Jungian Metaphor within the Selected Works of H.D., W.B. Yeats, and James Joyce

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Abstract

This thesis will argue for the centrality of Carl Jung's theory of individuation and alchemy in modernist poetics. Jung's position in this context is relatively unexamined, and published works often represent misreadings and distortions of Jung's theory in this field; in particular, Jungian literary criticism's use of Jung's theories of the anima, the collective unconscious, alchemy, and individuation. The specific works discussed in this novel context are H.D.'s *Trilogy*, Yeats's poems and *A Vision*, and Joyce's *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*. These works will be read in light of Jung's central theme of alchemy, which is a metaphor for 'individuation', or personal development, a process attained through an 'alchemical marriage', or union of antinomial ('male' and 'female') elements of the psyche. In the works of H.D., Yeats, and Joyce, there are attempts at developing a related alchemical model, a Jungian poetics, which serves to expand a reader's understanding of modernist uses of language.

While critical reading of Jung and his revisionists establishes the ground for this thesis's discussion of the alchemical theme of transformation, the first chapter considers the personal philosophies of the writers pertinent to this study, surveys modernist poetics, and pays attention to Arthur Rimbaud's 'alchemy of the word'. The following chapters observe aspects of a Jungian poetics in each of H.D., Yeats, and Joyce's works, examining H.D.'s verbal alchemy, Yeats's visionary alchemy, and Joyce's textual individuation. First, H.D. is shown to adopt alchemy as a style, through which she aims to recreate a feminine principle and establish a new mythos. The following chapter critically considers a Jungian reading of Yeats's works in terms of the 'evocative' nature of poetry, as a manifestation of creativity, capable of giving the individual access to a collective unconscious. Finally, the fourth chapter continues the examination of the central alchemical theme and writing style in Joyce's novels, through which he aims to transform both text and protagonist.

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Abbreviations

AF	Carl Jung, *Aspects of the Feminine*, trans. by Richard Francis Carrington Hull (London: Routledge, 2003)
Au	Yeats, William Butler, *The Autobiography* (New York: Scribner, 1986)
AVA	William Butler Yeats, *A Vision* (Edinburgh: Dunedin Press Ltd., 1925)
AVB	William Butler Yeats, *The Collected Works of W.B. Yeats, Volume XIV: A Vision: The Revised 1937 Edition* ed. by Catherine E. Paul and Margaret Mills Harper (New York: Scribner, 2015)
CW 1	Carl Jung, *The Collected Works of C.G. Jung, Volume 1: Psychiatric Studies,* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton University Press, 2014)
CW 3	Carl Jung, *The Collected Works of C.G. Jung, Volume 3: Psychogenesis of Mental Disease* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton University Press, 2014)
CW 5	Carl Jung, *The Collected Works of C.G. Jung, Volume 5: Symbols of Transformation*, ed. and trans. by Sir Herbert Read and R.F.C. Hull (New York: Pantheon Books, 1956)
CW 6	Carl Jung**,** *The Collected Works of C.G. Jung, Volume 6: Psychological Types* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 2014)
CW 7	Carl Jung, *The Collected Works of C.G. Jung, Volume 7: Two Essays in Analytical Psychology*, ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 2014)
CW 8	Carl Jung, *The Collected Works of C.G. Jung, Volume 8: Structure and Dynamics of the Psyche,* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 2014)
CW 9.1	Carl Jung, *The Collected Works of C.G. Jung, Volume 9.1: Archetypes and the Collective Unconscious,* ed. and trans. by

	Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 2014)
CW 9.2	Carl Jung, *The Collected Works of C.G. Jung, Volume 9.2: Aion: Research into the Phenomenology of the Self* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 1978)
CW 11	Carl Jung, *The Collected Works of C.G. Jung, Volume 11: Psychology and Religion: West and East,* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 2014)
CW 12	Carl Jung, *The Collected Works of C.G. Jung, Volume 12: Psychology and Alchemy,* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 1968)
CW 13	Carl Jung, *The Collected Works of C.G. Jung, Volume 13, Alchemical Studies,* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 1983)
CW 14	Carl Jung, *The Collected Works of C.G. Jung, Volume 14: Mysterium Coniunctionis,* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 1970)
CW 15	Carl Jung, *The Collected Works of C.G. Jung, Volume 15: The Spirit in Man, Art, and Literature,* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 1978)
CW 16	Carl Jung, *The Collected Works of C.G. Jung, Volume 16: Practice of Psychotherapy,* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (London: Routledge, 2014)
CW 18	Carl Jung, *The Collected Works of C.G. Jung, Volume 18: The Symbolic Life: Miscellaneous Writings,* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton University Press, 2014)
FW	Joyce, James, *Finnegans Wake* (London: Penguin, 2000)
Letters	*C.G.Jung Letters. Vol. 1: 1906-1950*, ed. by Gerard Adler and Aniela Jaffé trans. by Francis Carrington Hull (Princeton: Princeton University Press, 1973)

MDR	Carl Jung, *Memories, Dreams, and Reflections, Memories, Dreams, and Reflections*, ed. by Aniela Jaffé (New York: Vintage Books, 1989)
MS	Carl Jung, *Man and His Symbols*, ed. by Aniela Jaffé (New York: Dell, 1968)
MM	Carl Jung, *Modern Man in Search of a Soul*, trans. by W.S. Dell and Cary F. Baynes (New York: Harcourt, Brace, and Co., 1933)
PA	James Joyce, *A Portrait of the Artist as a Young Man* (New York: Penguin Group, 2013)
PASL	William Butler Yeats, *Per Amica Silentia Lunae*, 1st edn (New York: The Macmillan Company) <https://read.amazon.com/> [accessed 26 October 2014]
PT	Carl Jung, *Psychology of the Transference,* trans. by Richard Francis Carrington Hull (Princeton: Princeton University Press, 1954)
RA	William Butler Yeats*, Rosa Alchemica* (Kessinger Publishing, 2010)
RB	Carl Jung, *The Red Book: Liber Novus*, ed. by Sonu Shamdasani, 1st edn (London: Norton and Company, 2009)
T	Hilda Doolittle [H.D.], *Trilogy*, ed. by Aliki Barnstone (New York: New Directions, 1998)
U	James Joyce, *Ulysses* (London: Penguin, 2000)
VP	Allt, Peter and Russell K. Allspach, *The Variorum Edition of the Poetry of W.B. Yeats* (New York: Macmillan, 1987)

Introduction: The Return of Jung

In this thesis I will examine the dynamism of the metaphorical use of 'alchemy' as a means of understanding the inner workings of writing in modernist poetics. I will pay particular attention to the poetics of William Butler Yeats, Hilda Doolittle (H.D.), and James Joyce, showing the redolent power of alchemy as a metaphor for the development of a poetics of transformation. Specifically, all this will be understood under the guiding rubric of Carl Jung's concept of 'individuation'; the reason for this, which is the purport of this introduction and thesis more generally, can be explained at first here very simply: just as individuation is a developmental unity at the level of self, so modernist configured texts evince developmental unities at the level of narrative, plot, character and/or theme. As in some 'alchemical crucible', transformation can occur within verse and prose, at the level of language, metaphor, and imagery. Through a process of transfiguration, poetry transforms perceptions of reality and provides new modes of knowledge, yielding a 'solution' for what key writers interpret as the spiritual barrenness of modern mankind. In order to explore alchemy as a metaphor for literary creativity in modernism, my study will create a space for Carl Jung's psychology in the contested field of modernism. The position of Jung in modernist poetics is not fully examined as yet, and where it is, misreadings and distortions of Jungian theory abound.

This introduction will show how the combination of the uses of alchemy in a Hermetic tradition and key Jungian notions of individuation significantly inflect the works of H.D., Yeats, and Joyce, establishing a mode of procreative, 'Jungian poetics', or of Jungian poetic creativity. However, Jung's theories and their application to literary works do not go unchallenged, and so I shall first examine some of the common criticisms of

Jungian principles, with a special emphasis on the thought that resulted from the break with Freud. After that I will explore the core concepts of Carl Jung's theories of art, individuation, the notion of the psyche, with its focus on collective unconscious, the archetypes (mainly the anima/animus), and Jungian symbolism, observing how these notions have influenced aspects of modern literature, especially through the use of a mythic method in modernist literary works. After this overview, I will attend to some recent revisions of Jungian theory, which better facilitate a consideration of modernist literary works in light of the Jungian model. I shall then argue for the relevance of a similarity between the 'Hermetic' aspects of poetry and Jungian psychoanalysis. Finally, I will investigate Jung's views on art and the artist, as they are also significant in reading H.D., Yeats, and Joyce.

Some Jungian terms will be used throughout the thesis (psyche, collective unconscious, archetypes, the Self, anima, animus, shadow, and individuation), for which I shall present brief definitions. 'Psyche' is a term Jung uses to refer to 'the totality of all psychic processes, conscious as well as unconscious'.[1] Although the term 'mind' would have a similar meaning, Jung prefers to use the 'psyche' because the former usually refers to conscious mental aspects only, while the psyche implicates both conscious and unconscious mental functioning. An important key concept in Jung's theory, however, is that of the *collective unconscious*, which is an inherited and impersonal unconscious, common to all mankind.[2] The collective unconscious contains a set of 'archetypes,' or universal patterns and motifs that are unpresentable unless expressed through images,

[1] Carl Gustav Jung, 'Definitions' in *Psychological Types*, ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton University Press, 1914), p. 463.
[2] More details about the collective unconscious are to follow in the section of this introduction entitled 'Overall View of Jung's Theory'.

usually emerging through dreams. Three important archetypes that will appear in this thesis are the following: first comes the *anima*, or 'the unconscious, feminine side of man's personality…personified in dreams by images of women…a man's anima development is reflected in how he relates to women'.[3] Next is the *animus*, which is the opposite of the anima, being a woman's unconscious, and indicates the masculine side of her personality. Anima and animus are contrasexual archetypes representing the inherited collective images of both men and women to help them apprehend their opposite sex. The *shadow* is another key archetype, and it represents an unconscious personality characterized by rejected or ignored traits of behavior that are usually negative and socially unacceptable. The whole of the psyche, though, along with its entire potential for seeking wholeness, unity and transformation, however, is comprised in the *Self*. The Self has a teleological functioning in that it is in constant fulfilment-seeking mode, aiming for progress toward its own wholeness, or what Jung calls *individuation*, a process leading to the development of the person's full potential. The psyche is theorized as a self-regulating system that constantly strives to maintain the balance between the anima and animus, while simultaneously seeking individuation, or psychic development—all to be discussed shortly.

Jung saw some basic alchemical concepts as symbols of personality development, and the alchemical process as a metaphor for the individuation process, based on the idea of opposition and wholeness. As is commonly understood, Jung saw the world, as well as the psyche, in terms of opposites, an idea that pre-existed with the ancient Greeks and

[3] Joseph Henderson, 'Glossary' in *Cultural Attitudes in Psychological Perspective* (Toronto: Inner City Books, 1984), p. 113.

Chinese Taoist philosophies. Seeing opposition within the psyche, Jung spoke of the conscious and unconscious, opposing archetypes in the collective unconscious, and the four functions of feeling/thinking, and sensation/intuition. In contrast to the idea of the lasting polarities, however, Jung spoke about the achievement of wholeness through the union of opposites.[4] Out of his experience with patients, he believed that it was a basic human urge to transcend fractured selfhood based on opposites, aiming in a ‘cure’ for a state of wholeness. The main opposition people have to overcome, Jung believed, is that between the conscious and unconscious parts of the psyche: a necessary dialogue between opposite states has to occur in order to let the usually repressed unconscious express itself more fully into awareness. Jung regards this as a therapeutic method; this process, involving a mix of universal or transcendental archetypes and particular biographical experience, is therefore, not necessarily teleologically led and closed, but seemingly endlessly recursive. And this is particularly relevant to a modernist ethos whereby meaning is constructed imminently rather than pre-ordained and resolved and readied to be represented.

Like Freud, Jung found dreams to be invaluable. For Jung, the value of dreams lies in their ability to provide insights into the process of uniting the polarities, and with time, he was able to identify, through dreams, the stages that occur during the individuation process. The first stage, Jung saw, was the integration of the ‘shadow’ archetype, which is usually projected as an enemy or dark figure that threatens the dreamer. The shadow is personified this way because it represents all the repressed,

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[4] In Plato’s *Phaedrus*, this idea is famously introduced whereby male/female unity is originary and that the Platonic goal is reunification of that which had been sundered.

socially unacceptable desires and traits; in order to release creative energy from the unconscious, one must confront and deal with the shadow, accepting its anti-social characteristics. The second developmental stage in the journey towards individuation is a man's dialogue with his anima (the representation of his 'feminine' qualities) or a woman's dialogue with her animus (the representation of her 'masculine' qualities). The importance of the anima will be highlighted in the discussion of the works of H.D., Joyce, and Yeats, since 'anima' plays a leading role in revealing the unconscious and acting as a guide to the 'soul'. In this context, dialogue with the anima is a vital step toward integrating the unconscious into consciousness, thereby reducing the primary state of opposition between 'conscious' and 'unconscious'. The success of this integration and developmental process may lead to the establishment of the 'Self', a new center of personality. The 'Self', then, is where conscious and unconscious elements are united, and differs from the ego originating in Freud's theory (which mostly exists in consciousness). To recap, the process of individuation based on transformation requires the integration of unconscious elements into consciousness. It happens in two important steps: firstly, the integration of the shadow; secondly, the dialogue with the anima.

Common Critiques of Jung

In many respects, and in many of its aspects, Jungian theory has been subject to a significant amount of criticism over the past fifty years. Besides Freud of course, critics such as Philip Reiff, Naomi Goldenberg in her 'A Feminist Critique of Jung'; H. Stuart Hughes, in his *Consciousness and Society*; Michael Palmer in *Freud and Jung on Religion*; Neil Wollman in 'Jung and Freud Compared on Two Types of Reductionism'; Paul Bishop in *The Dionysian Self;* Richard Noll in *The Jung Cult: Origins of a*

Charismatic Movement; James Baird in 'Jungian Psychology in Criticism', Don McGowan in *What's Wrong with Jung?*; Paul Friedman and Jacob Goldstein in 'Some Comments on the Psychology of C.G. Jung'— all have voiced their arguments against what they saw as limitations in Jung's theory. I have found that most criticisms fall into one of the following four categories: the problem of gender bias, reductionism, cult-like aspects, and difficult-to-prove empirical claims.

Firstly, many of Jung's critics have regarded his theory as sexist and gender-essentialist. Jung's critics regard the animus/anima theory as supporting patriarchy, despite his attempts to prove the opposite. According to literary critic Philip Reiff, 'Jungians tend to overlook the several contradictory statements Jung may make within a single work, to veil his complexities and failures in an effort to make everything simple, cohesive, and inoffensive'.[5] Jung's writings on the concept of the feminine in men, the *anima*, were always problematic in the sense that Jung's original theories, models, and descriptions of the feminine were regarded as having misogynistic undertones, specifically the ones he makes in *Aspects of the Feminine*. More than once, Jung claims that women's psyches are inferior and less evolved than men's, and makes derogatory and gender-essentialist statements about women and logic, emphasizing their inferior analytical abilities. Women, Jung argues, possess a 'rigid intellectuality' which they base on their own principles, only to back them up with:

[5] Qtd. in Naomi Goldenberg, 'A Feminist Critique of Jung', *University of Chicago Press*, 2 (1976) <http://www.jstor.org/stable/3173460> [accessed 21 August 2017], p. 444.

