity of the Tragedian. For one moment he did not at all misunderstand her laughter: he too must once have known that no people find each other more absurd than lovers. But the light that reached him, reached him against his will. This was not the meeting he had pictured; he would not accept it. Once more he clutched at his death-line, and at once the Tragedian spoke.

'You dare to laugh at it!'

<it stormed>

'To my face? And this is my reward. Very well. It is fortunate that you give yourself no concern about my fate. Otherwise you might be sorry afterwards to think that you had driven me back to Hell. What? Do you think I'd stay now? Thank you. I believe I'm fairly quick at recognizing where I'm not wanted. "Not needed" was the exact expression, if I remember rightly.'

From this time on the Dwarf never spoke again: but still the Lady addressed it.

'Dear, no one sends you back. Here is all joy. Everything bids you stay.'

But the Dwarf was growing smaller even while she spoke.

'Yes,' 'On terms you might offer to a dog. I happen to have some self-respect left, and I see that my going will make no difference to you. It is nothing to you that I go back to the cold and the gloom, the lonely, lonely streets …'

'Don't, don't, Frank… Don't let. it talk like that.' But the Dwarf was now so small that she had dropped on her knees to speak to it. The Tragedian caught her words greedily as a dog catches a bone. .

'Ah you can't bear to hear it!'
<he shouted with miserable triumph.>
That was always the way. You must be sheltered. Grim realities must be kept out of your sight. You who can be happy without me, forgetting me! You don't want even to hear of my sufferings. You say, don't. Don't tell you. Don't make you unhappy. Don't break in on your sheltered, self-centred little heaven. And this is the reward—.'

She stooped still lower to speak to the Dwarf which was now a figure no bigger than a kitten, hanging on the end of the chain with his feet off the ground.

'That wasn't why I said, Don't'… I meant, stop acting. it's no good. He is killing you. Let go of that chain. Even now…'

'Acting,'
<screamed the Tragedian.>
'What do you mean?'

The Dwarf was now so small that I could not distinguish him from the chain to which he was clinging. And now for the first time I could not be certain whether the Lady was addressing him or the Tragedian.

'Quick,' There is still time. Stop it. Stop it at once.'

'Stop what?'

'Using pity, other people's pity in the wrong way. We have all done it a bit on earth, you know. Pity was meant to be a spur that drives joy to help misery. But it can be used the wrong way round. It can be used for a kind of blackmailing. Those who choose misery can hold joy up to ransom, by pity. You see, I know now. Even as a child you did it. Instead of saying you were sorry, you went and sulked in the attic... because you knew that sooner or later one of your sisters would say, "I can't bear to think of him sitting up there alone, crying." You used their pity to

blackmail them, and they gave in in the end. And afterwards, when we were married ... oh, it doesn't matter, if only you will stop it.'

'And that,' 'that is all you have understood of me, after all these years.'

I don't know what had become of the Dwarf Ghost by now. Perhaps it was climbing up the chain like an insect: perhaps it was somehow absorbed into the chain.

'No, Frank, not here,' Listen to reason. Did you think joy was created to live always under that threat? Always defenseless against those who would rather be miserable than have their self-will crossed? For it was real misery. I know that now. You made yourself really wretched. That you can still do. But you can no longer communicate your wretchedness. Everything becomes more and more itself. Here is joy that cannot be shaken. Our light can swallow up your darkness: but your darkness cannot now infect our light. No, no, no. Come to us. We will not go to you. Can you really have thought that love and joy would always be at the mercy of frowns and sighs? Did you not know they were stronger than their opposites?'

'Love? How dare you use that sacred word?' said the Tragedian.

At the same moment he gathered up the chain which had now for some time been swinging uselessly at his side, and somehow disposed of it. I am not quite sure, but I think he swallowed it.

<Mannequin pretends to swallow the chain like a long spaghetti noodle, holding one hand over his head, dropping all of it handful by handful into his lap>

Then for the first. time it became clear that the Lady saw and addressed him only.

'Where is Frank? And who are you, Sir? I never knew you. Perhaps you had better leave me. Or stay, if you prefer. If it would help you and if it were possible I would go down with you into Hell: but you can not bring Hell into me.

You do not love me,'

The Tragedian's voice was a thin bat like voice: and he was now very difficult to see. His voice seemed to come from far away

'I cannot love a lie. 'I cannot love the thing which is not. I am in Love, and out of it I will not go.'

There was no answer. The Tragedian had vanished.

I turned to my Teacher feeling confused at what I had just seen.

I said ‘And yet... even now I am not quite sure. Is it really tolerable that she should be untouched by his misery, even his self-made misery?’

‘Would ye rather he still had the power of tormenting her? He did it many a day and many a year in their earthly life.’

‘Well, no… I suppose I don’t want that.’

‘What then?’

‘I hardly know, Sir. What some people say on Earth is that the final loss of one soul gives the lie to all the joy of those who are saved.’

‘Ye see it does not.’

I feel in a way that it ought to.’

‘That sounds very merciful: but see what lurks behind it.’

‘What?’

‘The demand of the loveless and the self-imprisoned that they should be allowed to blackmail the universe: that till they consent to be happy (on their own terms) no one else shall taste joy: that theirs should be the final power; that Hell should be able to veto Heaven.’