> a whole host of arguments which always just miss the mark in the most irritating way, and always inject a little something into the problem that is not really there. Unconscious assumptions or opinions are the worst enemy of woman; they can even grow into a positively daemonic possession that exasperates and disgusts men, and does the woman herself the greatest injury by gradually smothering the charm and meaning of her femininity and driving it into the background.[6]

In comments such as this, Jung appears to stereotype women based on his personal experiences with them; he thus reduces the 'feminine' to a condition of inferiority. The feminine is represented by Jung as illogical and annoying, and any attempts at reasoning become destructive to its very 'nature' (according to Jung). Moreover, his generalizations about the feminine present women's minds in such a way that they are seen to function in a socially determined manner, for Jung further speculates that 'a man should live as a man and a woman as a woman' (*AF*, p. 68) in an age where he thinks women are wrongfully becoming more 'masculine' by pursuing independence; for 'by taking up a masculine profession, studying and working like a man, woman is doing something not wholly in accord with, if not directly injurious to, her feminine nature' (*AF*, p. 67). These comments warrant the vociferous critiques of feminists, such as Naomi Goldenberg, who confronts the sexism of Jung's theories, and sees Jungian psychology as a type of patriarchal religion:

[6] Carl Gustav Jung, *Aspects of the Feminine*, trans. By R. F. C Hull (London: Routledge, 2003), p. 69.

> It is this separation of absolute from experience which lies at the base of all patriarchal religion: women are the way they are because they are conforming to something out there which can never change. It is such a concept which allowed much of Jungian thought to become racist, sexist, and closed to experience.[7]

This superior-inferior model of the anima and animus, therefore, is not only patriarchal in an obvious sense, but is a hindering factor against societal changes, towards more equity in gender roles. This critique is also shared by another feminist, Barbara Gelpi, who further states that the aim of such a paradigm is to integrate the feminine into the masculine psyche in order to fulfill and complete the masculine personality.[8] The concept of the 'anima' therefore, is criticized as being a subservient agent for the 'animus', as the acknowledgement and integration of the inferior anima into the animus is necessary for the further personal development of men.

Additionally, many critics see that Jung's theories are limited, partisan, and reductionist in many different ways. First of all, critics of Jung tend to view his archetypal theory as limiting and one-sided, and some, like historian Henry Stuart Hughes, see Jung's categorizing of archetypes as a form of fetishized mentality or psychological stress: 'His elaborate charting of psychological types, his creation of such psychic individualities as the animus, the anima, the persona, and the 'shadow' suggest the aberrations of a basically intuitive mind that has felt the compulsion to arrange

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[7] Goldenberg, p. 448.

[8] Barbara Charlesworth Gelpi, 'The Politics of Androgyny,' *Women's Studies,* 2 (1974) (p. 158). However, the Jung I find operative in this thesis need not be read and read through as totally essentialist; as mentioned before, the idea of normative development is not reducible to or restricted to teleologically-closed purposes.

things in neat categories'.[9] Philosopher Michael Palmer criticizes Jung as exhibiting a different kind of limitation, one that reduces religion, in particular, to personal experience: 'For the question now to ask of Jung is whether, in his campaign against Freud's materialistic determinism, he has not gone too far in the opposite direction and produced a reductionism of another kind, namely that of *psychologism*—of reducing religion to no more than a subjective phenomenon'.[10] In 'Jung and Freud Compared on Two Types of Reductionism,' psychologist Neil Wollman asserts that although Jung did not reduce psychological processes to biological ones as Freud did, he committed another form of reductionism by claiming that innate mental structures are behind the shaping of consciousness and perception: 'Jung felt that important aspects of human consciousness were shaped by inborn mental structures'.[11] He thus reduced consciousness to apriori energies and patterns that determined it from birth, which is, according to Wollman, a different form of reductive thought than that which Freud had practiced.

Another common objection to Jungian principles is related to his presence in literary criticism: in Jungian literary criticism, Jung's language is not fully that of *literary* critical discourse, as it tends to misread literary criticism as psychoanalysis. In other words, Jungian analysis is sometimes accused of looking at the text for an understanding of the 'psyche' instead of identifying its literary value. The problem that has been stated concerning Jung's critical theory is that, as a psychoanalyst, he is more

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[9] H.S. Hughes, *Consciousness and Society: The Reorientation of European Social Thought 1890-1930* (Brighton: Harvester Press, 1979), p. 160.
[10] Michael Palmer, *Freud and Jung on Religion* (London: Routledge, 2003), p. 168.
[11] Neil Wollman, 'Jung and Freud Compared on Two Types of Reductionism' in *The Journal of Analytical Psychology*, 27 (1982) <https://www.scribd.com/document/346349167/Freud-Jung> [Accessed 22 August 2017] (p. 159).

interested in the ability to interpret and understand the psyche through a literary work rather than the work's aesthetic and literary value. Thus, Jung has been considered as somehow 'intruding' on literary criticism, and his theories are sometimes rejected as an application to literary texts. Analytical psychology, in general, has been criticized as reductive when applied to literary criticism. Francesco Donfrancesco argues that analytical psychology assumes towards art

> …a generally dismissive attitude of patient and ill-disguised superiority…Reducing artistic output to symptoms of unconscious processes, exercising itself on works of art as 'in corpore vile,' analytical psychology has belittled them by constraining them to fit the categories it employs, instead of exposing to transformation its own categories and its own language.[12]

Jung himself, however, asserted the importance of avoiding such reductive practice. The way Jung presents his psychology with its stress on art seems to be perfectly suited for interaction and dialogue with art as an attempt for exploring and relating via personal and psychological images a more universal conception of psyche. Furthermore, unlike the staple Freudian view, Jung sees art as a form of agency, rather than a re-active symptom formation. For the artist's personal psychology, according to Jung, 'may explain many aspects of his work, but not the work itself. And if ever it did explain his work successfully, the artist's creativity would be revealed as a mere symptom' (*CW 15*,

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[12] Francesco Donfrancesco, 'The Care of Art', in *Cambridge 2001: Proceedings of the Fifteenth International Congress for Analytical Psychology*, ed. by Null Null (Einsiedeln: Daimon, 2003), p. 655.

p. 86). Nevertheless, critics have insisted that, despite Jung's objection to analytical psychology's (specifically Freud's) reductionism, he ended up committing the same error. Critic Paul Bishop argues the following:

> …Jung's own approach threatens to reduce art and literature to a series of archetypal manifestations, irrespective of the author's intentions and any notions of textuality. By stressing the works' autonomous archetypal content and playing down its formal negotiations within a particular set of traditions, the status of the work of art is reduced from that of a self-conscious product to that of an unconscious object, its signification open only to interpretation by the analytical psychologist.[13]

According to Bishop, then, the risk of the reductiveness that Jung sees in Freud's theories has not been amended much. Bishop sees that Jung commits the same error by narrowing down pieces of art to a set of archetypes.

Moreover, Jungian theory tends to be seen by critics as more theological and 'metaphysical' than scientific in nature: he had been dubbed a 'mystagogue who first erupted on the intellectual scene in the incongruous guise of a man of science and follower of Freud'.[14] One important critic, psychologist Richard Noll, criticizes Jung's mystical inclinations by building a case for the latter's psychology as an attempt to

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[13] Paul Bishop, *The Dionysian Self* (Berlin: Walter de Gruyter, 1995).
[14] H.S. Hughes, *Consciousness and Society: The Reorientation of European Social Thought 1890-1930* (Brighton: Harvester Press, 1979), p. 160.

respond to cultishness. According to Noll, 'the thriving neopagan movement was operating within Jung's Switzerland and could not have escaped his attention'.[15] In *The Jung Cult: Origins of a Charismatic Movement*, Noll asserts that Jung acted like a prophet who aimed to bring about a new spiritual age, with his psychological theories based on his 'visionary' experiences instead of solid, empirical proofs. Noll suggests that Jung deliberately strove to form his own religious cult based on a mix of Aryan mysticism and paganism, for he '…set out to design a cult of redemption or renewal in the period beginning as early as 1912. This was a mystery cult that promised the initiate revitalization through contact with the pagan, pre-Christian layer of the unconscious mind'.[16] Adding to Noll's criticism, other critics like Henry Stuart Hughes have also often described Jung as more of a mystic than a psychologist, where the 'mystical' nature of his theory was seen as a type of 'seductive spirituality and brilliant obscurantism'.[17].

Nevertheless, Jung frequently claimed that he was an empiricist (having being schooled in an empiricist tradition by developing his theories on the complexes while at the Burgholzi mental hospital in Zurich): 'I restrict myself to the observation of phenomena and I eschew any metaphysical or philosophical considerations'.[18] However, a major point for which his theory is criticized, is what critics see as a lack of evidence and scientific research for proving the existence of concepts such as the 'psyche' and the

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[15] Richard Noll, *The Jung Cult: Origins of a Charismatic Movement* (New York: Free Press Paperbacks, 1997), p. 108.
[16] Ibid., p. 141.
[17] Gerhard Wehr, *Jung: A Biography* (Boston: Shambala, 1987), p. 475.
[18] C.G. Jung, 'The Autonomy of the Unconscious,' in *The Collected Works of Carl Jung, Volume 11: Psychology and Religion: East and West,* trans. by R.F.C. Hull (Princeton: Princeton University Press, 1975), p.4.

'collective unconscious'.[19] Jung asserts that his study of the psyche is based on empirical science as opposed to philosophy, and his 'standpoint is exclusively phenomenological, that is, it is concerned with occurrences, events, experiences—in a word with facts' (*CW 11*, p. 6). However, critics find that his 'psychic' data, and other evidence he amassed for his claims (such as dreams) as empirical data, is equivocal, for this cannot be done in the way a scientist would approach laboratory samples and measurements as empirical facts, simply because even the instrument readings of 'natural scientists' are prone to error and distortions. Hence, Jung is accused of employing an approach that is paradigmatically unscientific. In *What's Wrong with Jung*, Don McGowan argues that Jung does not really make any claim to science, replacing scientific proof by notions arising out of his own experiences, resulting in 'nonrefutable or irrefutable hypothesis.[20] Paul Friedman and Jacob Goldstein criticize the non-scientific Jungian standpoint by stating that 'Jungian psychology, with its emphasis on the archaic and its tendency to passive preoccupation with symbolic content, stands in strong contrast to the rationalism and determinism characteristic of Western thought in general and of modern science in particular'.[21] During an age where criticism is associated with reason and regarded as a purely scientific approach, Jung's notions were based on his (scientifically unprovable) theory that man's psychic disposition is inherited and shared by all humanity: '…individual consciousness is born mysteriously of the hereditary psychic disposition, from the totality of the experience of

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[19] The explanation of the Jungian term 'psyche' shall be further explored in the sections entitled 'A Jungian Poetics' and 'Jung in the Literary Field' in the introduction.
[20] Don McGowan, *What Is Wrong with Jung* (Buffalo: Prometheus Books, 1994), p. 137.
[21] Paul Friedman and Jacob Goldstein, 'Some Comments on the Psychology of C.G. Jung,' in *Psychoanalytic Quarterly*, 33 (1964), p. 194.

the race'.[22] While psychology is regarded as a pure product of science, Jung's major theories are regarded as intuitive, based on a common human intercultural sharing:

> It must be stated initially that the major theories of Jung are primarily intuitive. They are founded upon what he believed to be a human sharing, common from culture to culture, in the visionary…art [manifests] the basic experience, the vision, through symbols, varying from culture to culture, of the human impulse to reflect, or to rival, a suprahuman cosmic order.[23]

Hence, the difficulty in defining the psyche, archetypes, and collective unconscious empirically gave license to Jung's critics to agree with Freud's description of Jung's work as so 'obscure, unintelligible and confused as to make it difficult to take up any position upon'.[24]

Revisions of Jung's Theories

Lately, Jungian critical theory has been modified by literary critics such as Susan Rowland, June Singer, Ann Ulanov, Peter Mudd, Elizabeth Eowyn Nelson, Coline Covington, and David Sedgewick. Jungian literary theory has thus shown its ability to adapt to more modern views in literary criticism; as Jung once opined: '"Eternal truth needs a human language that alters with the spirit of the times." Jungian critical theory

[22] James Baird, '"Preface" to *Ishmael*: Jungian Psychology in Criticism: Some Theoretical Problems' in *Jungian Literary Criticism*, ed. by Richard P. Sugg (Evanston: Northwestern UP, 1992), p. 43.
[23] Ibid., pp. 41-42.
[24] Sigmund Freud, *On the History of the Psychoanalytic Movement Vol. 15* (Pelican Freud, 1914), p. 121.

cannot be confined to a certain time or place, for it has a tendency to evolve and adapt'.[25] Although previously, Jungian reflections on matters of feminism were mostly reduced to vague conversations on goddesses, new revisions in Jungian models and a rehabilitation of past Jungian thinking show how much more Jungian theory can contribute to feminist thought. Pursuant now, I address these revisionist critics in turn.

Interestingly, if one were to read the 'metaphysical' aspect of Jungian theory in light of neo-Jungianism, one would find that it actually serves the diverse ends of literary criticism, and possibly feminist approaches in particular. According to contemporary Jungian and literary scholar Susan Rowland, deconstruction is useful to weaken the theories that oppressed the feminine through binary oppositions. Consequently, Jung is read by Rowland as developing a deconstructionist mode of reading: his theory is metaphysical, in which binary opposites deconstruct one another through operations of individuation, and his psychic images display the Derridean *différance* by deferring fixed meanings. Moreover, in her book, *Jung: A feminist Revision*, Rowland reveals how the transcendental quality of archetypes can be regarded as a constructive creative energy, entering gender positions in a creative dialogue, a fertile dialectic.

One of the most important criticisms of Jungian literary theory is that its discussion of the archetypes may lead to gender stereotyping. Literary critics such as Naomi Goldenberg, Mary Daly, and Philip Reiff, to name a few, were mostly vociferous concerning Jung's anima theory and its gender limitations with a concentration on Jung's ambivalent descriptions of the anima as a source of male power. As Spano suggests 'of

[25] Matthew V. Spano, 'Altering with the Spirit of the Times: The Limitations of Jungian Literary Criticism', *CG Jung Page*, (2003) <http://www.cgjungpage.org/index2.php?option=com_content&do_pdf=1&id=219> [accessed 6 May 2011], p. 1.

all the limitations to Jungian theory, critics have recently focused most on Jung's problematic and ambivalent descriptions of the anima as a great source of male power on the one hand and his associations of the anima and the feminine with "weakness, passivity, and lack of creativity" on the other'.[26] Recent revisions and developments of Jungian literary criticism, however, show how Jungian critique has adapted to gender criticism. For example, Jungian criticism views all characters in a story (both male and female alike) as reflections of the psyche. Therefore, the reader can in theory identify with both male and female characters. Under revision, then, Jungian conceptions of the psyche may comprehend all the characters in a narrative (male and female), as part of the same psychic continuum (see later chapter on Joyce, where Jung is seen to treat *Ulysses* as a psychic phenomenon rather than its delimited contents).

In Jungian terms, 'feminine' refers to a cultural typology of feminine traits, but not necessarily confined to the female gender only. The psyche is generically fluid by nature argues Jung, so the body cannot be equal to any 'psychological gender'. In Jung the female body does not have an univocally feminine mind: 'Body cannot simply equal psychological gender if the psyche is itself gender fluid. Jung cannot be a simple essentialist in believing that a female body equals an innate (or even a deep-down innate after cultural distortions are eradicated) femininity of the mind'.[27] While essentialism is a methodological fallacy in which empirical phenomena such as gender traits are seen to be rigorously rooted in innate foundationalist origins, Jung, is not an essentialist. Indeed, one

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[26] Spano, p. 3.
[27] Susan Rowland, *Jung: A Feminist Revision* (Cambridge: Polity, 2002), p. 40.

of the reasons why Jung is pertinent to modernist poetics is precisely this constructivist principle and method.

Some Jungian analysts such as Peter Mudd reimagine the anima as a psychological function that has nothing to do with gender-specific content. Spano again:

> Mudd suggests that uniform cultural notions of gender in the early twentieth century, Jung's own experience with women, evidence primarily from male patients' dreams, and even Jung's failure to recognize the role of evolution in fixing gender roles for the preservation of the species all contributed to his attributing gender-specific content to the anima. But, Mudd contends, cultural definitions of gender change, dreams also present same-sex images of the soul, and gender roles are redefined as a species approaches overpopulation.[28]

Some Jungian writers (such as Rowland, Singer, Ulanov, and Mudd) look to Jung in order to provide material for a theory on gender in favor of women and the feminine. Such neo-Jungians believe that gender is influenced by society, far from the biased belief that gender is actually a stable, constant matter. An extension and revision of Jung's treatment of the feminine has been undertaken by these authors who wanted to take issue with some of his reductive pronouncements on women (like the animus, for example). The animus and

[28] Spano, p. 4.

anima went through much revision and elaboration; women writers have come up with a revision of the animus capable of being unitary and positive.

Jungian feminists were able to challenge the reductive nature of Jung's sex and gender identification through stating that both masculine and feminine principles are archetypal in nature, available to both men and women. Since these principles operate via archetypal images, they are greatly influenced but not determined by social/historical factors. Moreover, in contrast to Jung's depiction of anima and animus as figures of gender otherness within, some Jungian feminists[29] have taken the initiative and proposed a disconnection of anima/animus from a single gender, making them equally available to either genders. Thus, 'men and women can participate equally in the archetypal figures of Logos-bearing animus and Eros-entwined anima'.[30] Ann Ulanov, for instance, stresses that the anima must not be literally equated with 'women'. She revises the extension of Jung's notions of animus and anima toward a more complex notion of gender difference rather than easy polarity. Moreover, Ulanov criticizes Christian culture's downplaying of the feminine; this is her theological perspective underscoring her work on Jungian ideas and gender. Ulanov is also keen to separate 'women' from the reductive language of Jung on the anima, and she makes a split between sex and gender, showing how 'the feminine has been poorly misunderstood'.[31]

In 'Fierce Young Women in Popular Fiction and Unpopular War' (2017), Elizabeth Eowyn Nelson discusses the notion of depicting the powerful woman in

[29] Examples include Susan Rowland, June Singer, Ann Ulanov, and more recently, Susan Tiberghien, Liz Greene, Linda Schierse Leonard, Frances Gray, and Leslie Gardner.
[30] Rowland, *Jung: A Feminist Revision*, p. 50.
[31] Ann Belford Ulanov, *The Feminine in Jungian Psychology and in Christian Theology* (Evanston: Northwestern University Press, 1971), p. 13.

fiction. She explores fictional works along the accounts of real women at war, looking closely at what she calls 'an activation of an archetypal pattern, the *female warrior*, long unrecognized in patriarchy'.[32] Nelson asserts that the perception of power as masculine is actually 'antithetical to the theory of individuation because it effectively truncates the possibility of a woman's wholeness'.[33] She also points to another problem of portraying power as masculine—the problem of indicating a monolithic idea of power as domination, 'as opposed to a finely differentiated understanding of the many kinds of power indigenous to human beings regardless of sex, a biological distinction, a gender, a sociocultural distinction'.[34] In her study, she works with what she views as women's shifting archetypal patterns, a remodelling and reconstruction of the 'true' meaning of femininity. Nelson finds that the current spirit of the times needs to be met with the spirit of around 5,000 years ago, arguing that modern depictions of female warriors are actually remembering 'the original powers of the ancestral feminine',[35] something mostly forgotten by patriarchic cultures. Although women played both minor and important roles in wars (either while under disguise or after strong male resistance), women usually resumed their domestic roles after a war was over. Similar to Susan Rowland, Nelson shows the many ways in which women are symbolized, instead of the limiting, traditional portrayal of the feminine as being anima-possessed, coy and coquettish, or feeble beings. Moreover, she sees these combative desires of warrior women in both the past and present as a result of the impact of these women's

[32]Elizabeth Eowyn Nelson, 'Fierce Young Women in Popular Fiction and Unpopular War', *Feminist Views from Somewhere*, ed. by Leslie Gardner and Frances Gray (London: Routledge, 2017), p. 100.
[33] Ibid., p. 99.
[34] Ibid.
[35] Ibid., p. 100.

daimons—following their goals for individuation requires 'the full expression of martial spirit'.[36] They have the full right to individuation through warrior experiences and are not 'animus-possessed' (as may be claimed by sexist notions, assuming that the martial daemon is exclusive to men).

Moreover, Jungian analyst and researcher Coline Covington, in 'In Search of the Heroine' (2017), observes the idea of the heroine. From a classical Jungian perspective, the hero drives from the maternal complex; Covington questions the possibility of the anima being his opposite, for if it were, then this means that the hero will always remain inevitably indebted to the mother. Covington's thesis is that the hero (as de-integration) and heroine (re-integration) are both important for individuation. She starts with the point that the hero as an archetypal image has been discussed in detail in analytical psychology, while there has been no mention of the 'heroine' as an archetype. The female hero, or heroine, in classical texts is seen to share many characteristics with the male hero (which can make her sex purely incidental): she is a woman warrior fighting in a male world, is characterized by sacrifice, and plays the role of the hero's partner (especially seen in their 'waiting' role). The hero, however, is usually male because, Jung believes, he is a wanderer breaking free from the mother and at the same time longing for her. The first separation is at birth, when the hero assumes the form of a male, which is something other than the mother. If the heroine was the opposite of the hero, then she must have the opposite origins: the paternal plexus rather than the hero's

[36] Coline Covington, 'In Search of the Heroine', *Feminist Views from Somewhere*, ed. by Leslie Gardner and Frances Gray (London: Routledge, 2017), p. 110.

maternal plexus, and perhaps the breaking free from the father is her struggle during the individuation process.

Covington focuses on ‘The Handless Maiden,’ a brothers Grimm fairytale, about a girl who escaped the plight of her father who was ready to trade her with an evil old man in order to become rich. The trade off and her refusal to succumb to her father’s bargain ended up in having her hands cut off. Eventually, she leaves her father’s home and during her journey, she meets and falls in love with a kind king, who eventually marries her and gives her silver hands. When the king was sent to war, the maiden gives birth to his child, but the evil old man reappears in her life again and sends fake letters between the king and his mother, which intended to have the child killed. When the maiden finds out, she runs away into the forest with her child, and is cared for by a woman who lives in a cottage, where they stay for many years until the king finds them again. During her time at the cottage, the handless maiden’s hands miraculously grow back again. Covington sees that the maiden’s healing retreat into the forest is an unconscious process, a ‘withdrawal into the maternal nexus in reaction to the paternal plexus’.[37]Covington sees the period in the forest as a ‘steady state’, as termed by Fordham; it is a state of sterility, or deintegration, when ‘the bridging between opposites occurs and is realized’,[38] leading to a new integration. The heroine, therefore, needs to internalize her experience (of matter) in order to act for herself, and she is marked out by how she transforms her state of dependency. In the fairy tale, the maiden’s hands regrow after she forms an inner connection with the mother, a symbolic process of

[37] Covington, p. 74.
[38] Ibid., p. 77.

imagination. The important role of imagination in the heroic individuation process is suggested by Covington in the following: 'Just as the hero has to be able to imagine something other or different in order to be able to separate, the heroine must imagine what is within, to reintegrate matter, and in this way to regain her connection to the world outside. Without the capacity to imagine, the split cannot be resolved and no integration can take place'.[39] Therefore, Covington sheds light on two associations constituting imaginative processes: one between the hero and independence and the heroine and dependence. The hero represents the first separation (from the mother) and independence, while the heroine represents a following dependency (where she discovers a new attachment enabling further separation to happen). Unlike the hero who achieves autonomy by going out into the world, a heroine achieves her autonomy internally (in the forest), when nothing appears to be happening—which is when she resolves her problems. Moreover, Covington claims that the two concepts of 'hero' and 'heroine' should not be gender specific and exclusively applied to men (hero) and women (heroine), for each gender can be under the influence of either hero or heroine, regardless of anatomical differences, which is simply a metaphor of 'otherness', and does not relate any basic differences in the psychologies of the two different sexes. Many qualities, such as passivity and receptivity, have been falsely, exclusively associated with the heroine; similarly, qualities such as being active and penetrative have been solely attributed to the male hero. Covington sees that this leads to false notions that ultimately lead to a false dichotomy, and the emphasis of 'one aspect at the expense of another'.[40] She suggests that hero/heroine be understood within a spectrum,

[39] Ibid.
[40] Ibid., p. 78.

with their aspects working in a dynamic inter-dependence, where both are valued together. Instead of finding the need for more 'feminine' to balance out an overly 'masculine' consciousness, then, the hero/heroine spectrum must be incorporated: 'Within a developmental framework, the interchange between hero and heroine constitutes a way of imagining the dynamics of deintegration and reintegration in the process of individuation. In this respect, the hero is symbolic of the process of deintegration and the heroine of the process of reintegration. The two necessarily go hand in hand'.[41]

Jungian analyst David Sedgwick (and currently Co-editor in Chief of the *Journal of Analytical Psychology*), in 'On Integrating Jung and Other Theories' (2018), believes in the necessity of having new theories, since old theories are not usually applicable forever. He sees all theories as in need of either supplementation or repair, which can be done by integrating other theories as well. The act of integrating and/or synthesizing theories is actually an act of renewal in itself, especially when it is seen from a Jungian perspective—it becomes an act of individuation. Jung describes the analytic encounter as thus: 'for two personalities to meet is like mixing two different chemical substances…both are transformed'.[42] Synthesizing theories, for Sedgwick, works the same way: in the process, both theories 'individuate' and transform: 'You can't go home again. Any theoretical integration or attempt at integration, is an act of "individuation"—meaning individuation in the traditional Jungian sense of coming to one's true self (which is also embodied in one's theoretical position) and individuation

[41] Ibid., p. 79.
[42] Carl Gustav Jung, 'Problems of Modern Psychotherapy', *The Collected Works of C.G. Jung, volume 16: Practice of Psychotherapy*, trans. by R.F.C. Hull (Princeton: Princeton University Press, 2014), p. 71.

in the different sense of separating from what is called in non-Jungian parlance 'separation-individuation'.[43] Sedgwick also acknowledges Michael Fordham, who was the one who made the first radical attempt at revising Jung, claiming that despite the wealth of the Jungian legacy of knowledge, critique and change are still possible, and in fact needed, for 'the truly gigantic and fundamental nature of Jung's labours, however, could never blind us to our own capacity to work out in more detail, or to apply in new spheres, those concepts which can and need to be subjected to scrutiny, constructive criticism, and elaboration'.[44] Jung himself asserted that completing this psychology 'would take more than a lifetime'. He further encourages development of his ideas by saying that he is the only 'Jungian' in the world, and no one else should become Jungian through blind adherence to his theory: 'I can only hope and wish that no one becomes Jungian […] I abhor "blind adherents"'.[45] This piece of advice in itself is again a Jungian call to individuation, for one to be and remain oneself and transform that self. Whether within the frame of literature or within the frame that may essay to frame it, individuation is possible and in plural ways.

Overall view of Jungian Theory

As mentioned in the previous section, in addition to a subject's personal unconscious, Jung believes in the collective unconscious, a common, impersonal unconscious, which has agency across different historical epochs and cultural boundaries. The collective unconscious mainly consists of a collection of what Jung calls 'archetypes', nameless

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[43] David Sedgwick, 'On Integrating Jung and Other Theories', *Re-Encountering Jung: Analytical Psychology and Contemporary Psychoanalysis*, ed. by Robin Brown (London: Routledge, 2018), p. 4.
[44] Ibid., p. 5.
[45] Carl Gustav Jung, *C.G.Jung Letters. Vol. 1: 1906-1950*, ed. by Gerard Adler and Aniela Jaffe trans. by Francis Carrington Hull (Princeton: Princeton University Press, 1973), p. 405.

until they become symbols of representation. Archetypes are a priori possibilities, phylogenetically inherited predispositions to 'apperceive a universal, emotional core human experience, myth, or thought-image-fantasy. [An archetype] can never be exactly pinpointed or apprehended because it exists in such a primitive formal state'.[46] Archetypes, however, become known when they are manifested as images. Jung differentiates between the *archetype-as-such*, which is the psychic energy or possibility, and the *archetypal image*, which is the manifestation of the archetype through an image or symbol (for example, images in art are regarded as reflections or representations of archetypes, or 'archetypal images'): 'The archetype as such is a psychoid factor that belongs, as it were, to the invisible, ultraviolet end of the psychic spectrum…We must…constantly bear in mind that what we mean by "archetype" is in itself irrepresentable, but it has effects which make visualizations of it possible, namely, the archetypal images'.[47] It is of great importance, I will argue, to be able to spot major archetypes in a work of literature, as this helps to identify certain logical connections that give a work its structure: 'The detection of governing archetypes serves principally to show hidden connections that universalize what might seem highly idiosyncratic [...]'.[48]

Unlike the archetypes-as-such, their representations, or symbols, are not inherited, '… the material of the collective unconscious is a collection of archetypes. But it must be

[46] Renaldo J. Maduro and Joseph B. Wheelwright, 'Archetype and Archetypal Image', in *Jungian Literary Criticism*, ed. by Richard P. Sugg (Evanston: Northwestern UP, 1992), p. 182.
[47] C.G. Jung, 'On the Nature of the Psyche,' in *The Collected Works of C.G. Jung, Volume 8: The Structure and Dynamics of the Psyche,* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 2014) p. 69.
[48] F.L. Radford and R.R. Wilson, 'Some Phases of the Jungian Moon: Jung's Influence on Modern Literature', in *Jungian Literary Criticism*, ed. by Richard P. Sugg (Evanston: Northwestern UP, 1992), p. 320. Personal style, therefore, whether it is Yeats or H.D., can be viewed thus as an artefact of a universal repository. Joyce, by turns, may be construed as being more directly mapped, if speculatively, on Jung himself insofar as his personal style was intentionally and emphatically a meta-style.

understood that the archetype cannot be named until it is represented by a symbol'.[49] Both symbols of dreams and conscious symbols are archetypal images, but the latter can be open to observation since they can be expressed by the senses: 'The raw symbols of dream must be considered apart from the symbols formed by the conscious mind, which are beyond the nonsensical and open to rational inspection. Both groups are reflections of archetypes, but there could be no conscious artistry if the symbol were simply automatic'.[50] As already indicated, Jung's construal of symbols and symbolization is not restricted to reactive formations as in the staple Freudian view, but seem to have their own integrity.

Jung's impact on modern literature (to be addressed below) is mostly apparent in the significance given to myth and the emphasis on certain facets of his psychological theory, like the concepts of the archetype and individuation. The first benchmark for Jung's impact is his interpretation of myth as universal and as a projection of mental activity. Jung's perspective on myth as having psychological origins and creating a correspondence between interior and exterior, the individual and the universal, has had a great influence on literature and on other aspects of modern culture. According to Radford and Wilson:

> In modern literature, Jung's influence shows most emphatically in the significance that has been attributed to myth and in the stressing of certain aspects of this

[49] Rowland, Susan, *C.G. Jung and Literary Theory: The Challenge from Fiction* (London: Palgrave, 2001), p. 44.
[50] James Baird, '"Preface" to *Ishmael*, Jungian Psychology in Criticism: Some Theoretical Problems', in *Jungian Literary Criticism*, ed. by Richard P. Sugg (Evanston: Northwestern UP, 1992), p. 46.

> psychological theory, such as the concept of the archetype and the problem of individuation, which have only a tangential significance within the generalized psychoanalytic system. Jung's interpretation of myth as both a universal (and interconnected) body of concepts and also a projection of inherent mental activities, themselves also universal, provides the first touchstone of his influence. His view of myth as possessing psychological roots—and thus projecting correspondence between the interior and the exterior, the individual and the universal—has affected many aspects of modern culture, including literature.[51]

Mental activity, such as unconscious fantasies and the images that appear in dreams, renders the human mind as mythological, in the following particular sense: the archetypes of the universal unconscious are a set of universally-signifying patterns or mythoi, which change their empirical expression (as personal symbols) from life-world to life-world as much as from one individual (writer) or another. Jung makes the correlation between myths and the way the human mind works, since he regards mythological narratives as reflections of psychological structuring, for, as Rowland puts it, 'What is intrinsic to Jung's use of mythology is the use of mythical narratives as stories of being, of psychological structuring, that value the unconscious as superior'.[52]

Mythology is of special interest to Jungian critics since it is a vivid representation of the collective unconscious, more like a 'group dream', which renders itself a good area of investigation for that realm of the psyche: 'Mythology as a raw representation of this

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[51] Radford and Wilson., p. 318.
[52] Rowland, *Jung: A Feminist Revision*, p. 28.

group dream can be an area of investigation for the Jungian critic'.[53] However, critics rarely limit themselves to mythology; when Jung looks at poetry, he speaks of the symbol as a unifying bridge between the conscious and unconscious. 'The critic is scarcely the critic of art if he limits himself to the raw materials of mythology. When Jung deals with problems inherent in an assessment of the art of poetry, he speaks of "the saving factor…the symbol, which is able to reconcile the conscious with the unconscious and embrace them both"'.[54]

The importance, here, of Jung's theory on the relationship between alchemy and individuation, thus, lies in its ability to enhance our understanding of the mythological foundations in the works of H.D, Joyce, and Yeats. Not only that, but Jung echoes the mythic method's[55] style of identifying antiquity with contemporaneity, as he finds in the ancient Hermetic texts of alchemy metaphors of a modern person's need to develop the 'Self' through the fusion of 'anima' and 'animus'. The modern human, as it seems, has lost (along with the war casualties and social and cultural degeneration) a sense of self that can be regained, Jung suggests, through myth and ritual, and can help one be in touch with his or her collective unconscious for regeneration. The idea of the collective unconscious had already established for itself a link with mythology, for it is also referred to as the 'universality of mythopoeic mental condition', since '…Jung's theory of the communicability of archetypes through a "collective unconscious" had been essentially established 50 years earlier in the work of Tylor and Lang, who discovered 'the

[53] Baird, p. 46.
[54] Ibid., p. 47.
[55] T.S. Eliot speaks about this method in his essay 'Ulysses, Order and Myth.' The mythical method consists of a way of utilizing myth and narrative for the purpose of creating order when an author is writing a novel or composing a poem.

universality of the mythopoeic mental condition'.[56] According to Jung, it is deep within this collective unconscious that archetypal images carry the memory of ancestral experience; hence, the symbols and images that arise from it 'can also draw out our potential for transcendence in the future';[57] or as H.D. puts it in *Trilogy*, '…let us search the old highways/ for the true-rune, the right-spell,/ recover old values'.[58]

Consequently, by attempting to access or to get in touch with the collective unconscious, it is suggested, individuals discover the thread that combines the past with the present and the ancient with the new, that '…rare intangible thread/ that binds all humanity'.[59] Eliot's mythic method seems to enact and make present this 'thread'. The mythic method, crudely understood, juxtaposes antiquity with contemporaneity, bringing out the commonalities between two disparate times and locations, and transcending the temporal narrative by utilizing a kind of comparative mythology. In other words, the mythic method is a revelatory collage combining fragments of both the past and the present in literature.[60]

According to Jung, an artist's free will is nonexistent, for the artist becomes a channel through which art is allowed to realize its purposes. Jung believes that artistic

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[56] Martha Celeste Carpentier, *Ritual, Myth, and the Modernist Text: The Influence of Jane Ellen Harrison on Joyce, Eliot, and Woolf* (Amsterdam: Gordon and Breach, 1998), p. 26.
[57] Duane Elgin, 'Collective Consciousness and Cultural Healing', *Emergent Mind* (October 1997) <http://www.emergentmind.org/new_page_204.htm> [accessed 3 September 2010] (p. 5).
[58] Hilda Doolittle [H.D.] and Aliki Barnstone, *Trilogy* (New York: New Directions, 1998), p. 5.
[59] Ibid., p. 7-8.
[60] This is very different from Freud's notion of myth, which appears in his essay 'Creative Writers and Day-dreaming': 'The study of constructions of folk psychology such as these is far from being complete, but it is extremely probable that myths, for instance, are distorted vestiges of the wishful fantasies of whole nations, the secular dreams of youthful humanity.' [David Lodge, *20th Century Literary Criticism: A Reader* (London: Longman, 1972), p. 41] It may seem to a superficial observer that Freud talking of 'whole nations' is something like a collective conscious; however, Freud seems to mean here, empirical developments of particular cultures, not the Jungian structural or transcendental collectivity.

material transcends one's personal unconscious or even one's individual ability to create. Rather, the collective unconscious is what leads consciousness toward the formation of certain symbols representative of its contents. Jung sees the artist as a shaper of man's psychic life, and the work of the poet is more important than the poet's personal experience; therefore, the poet does not have to interpret her/his own work since s/he is essentially an instrument for it: 'The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him…he is 'collective man'—one who carries and shapes the unconscious, psychic life of mankind'.[61] Jung continues: '…The work of the poet comes to meet the spiritual need of the society in which he lives, and for this reason his work means more to him than his personal fate, whether he is aware of this or not. Being essentially the instrument for his work, he is subordinate to it, and we have no reason for expecting him to interpret it for us' (*MM*, p. 171). Jung, from a literary perspective, is expressing a notion similar to that of T.S. Eliot's theory of impersonality. In 'Tradition and the Individual Talent,' T.S. Eliot claims that an artist constantly surrenders himself in a form of 'continual extinction of personality' for the sake of art, which is more valuable than his own self. Eliot familiarly explains this notion of depersonalization in an analogy referring to a chemical reaction that needs a catalyst, platinum, in order to form sulphurous acid. As a result, a new compound (that does not contain platinum) is formed, leaving the platinum unaffected, just like the poet's mind, understood as an impersonal agent that produces artistic emotions separate from its own emotions, where 'the mind of the poet is the shred of platinum…The poet's mind is in fact a receptacle for seizing and storing up

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[61] Carl Gustav Jung, *Modern Man in Search of a Soul* (New York: Harcourt, Brace, and Co., 1933), p. 169.

numberless feelings, phrases, images, which remain there until all the particles which can unite to form a new compound are present together'.[62] The poet, therefore, according to Eliot, expresses a medium, not a personality, since art is an escape from both personality and emotion: 'The emotion of art is impersonal. And the poet cannot reach this impersonality without surrendering himself wholly to the work to be done'.[63] Jung, therefore, makes a psychological echoing of Eliot's notion but in terms of the collective unconscious, rendering a sense of aesthetics in psychoanalysis. A poet is not really one who discovers, but rather one who is sensitive to certain truths that all know but not all are aware of. This is because of the poet's ability to express the collective unconscious, and to understand it, for poets 'voice rather more clearly and resoundingly what all know…The mass does not understand it although unconsciously living what it expresses; not because the poet proclaims it, but because its life issues from the collective unconscious into which he has peered'.[64]

This notion of impersonality leads to another Jungian concept, the 'visionary' in art. Jung believes that 'It is essential that we give serious consideration to the basic experience that underlies it—namely, to the vision'.[65] An artist is regarded as a visionary since the numerous contents of the unconscious mind cannot be defined, but rather, can only be known through the work of art regarded as a symbol. Jung 'reads' a work of art in light of the 'vision', which is the basic experience responsible for its creation. Because of this notion of the visionary, a sense of a Jungian poetics is different from a

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[62] T.S. Eliot, 'Traditional and the Individual Talent' in *Selected Prose of T.S. Eliot,* ed. by Frank Kermode (New York: Harcourt Brace Jovanovich, 1988), p. 41.
[63] Ibid., p. 44.
[64] Carl Gustav Jung, 'The Problem of Types in Poetry', in *Psychological Types,* p. 191.
[65] Qtd. In Raman Seldon, *The Theory of Criticism from Plato to the Present: A Reader* (New York: Routledge, 2014), p. 228.

psychoanalytical interpretation of a text. For Jung, art (in this case, poetry) is too powerful to be analyzed psychologically, believing that 'the work of art exists in its own right and cannot be got rid of by changing it into a personal complex' (*CW15*, p. 93). Jung sees symbols as the expression of humanity's inherited collective unconscious. This collective unconscious, transcending biographical individual psychology, is, to repeat, one of the main hallmarks differentiating Jung from Freud. This notion, as shall be seen next, is among the direct causes separating of Jung from Freud.

Jung and Freud:

The relationship between Freud and Jung, which lasted about six years (from 1906-1912) started with a (legendary) conversation of about thirteen hours, for 'they talked, [Jung] remembered, for thirteen hours, virtually without stopping'.[66] Their friendship was a complementary one, where Freud found a 'son' in Jung, who in turn found a father figure. In a letter to Freud, Jung asks the older master to et him enjoy their friendship 'not as that of equals but as that of father and son'.[67] However, their intimacy has been cast as homoerotic, an assertion supported by Jung's declaration in one of his letters to Freud:

> [M]y veneration for you has something of the character of a 'religious' crush. Though it does not really bother me, I still feel it is disgusting and ridiculous because of its undeniable erotic undertone. This abominable feeling comes from

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[66] Peter Gay, *Freud* (New York: Norton, 1998), p. 204.
[67] Freud, Sigmund, William McGuire, and C. G Jung, *The Freud/Jung Letters*, trans. by Ralph Manheim and R. F. C. Hall (Princeton, N.J.: Princeton University Press, 1974), p. 60.

> the fact that as a boy I was the victim of a sexual assault by a man I once worshipped. (p. 95)

Freud assured Jung that this was a form of 'religious transference,' which can only end in apostasy.[68] Jung's important confession, however, shed a new light on the intense affinity between him and Freud, and at the same time illustrates a potential reason—among other reasons— for their future break with one another.

At the beginning of their acquaintance, Jung was an important and well-respected member of the psychiatric establishment at the Burgholzi hospital, but Freud was regarded as a suspicious man of 'highly speculative theories'.[69] A decade later, however, after the break with Freud (who by then had become a leading figure in the fairly new field of psychoanalysis), Jung became regarded as a philosopher—albeit a speculative one—and was regularly ignored because of the perception that his direction was disloyal to the psychoanalytic establishment. For the most part he was criticized for lacking 'scientific objectivity'.[70] While Jung acknowledges the importance of sexuality in psychic life,[71] he seeks to set boundaries for the term and wishes 'to put sexuality itself in its proper place' (*MM*, p. 120). The exclusive emphasis on sexuality even if, more strictly-speaking, psycho-sexuality, as the main driving force was the main reason behind the separation, as Jung willingly acknowledges himself that his collaboration with Freud 'was qualified by an objection in principle to the sexual theory in which and

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[68] Gay, p. 204.
[69] June Singer, *Boundaries of The Soul* (New York: Anchor Books, 1994), p. 94.
[70] Ibid., p. 93.
[71] In the *Freud/Jung Letters*, pp. 4-5, Jung states the following: '…it seems to me that though the genesis of hysteria is predominantly, it is not exclusively sexual. I take the same view of your sexual theory.'

it lasted up to the time when Freud identified in principle his sexual theory with his method'.[72] Jung objected in the main to reducing all psychological life, conscious or unconscious, to instinctual drives which were purely based in psycho-sexual motives. As a pertinent example, myths for Jung can be part of a spiritual drive inherent in man, not reducible to a more ultimate psycho-sexual motive. In this sense, Jung's theory is more differentiated; Freud's more univocally reductionist. Finding and acknowledging 'spirit', or the spiritual, religious aspect of the person, is a necessity of the modern age according to Jung, since experiencing and rediscovering the life of the spirit is 'the only way in which we can break the spell that binds us to the cycle of the biological events'. However, despite Jung being wrongfully labeled as a mystic by his opponents (such as Abraham, Ferenczi, Rank, Sachs, and Ernest Jones), he claims that experiencing the spirit is something that cannot be attained through theology, which demands faith, something that cannot be made. He focuses on the notion that every individual everywhere and at every time has developed some religious forms of expression, with the psyche defined by religious notions and sentiments, and 'Whoever cannot see this aspect of the psyche is blind, and whoever chooses to explain it away, or to "enlighten" it away, has no sense of reality' (*MM*, p. 122). Even though Jung claimed mystic experience during psychosis, his theories do not have to be understood purely as personal experiences writ large. Jung questioned Freud's attitude toward spirituality,[73]

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[72] Qtd in: E.A. Bennet, *What Jung Really Said* (New York: Schocken Books, 1971), p. 34.
[73] C. G. Jung, *Memories, Dreams, and Reflections* (New York: Vintage Books, 1989), p. 150: In his April 6, 1925 lecture (3), Jung says the following about Freud: 'He invariably sneered at *spirituality* as being nothing but repressed sexuality, and so I said if one were committed fully to the logic of that position, then one must say that our whole civilization is farcical, nothing but a morbid creation due to repressed sexuality. He said, "Yes, so it is, and its being so is just a curse of fate we cannot help." My mind was quite unwilling to settle there, but still I could not argue it out with him.' In a letter on November 29 1912, Freud mockingly praised Jung for having 'solved the puzzle of all mysticism [*Freud-Jung*, pp. 581-82 (524)]. All this said, Jung breaking with Freud might be construed to be a great historical irony, insofar as

for the latter would always suspect any personal or artistic expression of spirituality (even the intellectual, not spiritual expression) and dismiss it as a manifestation of sexual repression. In his *Memories, Dreams, and Reflections*, Jung writes about his protest against Freud's hypothesis, which 'would lead to an annihilating judgment upon culture. Culture would then appear as a mere farce, the morbid consequence of repressed sexuality' (*MDR*, p. 150).

Sexuality, at least before the late period (1920's until his death), was a central principle for Freud. However, Jung's approach (accused by Freud of being vague) helped him establish an arguably more comprehensive view of man's psychology than Freud's. Jung's focus of interest was in the direction of symbolism, unbound by clinical data as Freud, for the former relied more on more abstract, intangible factors in his research. According to Jung, whatever Freud had said about sexuality is no more than 'the truest expression of his own psychic make-up' (*MM*, p. 117), for 'He has given adequate form to what he has noted in himself' (*MM*, p. 117). Jung further clarifies this claim by explaining that Freud's great achievements in discovering human 'truths' lie in his own findings about himself, and with that, Jung qualifies the emerging reputation of him being an opponent of Freud, an image that was created by the latter's 'own shortsightedness and that of his pupils' (*MM*, p. 117). Jung had attempted to be 'fair' to Freud from the very beginning of their friendship, for in his forward to *The Psychology of the Dogma Praecox*, Jung writes that:

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his breaking with Freud could be seen as the most Freudian move, which is to say, Jung was allowing himself to be castrated to traverse his imago, and become, as in the most pressing Freudian desideratum, a more independent, autonomous person.

> Fairness to Freud, however, does not imply, as many fear, unqualified submission to a dogma; one can very well maintain an independent judgment. If I, for instance, acknowledge the complex mechanisms of dream and hysteria, this does not mean that I attribute to the infantile sexual trauma the exclusive importance that Freud apparently does.[74]

Moreover, although Jung was well-immersed in science and medicine, his sciences were permeated by his interests in religion and spirituality, for his religious upbringing (his father was a parson) had shaped certain habits of thought in him. According to June Singer, 'His [Jung's] world was full of unseen forces, which could only be known through their manifestations'.[75] Hence, not altogether impressed by Freud's pansexualism, Jung's main questions were directed toward the 'spirit,' which refers to man's higher, striving aspirations that are expressed 'in works of art, in service to one's nature and her order'. While Jung acknowledges spirit, which conflicts with instinct, he finds that Freud, in favor of defining 'instinct', seems to dismiss 'spirit,' both being equally mysterious terms that Jung claims to be beyond his understanding, '…terms that we allow to stand for powerful forces whose nature we do not know' (*MM*, p. 119). Jung is the proponent of the notion of opposites, which gives birth to his idea of psychic energy. Freud, on the other hand, was occupied with sexuality as the single unconscious

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[74] C. G. Jung, *Collected Works Of C.G. Jung, Volume 3: Psychogenesis of Mental Disease* (Princeton University Press, 2014), p. 3.
[75] Singer, p. 94.

driving power, believing that repressed sexuality is where spirituality stems from, and it was not until his break with Jung that he paid attention to other psychic activities.[76] However, Jung categorizes psychic drives under the concept of energy 'in order to avoid the arbitrariness of a psychology that deals with drives or impulses alone'.[77] Freud is a neo-Darwinian in the sense that whether his metaphors are hydraulic or not, he believes libido to be a function of differential energies seeking stasis always. Jung by turns thought of psychological energy as not wholly reducible to a search for stasis and resolution of tension. Individuation and the union of opposites is not an automatic or physicalist process, rather, it is a process with a stronger normative drive. One of the biggest disagreements between Freud and Jung lies in the latter's attempt to develop this idea, claiming an inability to define *libido*, which was a clear message to Freud that he has not (nor is willing to) completely accept the Freudian definition of the term, and shows that 'Jung steadily attempted to widen the meaning of Freud's term, to make it stand not just for the sexual drives, but for a general mental energy'.[78] Thus, Jung's break with Freud is not a mere question of language or of definitions, but indicates a more substantial break.

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[76] Worth mentioning is Freud's 1895 'Project for a Scientific Psychology', an essential neurological model of the mind that major concepts in psychoanalytic theory (such as libido, consciousness, and repression) can be traced back to. The importance of Freud's 'Project' also lies in the fact that it marks the shift in his thinking from a neurological to a psychological method, aiming to give psychology a scientific basis; As Paul Ricoeur asserts in *Freud and Philosophy: An Essay on Interpretation*, it 'stands as the greatest effort Freud ever made to force a mass of psychical facts within the framework of a quantitative theory (p. 73).' The scientific model Freud uses shows how quantity is governed by the principle of constancy, which he develops from the principle of inertia. The principle of inertia states that the (neuronic) system tends to reduce its level of tension to zero by means of discharging or getting rid of them; the principle of constancy, however, states that the system has to keep the level of tension as low as possible—which is how Freud found the mind to operate, analogously.
[77] Ibid., p. 120.
[78] Gay, p. 226.

Despite their divergence on the nature of spirituality, though, the patient's sexuality is important in order to approach the main source of neurosis.[79] Jung was in total accordance with the basic principles Freud sketched out—in spite of his questioning of Freud's emphasis on his sexual theories. However, Jung strongly felt that there was an area of psychic functioning that Freud failed to accommodate in his psychological theory—although he recognized this field.[80] Jung gave expression to the essential role that sexuality plays in expressing psychic wholeness, but he did not reduce the psyche to sexuality. Jung wanted to go beyond sexuality and explore a perceived spiritual aspect to human subjectivity, in order to explain 'what Freud was so fascinated by but unable to grasp'.[81] In his *Modern Man in Search of a Soul*, and with Freud in mind, of course, Jung interprets the idea of the father complex as 'a cloak for religiosity misunderstood; it is mysticism expressed in terms of biology and the family relation' (*MM*, p. 122). Jung asserts that it is important that the spiritual nature of the human psyche does not become cancelled out while science is taking its course and developing hypotheses, and the psychotherapist must not allow the ideas of pathology to blindfold him. In fact, Jung asserts, it is vital that the psychotherapist notices that the illness of the ego is because of its separation from the whole, in turn losing its connection with mankind and the spirit. For Jung, whose sympathies for religion motivated his studies in psychology, Freud, in comparison, seemed to preach atheism with his apparent disregard of the spiritual aspect of man, 'plainly committed to the kind of scientific convictions that rejected any claims for religious thinking in the pursuit of truth'.[82] Jung found Freud

[79] Singer, pp. 94-95.
[80] Ibid., p. 95.
[81] Singer, 'Are Archetypes Necessary?', p. 108.
[82] Gay, p. 212.

rather unfit to explain a spiritual aspect of humanity, since the latter himself was not religious, and as he asserts in his essay, 'In Memory of Sigmund Freud', 'Freud's inadequate training in philosophy and in the history of religion makes itself painfully conspicuous, quite apart from the fact that he had no understanding of what religion was about' (*CW15*, p. 45).

Jung's related interests in archaeology and anthropology led him to argue for the power of the primitive instincts, and to acknowledge their collective nature, where they become 'shared aspects of the human condition'. Therefore, he theorized childhood neuroses and psychoses as universal phenomena—which is quite different from Freud's position.[83] To Jung, primordial images, which are sometimes manifested as 'mythologems', are proof of the inherited nature of the human imagination. Because of this 'psychic' legacy, there are repetitions and recurrences of certain motifs (almost identically) across different cultures. This argument provided for Jung an explanation as to why many disparate patients reproduced images in analysis identical to those discovered in ancient texts.[84] For Jung, therefore, archetypes were the moving forces that formed the structures of both children's fantasies and cultural mythologies. This is contrary to Freud's belief in personal experience, infantile sexuality, and areas of conflict between instinct and parental negation that form a child's fantasies. Jung believed that a child's experiences fell into preformed impersonal patterns or archetypes. Mythic forms, as theorized by Freud, reflect children's experiences and fantasies that had somehow shifted to a whole collective. Freud believes in a symbolic function of

[83] Singer, 'From Associations to Archetypes', p. 97.
[84] Ibid., p. 100-101.

dreams, especially daydreams, which are the roots of folklore and mythology—a notion completely different from that of the Jungian collective unconscious. According to Jung, just as fantasy is a work of an individual's archetypal expression, so is myth a 'collective version of the emergence of the archetypal expression into a society'.[85] The collective unconscious is transpersonal in nature, an extension of the personal unconscious; in Jolande Jacobi's *Complex, Archetype, and Symbol*, she states that'…The archetype …expresses itself first and foremost in metaphors; there is some part of its meaning that always remains unknown and defies formulation'.[86] Freud's distrust of Jung's theory of mythic forms and archetypes was another major cause for divergence between them, especially after Freud's statement to Jung when thinking about the possible means of applying psychoanalysis to the cultural sciences. Instead of approaching Jung, who held an enthusiastic interest in the subject, Freud expressed a longing to seek help from 'students of mythology, linguists, and historians of religion…Otherwise we will have to do it all ourselves',[87] a statement that Jung took as a clear dismissal of his own views.

Jung's concept of alchemy as a metaphor for the individuated psyche, then, is important in an understanding of a Jungian sense of poetics; however, the term 'psyche' in particular conceals complexity in the way it is perceived and used by Jung:

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[85] Ibid., p. 101.
[86] Ibid., p. 105.
[87] Gay, p. 227.

> There are, as we know, certain views which would restrict everything psychic to consciousness, as being identical with it. I do not believe this is sufficient. If we assume that there is anything at all beyond our sense-perception, then we are entitled to speak of psychic elements whose existence is only indirectly accessible to us. (*CW8*, p. 27)

Like Freud, Jung's model of the psyche was the sum of different interacting systems; however, instead of ego, superego, and id, the components of the psyche according to Jung are the ego, the personal unconscious, and the collective unconscious. As mentioned earlier in this chapter, Jung's notion of the psyche contains the unconscious as well as conscious functioning, which is 'not directly accessible to observation—otherwise it would not be unconscious…the unconscious, then, is part of the psyche' (*CW8*, p. 28). The ideas of the ego (as cognition) and the personal unconscious (as the repository of both the repressed and as the agency of the repressing process itself)[88] are more or less the same as Freud's, but, as is familiar, the entirely Jungian concept was that of the *collective unconscious*, a transpersonal level of the unconscious that is communal, containing, so Jung argues, ancient ancestral memories (from an evolutionary past), that is 'the form of the world into which [a person] is born [which] is already inborn in him, as a virtual image'.[89] Jung calls the 'energies' of the psyche's ancestral memories and images

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[88] See: Slavoj Zizek, *Sublime Object of Ideology* (New York: Verso, 2009) and Alasdair MacIntyre, *The Unconscious* (New York: Routledge, 2004).
[89] Jung, *Two Essays in Analytical Psychology*, p. 190.

'archetypes', and because they seem common to the human race, these archetypes generate similar symbols across different cultures:

> The collective unconscious—so far as we can say anything about it at all—appears to consist of mythological motifs or primordial images, for which reason the myths of all nations are its real exponents. In fact, the whole of mythology could be taken as a sort of projection of the collective unconscious. (*CW8*, p. 39)

Jung's hesitation in being able to 'say anything at all' when explaining the collective unconscious lies in its very nature, which cannot reveal itself empirically. Given the rising dependence on empirical facts in an age of science, explaining and proving the existence of the unseen, unmeasurable psyche and collective unconscious was a challenge. The basis of the psyche is an ancestral past, which steers and affects man's (present) actions. According to Jung, 'the psyche is the greatest of all cosmic wonders and the *sine qua non* of the world as an object,' and by the term 'psyche', as mentioned earlier,[90] Jung refers to 'the totality of all psychic processes, conscious as well as unconscious' (*CW6*, p. 463). The term 'psyche' is not interchangeable with the concept of 'mind,' for the latter is limited to the boundaries of the conscious brain, unlike the psyche, which combines the conscious with the unconscious. The psyche seeks to maintain 'balance' by reconciling opposing forces, as it constantly strives for growth (or individuation, which is like the transformative inclination of the poem or, a novel). The Self (or the total sum of the

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[90] See the definition in footnote 1.

psyche) is what drives the individual forward to reach a stage of full potential through the process of individuation. This is in contrast to Freud's thought which claims that the ego is what forms the axis on which a person's individual psychology turns—whereas Jung sees the ego as one small part of the complex 'Self' archetype. Since Jung sees the process of individuation as sought-after by the psyche, which also contains the 'energies' that generate archetypal symbols from the collective unconscious, then this is an especially interesting notion in Jungian poetics. The transformative power of language, as will be seen in H.D., Yeats, and Joyce, requires a medium like the psyche in order to engage the reader. The mobility of language becomes a representation of the psyche's ability to generate images and thus, transform by undergoing individuation. Two particularly interesting archetypes for the individuation process and the creation of poetry, if we accept Jung's model, are the anima and animus, the 'alchemical' union of which makes possible a new creation through the tension of opposing forces. This thesis will argue that the anima and animus, both thematically and at a textual level, contribute to a productive reading of the works of H.D., Yeats, and Joyce.

In his *Modern Man in Search of a Soul*, Jung argues that Freud's portrayal of man is one-sided, generalizing from specific incidences of neurosis. Jung, in his 'In Memory of Freud,' sees that:

> Anyone who has this picture before him always sees the flaw in everything, and however much he may struggle against it, he must always point out what this daemonically obsessive picture compels him to see: the weak spot, the

> unadmitted wish, the hidden resentment, the secret, illegitimate fulfillment of a wish distorted by the 'sensor'. (*MM*, p. 45)

According to Jung, Freud overemphasizes the pathological, 'interpreting man too exclusively in the light of his defects' (*MM*, p. 45). By this means, according to Jung, Freud pathologizes the unconscious, erasing all possibility of any positive functioning: 'Nowhere does he break through to a vision of the helpful, healing powers which would let the unconscious be of some benefit to the patient' (*CW15*, p. 46). Jung, on the other hand, prefers to emphasize positive health, 'and to free the sick man from that point of view which colors every page Freud has written' (*MM*, p. 117). Jung further criticizes Freud for considerably narrowing the field of human experience by basing his psychology upon a world view that excluded integral takes on spiritual or numinous experience, and for never criticizing the bases that underlie his psychology. While Jung himself had personally accepted and taken criticism (albeit with caution), he accuses Freud of never critically examining his assumptions—a necessary procedure for creative people. Jung further argues that Freud had not read much philosophy in general, which he considered 'a great mistake on Freud's part to turn his back on philosophy' (*MM*, p. 118), whereas Jung himself had used philosophical criticism to come to the conclusion that every psychology is similar to a subjective confession. In other words, one way of understanding the different approaches of Jung and Freud is that Freud considered the new science of psychoanalysis discursively separate from the personalities discovering and fine-tuning it, whereas Jung saw subjective experience as integral to his discourse of

analytical psychology.[91] This questioning of whether or not 'the work of one man is subjectively colored' is where Jung mostly finds the intellectual barrier between him and Freud. Jung believed that Freud caused his own repression—the repression of the 'spirit' archetype because of his predominant focus on the sexual theory. However, where there has been a large body of Freudian literary criticism, the Jungian approach to literature has not been given its rightful space, especially in modernist works. It is my contention to show the possibility of some 'literary space' for Carl Jung in modernist literature, specifically in the works of H.D., Yeats, and James Joyce.

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[91] Jung here, as per above in the main text, is integrating his insight on Freud himself for his own separate use. Which is to say, believing that Freud's discoveries were based in self-induced insight, something Freud might have played down, Jung took his cue from this aspect of Freud's original discoveries. While we know, Freud was greatly influenced by Schopenhauer early in his intellectual career, the known Nietzschian influence on Jung may be a way of understanding why Jung saw his philosophical work as subjective confession. Nietzsche was one of the first philosophers to discount philosophy as an objective, discursive realm, seeing all reflection as rhetoric and as reactive or active facets of the biographical thinker. Which is to say, the realm of value was reduced to the realm of fact; philosophy was no more transcending discipline, rather restricted to the plane of immanence. In other words, Nietzsche turned psychology into a branch of philosophy.

1

Literary Jung

Jung in the literary field

My study approaches the literary value of the text by developing a Jungian poetics in modernist literature, one that accommodates the mythic method and considers alchemy as having metaphorical significance for both poetry and individuation simultaneously. Critics such as Paul Bishop and Neil Wollman have rejected the notion that Jungian readers might approach the text from a psychological point of view; readers must not reduce the text to a group of archetypes and should not disregard a literary work's aesthetic, cultural, and literary value, but it is this aspect of unconscious psychic creativity in literature that should be explored. The definitive point to make here is that Jung's approach to literature may be viewed as valid insofar as for him, literature and artistic creativity more generally are not reducible to analytical psychology, but are in their totality analogous repositories of the same. In other words, unlike Freudian symptomaticity, art for Jung is a psychological agent in itself. The psychological aspect that interests me in Jungian poetics is the formation of such art in the creative self, in what is to Jung a transformative 'psyche', for which mythological and alchemical symbols contribute to expressions of the individuation process: 'From the living fountain of instinct flows everything that is creative; hence the unconscious is not merely conditioned by history, but is the very source of the creative impulse'.[92]

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[92] C.G. Jung, *Structure and Dynamics of the Psyche* CW 8 (Princeton: Princeton University Press, 2014), p. 157.

Although Jung called for logos in his theories, he stressed the importance of mythos, which is as important as, if not more than, logos. Logos alone was not enough for understanding the psyche, and in turn, humanity; however, mythos, which can manifest as narrative or poetry with its language of symbolism and imagery, is necessary to reveal the hidden aspects of the collective unconscious in the work of individuals. For Jung, myths were narratives that both expressed and shaped the psyche, which is where poetry and psychology meet.[93] This stance might be seen as a form of philosophical idealism; however, not of the out and out Platonic kind, but more so the attenuated form found in transcendental idealism. Archetypes are not wholly discrete essences separate from empirical experience. Rather, they exist in the empirical world like transcendental truths as the constructors of individual experience.

Jung did not claim to be a literary critic, for his invocation of literature was primarily to 'prove' the presence of a collective unconscious. In other words, Jung is not self-classified as a critic, but he found in literature and art a means to demonstrate human experience. As James Baird asserts in 1956, 'Jung is not the critic. He wishes to be the expositor of the basic experience through art. By this act he becomes a presence

[93] This tension between the individual and the text brings in the agency of the collective in the development of the individual, if we combine Jung's notion of the collective unconscious in mythos with Paul Ricoeur's ideas on mimesis in *Time and Narrative*. Ricoeur acknowledges the three stages of mimesis: prefiguration, configuration, and refiguration—with a special interest in refiguration. Prefiguration, which is both mimetic and expressive, shows how human acting is already prefigured with certain abilities such as the structural and symbolic skills necessary for composing poetry. The second stage of mimesis is the configuration of experience, which imitates reality in a way that liberates the reader through narrative emplotment, or what Ricoeur calls 'the kingdom of the as if,' bringing elements of a situation in an imaginative order. The third stage of mimesis, refiguration, whether narrative or historical, mediates both the world of the text and the world of the reader. It includes the fictive into live experience, as 'the intersection of the world projected by the text and the life-world of the reader.' 'the intersection of the world of text and that of the listener or reader.' (44) This is where mythos comes into play, for when narrative or poetry is read, they are experienced by the reader, taken as one's own, and integrate the hypothetical to the real.

in criticism rather amorphous than distinct. He did not found a school of criticism. He created an attribute of the climate in which criticism of the last fifty years has flourished'.[94] Jung's recourse to literature was to demonstrate how, as a field of art, literature is able to speak the language of a collective unconscious through the vision of the poet (or artist).

One major problem that can be revised now is that during his time, Jung had not been thoroughly and properly read, as many offered distorted interpretations of his ideas. Many, like Freud and his fellows Abraham, Ferenczi, Rank, Sachs, and Ernest Jones, have created a cloud of taboo hovering over his status as a theoretician—so 'Jung not only is not read, but he is misread while being unread'.[95] Freud's 'History of the Psychoanalytic Movement' contributed greatly to the misrepresentation of Jung's ideas; the work is considered 'Freud's declaration of war. As he wrote it, furiously, he sent drafts to his intimates, and he came to call it affectionately the "bomb"'.[96]

So, we can legitimately question this degree of professional hostility. When attempting to define the psyche, Jung prioritized its creative nature first. In her book, *Jung as a Writer*, Susan Rowland posits that the innate property of the human mind to be mysterious comes first in Jung's thought, and then comes the ability to produce a comprehensive science of the psyche, or the ability to describe the psychic process verbally, for 'It is an attempt to evoke in writing what cannot be entirely grasped: the fleeting momentary presence of something that forever mutates and reaches beyond the

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[94] Baird, James, '"Preface" to *Ishmael*: Jungian Psychology in Criticism: Some Theoretical Problems' in *Jungian Literary Criticism*, ed. by Richard P. Sugg (Evanston: Northwestern UP, 1992), p. 42.
[95] Susan Rowland, *Jung as a Writer* (Hove: Routledge, 2005), p. x.
[96] Gay, p. 241.

ego's inadequate understanding'.[97] Such a mode of expression cannot but have literary qualities, or so it could be argued. As in poetry, when a concept is not fully grasped or comprehended by the intellect, it is felt and understood through the expressive, creative nature of the intellect. And these aspects are vital for the performative nature of the Jungian approach, in light of its aesthetic significance. By performative, the point to be made here recoups a previous one, namely that Jung saw personal biographical experience as integrally a part of the development of his discourse, which discourse was not as it were considered a science in the hard sense.

In his essay, 'On the Relation of Analytical Psychology to Poetry,' Jung explains how his psychological approach to poetry differs from that of Freud. One of Freud's common criticisms of Jung is directed toward his writing style, for his essays tend to work around topics (such as the archetypes, the collective unconscious, libido, and myth and alchemy) rather than the keen, focused abstractions of modern science—when explaining the human psyche, the struggle to define 'scientific writing' is a common criticism of Jung. Contrary to Freud's belief, Jung does not agree that art or religion can or should be explained through psychology/science, for that would be a denaturization: 'when we speak of the relation of psychology to art, we shall treat only of that aspect of art which can be submitted to psychological scrutiny without violating its nature'.[98] For psychology to account for art, and in particular literature, therefore, would be seen as a subordination of art to science, a type of colonialization which Jung resists, as he sees no 'unifying principles' among these disciplines:

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[97] Rowland, *Jung as a Writer*, p. 3.

[98] Carl Gustav Jung, *The Spirit in Man, Art, and Literature* trans. by R.F.C. Hull (Princeton: Princeton UP, 1978), p.66.

> Indeed, art and science would not exist as separate entities at all if the fundamental difference between them had not long since forced itself on the mind. The fact that artistic, scientific, and religious propensities still slumber peacefully together in the small child, or that with primitives the beginnings of art, science, and religion coalesce in the undifferentiated chaos of the magical mentality, […] all this does nothing to prove the existence of a unifying principle which alone would justify a reduction of the one to the other. (*CW 15*, p. 66)

Another area of disagreement with Freud concerning art is the reduction of the infant psyche into one model that would later express itself religiously or artistically. In other words, Jung is against what is perceived as highlighting infantile psychology as the reason or main cause of art and other cultural expressions. Art, argues Jung in 'On the Relation between Analytical Psychology and Poetry,' cannot be reduced to infantile neuroses, Oedipal complexes, or sexual repression, in which case 'interest is insidiously deflected from the work of art and gets lost in the labyrinth of psychic determinants, the poet becomes a clinical case and, very likely, yet another addition to the curiosa of *psychopathia sexualis*' (*CW 15*, p. 68). In Freud's reductionist viewpoint, Jung finds that psychology is given a false authority to explain something it actually has nothing to do with in essence or nature: 'Art by its very nature is not science, and science by its very nature is not art; both these spheres of the mind have something in reserve that is peculiar to them and can be explained only in their own terms' (*CW 15*, p. 66).

Jung's counterargument to Freud's reductive approach (as Jung perceives it) is to propose the concept of the symbol as 'an expression of an intuitive idea that cannot yet be formulated in any other or better way […] that is, attempts to express something for which no verbal concept yet exists' (*CW 15*, p. 70), where the symbol's significance is detached from the artist's ego. This is redolent of T.S. Eliot's theory of impersonality. In other words, the root of such symbolic art is from the collective (as opposed to Freud's personal) unconscious, a theory which highlights a purely impersonal nature.[99] Despite Jung's belief that many works of art do reveal the conscious intentions of the author, he concedes that symbols 'are the best possible expressions for something unknown' (*CW 15*, p. 76) and therefore reading a symbolic, or as he terms it, 'visionary,' work is in itself is an experience of 'bridges thrown out towards an unseen shore' (*CW 15*, p. 76). That is because it is a suprapersonal experience, going beyond comprehension, a process that Jung likens to the author's dormant consciousness during the process of creation (*CW 15*, p. 75). In 'The Analytical Psychology of C.G. Jung and the Problem of Literary Evaluation', Mario Jacoby examines how Jung views symbols as images that carry meaning beyond what they depict. According to Jung, 'a symbol becomes the most sophisticated form of representation of a relatively unknown fact' (*CW 6*, p. 474). However, for an image to become a symbol, it depends entirely on the way it is approached through consciousness (*CW 6*, p. 475). A symbol is only 'alive' when it becomes the finest revelation of something that is sensed, but that is not quite known to the observer (*CW 6*, p. 476). In a Jungian poetics, therefore, it is necessary for consciousness to be receptive to symbols, for it is through the recognition of the symbol

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[99] As previously noted on page 18, this is similar to T.S. Eliot's theory of impersonality, which appears in 'Tradition and the Individual Talent.'

that one may ‘strike a chord of meaningful experience’.[100] Mario Jacoby mentions that ‘Jung’s particular endeavour is to make consciousness receptive to symbols in order to strike a possible chord of meaningful experience’.[101] By interpreting symbolic images, Jung believes that consciousness becomes open to unconscious experiences. The collective memory is the root source of models taken from myths and religions, and what makes the irrational picture-language of the unconscious extremely valuable is the creative/synthetic nature of the latter: ‘The unconscious is creative, and this makes its irrational picture-language extremely valuable’.[102] The importance of the unconscious resides in its archetypes, its main regulators responsible for imagination. Hence, the archetypes become the roots of consciousness as well: ‘The unconscious regulators, the archetypes, make the human imagination possible. They are the seeds from which the conscious mind unfolds’.[103]

Jung also makes a distinction between the psychological and the aesthetic approaches to literature. A psychologist can never answer questions on what art is in itself, but rather, such questions must be approached from an aesthetic perspective. Jung states that a work of art contains psychological structures, but they are not derived from the artist’s psychological condition. He argues that ‘The investigation of the psyche should therefore be able on the one hand to explain the psychological structure of a work of art, and on the other to reveal the factors that made a person artistically creative’ (*CW 15*, p. 86). He asserts that the exploration of the psyche must be able to

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[100]Mario Jacoby, ‘The Analytical Psychology of C.G. Jung and the Problem of Literary Evaluation’ in *Jungian Literary Criticism*, ed. by Richard P. Sugg (Evanston: Northwestern University Press, 1992), p. 63.
[101] Ibid.
[102] Ibid., p. 64.
[103] Ibid.

both explain the psychological structure of a work of art, and illustrate the factors that led to a person's artistic creativity. Jung's view on art is based on his belief in the creativity rooted in the collective unconscious. In this sense, the work of art is more revelatory than the actual artist himself. In fact, the latter is an artefact in a strangely counter-intuitive way of the former, according to a Jungian stance. Because ideological stances change with time, so do the values of each historic period. From a psychological perspective, this would mean that 'changing archetypal ideas attain validity and develop into the cultural canon of an era'.[104] Most importantly, Jung's researches result in the insight that man's soul strives toward its totality, its realization of all its potential. 'Soul', a key term for Jung may sound uncritical, however, that is precisely the point. Jung's conflation of psyche and shadow as part of the individuation process is thus, in a strictly analytical sense, beyond clear and distinct articulation. 'Soul' in Jung captures both the connotation of the inarticulable aspect of experience and of its performativity, rather than being denotatively grasped. Insofar as selfhood strives toward totality, selfhood strives toward something always and ever beyond itself; hence, the signification of terms such as 'soul', which may seem uncritical. Hence, Jung views the poet as a product of a collective creative repository of archetypes, whose work gives shape to the unformed ideas in the collective psyche. In other words, the individual artist gives form to the vivid fantasies rising from the unconscious. Although psychology can explain a literary work through the writer's personal life experiences, Jung disapproves of such a reductive approach to literature which reduces the work to a display of symptoms: 'Though the material he works with and its individual treatment can easily

[104] Jacoby, p. 66.

be traced back to the poet's personal relations with his parents, this does not enable us to understand his poetry […] If a work of art is explained in the same way as a neurosis, then either the work of art is a neurosis or a neurosis is a work of art' (*CW 15*, p. 67). Jung holds visionary literature in high regard, for the writer who speaks in primal images both overpowers the reader and elevates the particular into the eternal.

In fact, Jung views as problematic the language of psychology for this above reason. Since it requires some cognitive analysis, science, understood broadly, requires a rational language, which is problematic, or so Jung would argue, because it discards the work of the unconscious. Jung adverts to an experiential, less cognitive approach to the creative process in his essay 'On the Relation of Analytical Psychology to Poetry,' saying that 'indeed we ought not to understand, for nothing is more injurious to immediate experience than cognition. But for the purposes of cognitive understanding we must detach ourselves from the creative process and look at it from the outside…In this way we meet the demands of science' (*CW 15*, p. 78). Much later, however, in his *Liber Secundus* of his *Red Book*, Jung applies a non-cognitive approach again, but this time paradoxically, aligning reason with 'unreason': 'We recognized that the world comprises reason and unreason; and we also understood that our way needs not only reason but also unreason'.[105] Jung focused on this a-rational aspect of 'unreason' that Freud, in his scientism, had almost completely dismissed, one that Jung reads as 'the greater part of the world [that] eludes our understanding…part of the incomprehensible, however, is only presently incomprehensible and might already concur with reason

[105] C.G. Jung, *The Red Book: Liber Novus*, ed. by Sonu Shamdasani, 1st edn (London: Norton and Company, 2009), p. 404.

tomorrow' (*RB*, p. 404). Jung dubs this type of knowledge as 'magic,' as it involves thinking, the mediation of whose processes are not fully fleshed out. Thinking, in other words, involving, as it were 'elective affinities', or as it were, truths leapt towards and seen rather than worked through stage by stage. He sees this as a necessary method for understanding the creative side. To a certain extent, the alchemical aspect of poetry itself is articulated in Jungian terms, as a meaningful process that 'consists in making what is not understood understandable and in an incomprehensible manner' (*RB*, p. 404).

This method of argument is described as 'magic' in the *Red Book*. This can be viewed in one instance when Jung described myth as a type of (irrational) science. In his essay, 'Psychology and Literature,' Jung expresses a concern over a weakness of modernity perceived as a result of an over-reliance on reason, and discusses how the healing power of art, like myth, lies in its ability to bring into the collective consciousness the compensatory function of dreams, where the 'manifestations of the collective unconscious are compensatory to the conscious attitude' (*CW 15*, p. 97). He returns to myth in his essay, believing that it yields a new mode of 'science' to suitably express experience, in a way that is far from modernity's science of rationality. The new mode of science, myth, can indeed be dubbed a science (if soft, not hard) while it enacts a very different form of comprehending and making sense of human experience preserves the impersonal quality of the collective unconscious without reducing it to the artist's personality.[106] This 'science' views visionary art as a newborn child separated

[106] See Adorno and Horkheimer's *Dialectic of Enlightenment*. This text from the 1940's is very pertinent here insofar as it argues that modern rationality has become occluded and thus mythological in the pejorative sense, whereas Homeric myth can be construed to have been a primordial form of reasoning about the human condition.

from the realm of the mother (*RB*, p. 362). Because the primordial experience, which is the source of creativity, is too ‘amorphous’ to understand, Jung argues that ‘it requires the related mythological imagery to give it form’ since it is ‘wordless and imageless…nothing but a tremendous intuition striving for expression’ (*CW 15*, pp. 96-97). In Freud’s *Moses and Monotheism*, published almost a decade after Jung’s ‘Psychology and Literature,’ Freud views magic as the predecessor of science that served in the development of language:

> All magic of words belongs here, as does the conviction of the power connected with the knowledge and the pronouncing of a name. We surmise that ‘omnipotence of thoughts’ was the expression of the pride mankind took in the development of language, which had brought in its train such an extraordinary increase in the intellectual faculties.[107]

Freud, however, saw this form of ‘magic’ not as a form of science as Jung viewed it, but as a precursor to science, one moreover that contributed to the development of language, and later on, spirituality.[108] This new realm of spirituality, according to Freud, was

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[107] Sigmund Freud, *Moses and Monotheism* trans. by James Strachey (Hogarth Press: Letchworth, 1939), p. 179.

[108] This form of magic-as-science versus the modernist focus on reason is discussed in the same light in Max Horkheimer and Theodor Adorno’s *Dialectic of Enlightenment*, where it is argued that the enlightenment’s emphasis on rationality intended to separate man from nature. This movement away from nature has led to an increase in violence, and a tendency in man to overcome and destroy nature and denounce all the pre-rational forms of ‘science’ such as myth, which was common among people who are closer to nature and further from the enlightenment rationality. In overcoming nature, ‘the concordance between the mind of man and the nature of things that he had in mind is patriarchal: the human mind, which overcomes superstition, is to hold sway over a disenchanted nature’ (p. 4).

where 'conceptions, memories, and deductions became of decisive importance'[109] and is contrasted with basic sensual perceptions. Hence, Freud views 'magic' as an important element in humanity's development, but does not regard it as form of 'science' the way Jung does.

The importance of Jung's works lies in the fact that his innovative ideas bridge the gap between art and science. Excluding this bridge, according to Terry Eagleton, has led to an emaciated cultural theory today, one that is lacking in some essential political and ethical challenges.[110] While Jung may not always be right (and I do not argue that he is) his work definitely strives to find answers for global crises, addressing issues such as morality and religion, for 'he analyzed a world built on structures of exclusion and knew it was sick for that reason'.[111]

An examination of the reasons behind the separation between Jung and Freud would highlight the aspects of Jung's psychology that have been undermined or altogether dismissed in contemporary cultural theory. This thesis offers a fresh perspective on how Jungian thought can be re-incorporated into literary critique without repeating errors of the past. So where do Jungian psychoanalysis and a Jungian sense of alchemy become useful, critically when reading poetry? Will a Jungian poetics teach us to read modernism differently? Whether alchemy, or 'magic' as it is sometimes referred to by Freud and Jung, is a predecessor or another form of science, its poetic power lies in metaphor. As Donna Orange notes, 'Metaphor is everywhere in science—in the

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[109] Freud, *Moses and Monotheism*, p. 179.
[110] Qtd. In Rowland, Jung as a Writer, p. x [from Terry Eagleton, *After Theory* (Harmondsworth: Penguin, 2003), pp. 101-102].
[111] Rowland, *Jung as a Writer*, p. x.

processes of discovery and of framing models for testing'.[112]And if we were to replace the word 'science' with the term 'alchemy' (in the Jungian sense of the word), then we would come to realize that just as in poetry, metaphor underpins a Jungian notion of alchemy.

However, while it is my contention to show how H.D., Yeats, and Joyce can incorporate a 'literary Jung,' and while many authors and poets showed an awareness of Jungian concepts, not all modernist writers that were Jung's contemporaries could incorporate a Jungian style or poetics. There are other writers, like D.H. Lawrence for example, who have a different relationship to language than Jung. Lawrence's language, of course, works very differently than that of H.D., Yeats, and Joyce. Firstly, Lawrence had clearly expressed his distrust (and perhaps dislike) of psychoanalysis:

> Psychoanalysts know what the end will be. They have crept in among us as healers and physicians; growing bolder, they have asserted their authority as scientists; two more minutes and they will appear as apostles. Have we not seen and heard the *ex cathedra* Jung? And does it need a prophet to discern that Freud is on the brink of a Weltanschauung—or at least a Menshenschauung, which is a much more risky affair?[113]

[112] Adolf Grunbaum, *The Foundations of Psychoanalysis: A Philosophical Critique* (Berkeley: University of California Press, 1984).
[113] Ibid., p.3.

Obviously, Lawrence's attitude toward psychoanalysis shows how he discredits what he sees as scientifically pretentious, claiming, in a way, that psychoanalysts descended from a line of charlatanry, and he mentions Jung and Freud in particular. Moreover, in his *Fantasia of the Unconscious*, Lawrence presents a kind of disclaiming attitude towards scholarship in its classical sense:

> I am no 'scholar' of any sort. But I am very grateful to scholars for their sound work. I have found hints, suggestions for what I say here in all kinds of scholarly books, from the Yoga and Plato and St. John the Evangel and the early Greek philosophers like Herakleitos down to Frazer and his Golden Bough, and even Freud and Frobenius. Even then I only remember hints—and proceed by intuition.[114]

Lawrence here claims that his language is intuitive, and although he does pay attention to Jungian approaches and interests (ancient texts such as the Yoga, Plato, Heraclitus, Frazer, and Freud), he does not consider himself a scholar. While Jung studies ancient texts on magic and alchemy and lays foundations of his theory of individuation on them; Lawrence refers to ancient texts on magic as scientific texts:

[114] D.H. Lawrence, *Psychoanalysis and the Unconscious and Fantasia of the Unconscious* (New York: Dover, 2005), p. 54.

> I honestly think that the great pagan world of which Egypt and Greece were the last living terms, the great pagan world which preceded our own era, once had a vast and perhaps perfect science of its own, a science in terms of life. In our era this science crumbled into magic and charlatanry. But even wisdom crumbles.[115]

Here, Lawrence again makes references to psychoanalysis as a science in light of charlantry, although later, he continues to hint at an awareness to certain Jungian concepts like the collective unconscious in his forward to *Fantasia and the Unconscious*, where he mentions the power of symbols and myths. Instead of the exact Jungian collective unconscious, Lawrence claims that in myth and ritual lie the foundations of old wisdom, and in it is where the artist makes his knowledge available:

> …the intense potency of symbols is part at least memory. And so it is that all the great symbols and myths which dominate the world when our history first begins, are very much the same in every country and every people, the great myths all relate to one another. And so it is that these myths now begin to hypnotize us again, our own impulse towards our own scientific way of understanding being almost spent.[116]

[115] Ibid.
[116] Ibid., p. 55.

Here, Lawrence acknowledges a cultural paradigm similar to Jung's, as well as in his revival of the Heraclitan principle of opposites, which is found in *Birds, Beasts, and Flowers*, where he describes in a passage on reptiles how the tension of all things is being: 'for in the *tension* of opposites *all things* have their *being'*.[117] What is interesting is that in his discursive writing, Lawrence appears to be paying attention to what I would call a Jungian poetics. However, although a Jungian consciousness might be found lurking somewhere in his work, Lawrence's work is in a different mode of expression, and this difference is important. Lawrence's writing seems to change from text to text, but if two of his novels were observed, two particularly broad styles are perceived: in *The Rainbow*, there is a wave of language that reduces dialogue to almost nothing, whereas in *Women in Love*, there is a frictional mode of language and it is entirely dialogic and argumentative.[118] In *Women in Love*, Fiona Becket argues that Lawrence displays the 'tension of opposites' at the level of language through oxymoron and other means. According to Becket in *D.H. Lawrence: The Thinker as Poet*:

> The tension between two unrelated terms brought suddenly into proximity […] is in Lawrence, "frictional", a word which, in his lexicon, has sexual overtones but which more properly refers to language and questions of style. In oxymoron, friction is generated (and meaning created) by the semantic or more properly, the logical, disparity between the two terms brought together. (p. 146)

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[117] D.H. Lawrence, *Birds, Beasts, and Reptiles* (Jaffrey, NH: Black Sparrow, 2008), p. 93.
[118] Fiona Becket, *D.H. Lawrence: The Thinker as Poet* (London: Macmillan, 1997).

Moreover, while the text of *Women in Love* talks about love, it is expressed as hatred—something none of H.D., Yeats, or Joyce do. 'Tension', therefore, for Lawrence, is used to convey a creative frictionality, while in the sense of a Jungian poetics, tension must be *resolved* through union of opposites in order for creativity to occur. Lawrence's different modes of language, therefore, cannot be seen to sit with a sense of a Jungian poetics, For Jung is interested in the *union* of opposites; he can invoke the Heraclitan model, but in terms of Heraclitan tension at the level of the page. Usually, however, with writers like H.D., Yeats, and Jung, there is a palpable coherence within the Jungian model of alchemy, which strives towards individuation through the unity of opposites instead of a focus on and striving towards the tension between them.

In Lawrence's Heraclitan observation, therefore, he finds that being and creation lies in the *tension* between opposites, while Jung (along with H.D., Yeats, and Joyce) focuses on the *union* of opposites as a source of creative power. Jung's opposites do not work at the same level as they do in Lawrence's work, destructing and dismantling ideas that are received (as shown in Becket's example of the expression of romantic love as hatred in *Women in Love*). Lawrence's Heraclitan model, then, works its way into his poetics with a special focus on this tension at the level of language. However, in works like those of H.D., Jung, and Joyce, there is usually a very local kind of coherence with what is invoked (for example: the sun, the moon, and the feminine). Still, however, Lawrence would be useful to invoke because in a discursive context, he actually adopts some very useful philosophies and metaphysic as we have seen in some of his passages from *Psychology and the Unconscious* and *Fantasia of the Unconscious*. Yet, at the level of his very own style, he produces a very different type of writing, which is why it

is unlikely that he be read through a Jungian perspective. With Lawrence, there is so much going on at the level of language, whereas H.D., Yeats, and Joyce seem to be more easily understood in the context of the Jungian model.

A Jungian Poetics

While a 'Freudian poetics' has been argued for as a basis for reading, not least, H.D., critics have been reluctant to analyze the validity of a Jungian poetics, in part as a countervoice to the alignment of Freudian psychoanalysis and cultural theory.[119] Jung's preoccupation with psychiatry, psychology, and theories of art, myth, alchemy, symbols and archetypes, and the collective unconscious, are what comprise his psychoanalytical approach, and his approaching literature is not in the familiar traditional psychoanalytical sense. A Jungian reading stems from a synthesis of his theories, mainly those on art, alchemy, the symbol, and the 'coniunctio' archetype, which is the union of both anima and animus necessary for individuation (since the *coniunctio* is able to support and portray the poetic notion of artistic tension and creativity).

Jung's clinical experience had helped him develop his theories on the unconscious, for his medical training and experiences in psychiatry aided in refining some thoughts on the nature of the 'unconscious personalities,' the discovery of the 'complex', and the validation of the presence of a collective unconscious. Some major experiences that led to the refinement of his psychological notions were his studies on occult phenomena, performance of the word-association tests, and clinical observations of the delusions of schizophrenic patients. Jung's dissertation for his medical degree,

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[119] See Dianne Chisolm, *H.D's Freudian Poetics: Psychoanalysis in Translation* Cornell University Press, 1992)

entitled ‘On the Psychology and Pathology of So-called Occult Phenomena’, was based on a case study he performed by observing the behavior of his fifteen-year-old cousin, Helene Preiswerk, during her role as a medium during seances. Observing Helene, who claimed to be controlled by a variety of spirits, led Jung to interpret these spirits as ‘unconscious personalities,’ where ‘the patient is obviously seeking a middle way between two extremes; she endeavors to repress them and strives for a more ideal state’,[120] bringing to mind Freud’s ‘dream investigations, which disclose the independent growth of repressed thoughts’ (*CW 1*, p. 78). His study was used in a clinical setting to confirm the idea that personality was not actually a unity, as it might contain in itself other secondary, minor personalities. At the start of Jung’s psychiatric practice at the Burgholzli mental hospital, he worked with ‘word-association tests’ which were used in order to study the way mental contents (verbal concepts produced by products in response to stimuli) were connected (by similarity, contrast, or spatial/temporal proximity). Jung used these word association tests as research tools for exploring and studying emotional preoccupations—which resulted in his formulation of the concept of the ‘complex,’ defined as ‘a conglomeration of psychic contents characterized by a peculiar or perhaps painful feeling-tone, something that is usually hidden from sight’.[121] Furthermore, in developing the ideas of the collective unconscious and archetypes, Jung’s clinical experience with schizophrenic patients, along with his deep involvement in trying to understand their psychology led him to reach the conclusion that their delusions and fantasies could not have possibly arisen

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[120] C.G. Jung, *Psychiatric Studies CW1*, trans. by R.F.C. Hull (Princeton: Princeton University Press, 2014), p. 77.
[121] C.G. Jung, ‘Tavistock Lecture II,’ in *The Symbolic Life: Miscellaneous Writings CW 18*, trans. by R.F.C. Hull (Princeton: Princeton University Press, 2014), p. 49.

from personal experiences nor could they be explained in terms of their biographical backgrounds: ‘psychotic contents show peculiarities that defy reduction to individual determinants, just as there are dreams where the symbols cannot be properly explained with the aid of personal data’.[122] Jung found dream-like, numinous motifs analogous to those that appear in mythology in the delusions of schizophrenic patients who were completely unaware of mythical traditions and folklore of other civilizations. One important observation Jung made was in 1906, in the case of a schizophrenic patient who claimed that he could see the sun’s phallus, from which the wind originates. This patient had no previous knowledge of any myths that described similar concepts; however, in the course of Jung’s studies in mythology in 1910, Jung came across a book by Dieterich on ancient Mithraic cults, which mentioned an identical image as the one seen by the schizophrenic patient four years before. Such clinical experiences where Jung believed he had found established mythological symbols in his patient’s fantasies helped him to develop his theory on the collective unconscious, for he was able to offer evidence for the archetypal manifestations that he claimed were common to all, whether they appeared in dreams of clinically sane people or in the delusions of the schizophrenic patients.

With the rise of a popular interest in mysticism alongside rationalist modes of reading, notions such as alchemy not only caught Jung’s attention, but in poetry, a sense of an ‘occult’ world was, for some, extremely productive, even vital, while simultaneously a sense of irony could be maintained. Insofar as it is constructivist, modernist art not only

[122] Jung, ‘Recent Thoughts on Schizophrenia’ in *The Psychogenesis of Mental Disease*, p. 254.

names an unhoused modern reality, but its very method of constructing meaning from the interstices may be viewed as a form of unhousedness.

Attributing occultism as a form of spiritual compensation for the post world wars' loss of values that society suffered from, Freud considered it an alternative to people's dull existence, and an attempt to return to 'superseded convictions of primitive peoples'.[123] Occultism's appeal, according to Freud, was also partly due to being an approach to the revolution the world was heading toward.[124] Jung, however, saw it as a reaction against rationality, associated with the physical mass destruction of the time from the first World War onwards, and a return to the sacred unconscious from which the modern psyche was split in favor of a notion of science which was exclusively empiricist. Yet, whether the interest in mysticism was a compensatory act or not, Jung found in it a mine of symbolism, which can productively inflect and influence the ways we read H.D., Yeats, and Joyce. From a system of thought to an artistic style, the metaphors which express Yeats and Joyce's metaphysical (Theosophic or occultist) beliefs provide their works with a unique sense of both language and meaning. In their case, the parallels between art and 'magic' is well-established (through the systemic explanation of the universe by Yeats, the verbal creation—or alchemy—of new ideas by H.D., and the mythical/archetypal juxtapositions by Joyce). Freud in *Totem and Taboo*, while comparing magic to art, offers an interesting distinction with which Jung might agree: in 'the field of art…people speak with justice of the "magic of art" and compare artists to

[123] Sigmund Freud, 'Psychoanalysis and Telepathy' (1941) in *The Standard Edition of the Complete Psychological Works of Sigmund Freud,* vol. 18, ed. James Strachey, (London: Hogarth, 1955), p.177-178.
[124] Umberto Eco, *Foucault's Pendulum*, trans. by William Weaver (New York: Ballantine Books, 1990), p. 467.

magicians',[125] with the artist (poet) drawing on 'primitive' ideas and emotions in a manner similar to how a magician or alchemist might draw on them to demonstrate (super-natural) power over the elements and the natural world. Moreover, the association of ideas found in poetry (especially in H.D.'s *Trilogy* as we will see), also displays a connection which is quite self-conscious between alchemy and poetics.

Jung's critical work on literature is usually confined to one work—that of James Joyce's *Ulysses*. In his essay, 'Ulysses', Jung complains that even exerting a huge effort, he barely made his way through the first half of the 'monotonous' novel, claiming that it had made him ill and sent him to sleep. Jung's extensive critical analysis of *Ulysses* comprises one of Joyce's most severe reviews, as he likens the novel viscerally to a 'tapeworm' feasting on his energy, nourishment, and life force as it endlessly proliferates chapters: 'From this stony underworld there rises up the vision of the tapeworm, rippling, peristaltic, monotonous because of its endless proglottic proliferation' (*CW 15*, p. 114). Jung claimed that the only way out of the novel's terrible assault on his body and mind—it caused him to converse with his own intestines (*CW 15*, p. 113)– was to stop reading it and start treating the reader's own distress, so he 'laid it aside disappointed and vexed' (*CW 15*, p. 115). While Jung's response risks obtuseness or banality, it actually turned out as an interpretive opportunity. Jung's initial resistance to *Ulysses*, then, suggests in this case that the experience that the reader needs in order to understand the novel's meaning, the experience of befuddlement, is necessary. Jung ended up neither pathologizing nor diagnosing *Ulysses* or its reader, as

[125] Sigmund Freud, *Totem and Taboo: Some Points of Agreement between the Mental Lives of Savages and Neurotics*, trans. by James Strachey (New York: Norton, 1950), p. 90.

the process of moving it from the category of art to that of pathology does not 'solve' the complexity of the novel. It was more important to Jung to investigate why the novel had exerted such a great cultural and literary influence 'and not whether its author is a high-grade or low-grade schizophrenic' (*CW 15*, p. 117). Continuing his reading of the novel, Jung did not see *Ulysses* as a result of an illness, but rather as a cultural response he renders analogous to the schizophrenic model—while not diagnosing the author as a schizophrenic. Cultural responses to the 1914-1918 war were not uncommon, of course, and many artistic movements (such as Surrealism, Cubism, and Vorticism) mirrored traumatic responses toward the war. In writing, as has been expressed by David Trotter, 'techniques of representation were changing, nowhere more radically than in the work of James Joyce'.[126] Jung argues that, in the manner of the modern artist, Joyce transforms the novel; it is 'a mere eye, ear, nose, and mouth, a sensory nerve exposed with choice or check to the roaring chaotic, lunatic cataract of psychic and physical happenings, and registering all this with almost photographic accuracy' (*CW 15*, p. 109). These details could have been read by Jung as symptomatic of schizophrenia. According to Jung, estrangement from reality is created by mental disease in schizophrenic patients, but it is not the result of schizophrenia in the modern artist's work. Rather, fragmentation and grotesque manipulation of reality is a collective manifestation of the artist's cultural moment, since the artist follows the 'current of collective life' (*CW 15*, p. 117) stemming out of the collective unconscious rather than individual consciousness. While grotesque distortions of beauty, for instance, in schizophrenic individuals is a result of personality destruction, it is not so in the modern artist, who creates such

[126] David Trotter, *English Novel in History: 1895-1920* (London: Routledge, 2003), p. 93.

distortions for creative purposes. Instead of being a sign of insanity in the modern artist, destructiveness is where the writer finds 'unity of his artistic personality' (*CW 15*, p. 118). Hence, 'the modern artist finds his psychological truth in making art about the destruction of conventions and values'.[127] In a chaotic modern world, therefore, Jung notes that art finds no room for mimetic traditions, conventions and values, as the artist can find a constructive aspect in such destructiveness, so 'far from his work being an expression of the destruction of his personality, the modern artist finds the unity of his artistic personality in destructiveness' (*CW 15*, p. 118).

Consequently, Jung comes to realize that modernism has an investment in shattering traditions that no longer seem to function culturally. *Ulysses* turns Jung's ideas on art as transcendent and visionary into an expression of bodily vileness and degradation, which drove Jung to comment on such a response to modernity as 'the transformation of escatology into scatology' (*CW 15*, p. 128). This is what Jung sees as a 'reversing' of art, which is seen in the visceral nature of *Ulysses*:

> But it is only modern man who has succeeded in creating an art in reverse, a backside of art that makes no attempt to be ingratiating, that tells us just where we get off, speaking with the same rebellious contrariness that had made itself disturbingly felt in those precursors of the moderns[128] who had already started to topple the old ideals. (*CW 15*, p. 119)

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[127] Susan Rowland, *Jung and the Humanities* (New Orleans: Spring Journal, 2012), Amazon Kindle e-book (chapter 3, location 1026).
[128] By 'precursors of the moderns' Jung is making references to Friedrich Nietzsche and Friedrich *Hölderlin.*

In her book, *C.G. Jung in the Humanities*, Susan Rowland makes an interesting observation that a significant, often overlooked aspect of Jung's response (as a reader) arises from the conclusion Jung makes out of his experience of *Ulysses*: from his perception of the novel's resistance to interpretation.[129] Which is to say, Jung's biographical take on the novel opens an avenue onto a more broadly considered Jungian interpretation. Even if a Jungian reading refuses the work's susceptibility to direct interpretation and decoding, it would still be misreading to simplistically draw out the 'symbols' in a text such as *Ulysses* as instantly recognizable archetypal images. A text cannot be interpreted by locating archetypal correspondences (such as anima, animus, and shadow); Jung wanted to interpret language the way he would interpret archetypes, but he did not want to interpret the novel as 'archetypal' In *Ulysses*, the only symbol Jung was actually interested in was the novel itself, which he saw as 'a living symbol that creates a new consciousness for a new age'.[130] According to Jung, the 'symbol' that is formed by the novel is that of Joyce's new Self, as a result of the author's dissolving ego, which is dispersed into the numerous figures and events in the book: 'In the whole book no Ulysses appears; the book itself is Ulysses, a microcosm of James Joyce, the world of the self and the self of the world in one' (*CW 15*, p. 127). This is the symbolic perspective through which Jung reads *Ulysses*—in contrast to a 'vulgar' theory of archetypes, which attempts to oversimplify the novel and reduce its complexity. From Jung's perspective, there is a chaos in *Ulysses*, a *massa confusa* where 'destructiveness

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[129] Rowland, *C.G. Jung in the Humanities*, location 1055.
[130] Ibid., location 1049.

seems to have become an end in itself,' (*CW 15*, p. 116) and this, he opines, is what causes a change in the (unindividuated) reader's perspective, which lies in the resulting, 'alchemical' function of the novel in the sense that it transforms the readers after a tedious struggle (for Jung): the reader re-finds new consciousness, or rather, a new 'home' with Ulysses, who 'has freed himself from attachment, entanglement, and delusion, and can therefore turn homeward' (*CW 15*, p. 128). In contrast to Jung's first impression of *Ulysses*, his final comments struck a more positive note, for the novel was no longer a 'tapeworm'. Jung's reading attempts to show how the 'alchemy' of literary texts lies in the text's ability to develop creativity in both reader and writer. Throughout the process of reading the novel, Jung as a reader undergoes an act of individuation, starting with the entanglement in bodily details and materialism, moving on to the suffering in search of meaning, and finally ending with a sense of detachment from the novel's details. Jung's journey as a reader was one away from total immersion in sensation; the initial merging of the reader's psyche with the world of the novel acts as a kind of refiguration integrating both worlds of the text and reader,[131] at the same time leading to Jung's 'alchemical' sense of individuation and freedom from the entanglements of materialism. This causes him to find a 'spiritual' purpose for *Ulysses*:

> O Ulysses, you are truly a devotional book for the object-besotted, object-ridden white man![132] You are a spiritual exercise, an ascetic discipline, an agonizing

[131] See footnote 93 on p. 55 for more details.
[132] Perhaps Jung here aims to debunk modern instrumental rationality via the same of modern 'western' man. In this sense, Jung evinces a modernist inflection in the same way, say, an early modernist like Conrad debunks western imperialism.

> ritual, an arcane procedure, eighteen alchemical alembics piled on top of one another, where amid acids, poisonous fumes, and fire and ice, the homunculus of a new, universal consciousness is distilled! (*CW 15*, pp. 131-2)

Here, Jung finds symbols of personality development in alchemical concepts (such as 'alchemical alembics', 'poisonous fumes', and 'distilled'), and he sees the alchemical process as a metaphor for the individuation process, or the process of 'becoming an in-dividual…becoming one's own self…"coming to selfhood" or "self-realization"',[133] which is actually based on the idea of opposition and wholeness. Jung's expression here regarding *Ulysses's* polymorphous contents seems, apart from Jungian alchemical interests, directly suited to the kind of uncanny science that psychoanalysis was becoming. The Hermeneutic circle may be seen to typify a psychoanalytic science, insofar as there is no absolute or total solution, rather every revelation or disclosure must result in a new obscuring of a different facet of the reality under interpretation. Alchemy—perhaps precociously—had prefigured this relativistic notion, seeing the alchemist as affecting the results of his magical science.

In 'Psychology of the Child Archetype,' Jung states that 'Identity does not make consciousness possible; it is only separation, detachment and agonizing confrontation through opposition that produce consciousness and insight'.[134]Jung did not see in the medieval preoccupation to turn lead into gold the literal, physical transformation of base

[133] C. G Jung, *Two Essays in Analytical Psychology,* trans. by R. F. C Hull (Princeton: Princeton University Press, 2014), p. 173.
[134] C.G. Jung, *The Archetypes and the Collective Unconscious*, trans. by R.F.C. Hull (Princeton: Princeton University Press, 2014), p. 169.

metals, but in it he found a metaphorical system for understanding the transformation of consciousness. The transformation from lead to gold is that of the dense to the subtle, or from the un-individuated to the enlightened and/or the illuminated individual. 'Mercury', the god of insight in alchemy is also thought to ultimately lead the alchemist in to a relationship with Sophia, or wisdom. The effect of alchemy with its 'language' of images, metaphors, and symbols, is, then, akin to poetry. Alchemy, therefore, becomes in Jung a 'technique for relating to the unconscious'.[135] For Jung, alchemy is not a 'primitive' attempt at an early form of psychology in an early modern moment, but rather, he regarded it as an erudite symbolic system that was suitable to stimulate modernist thought. What further draws Jung's psychology to poetics is the metaphoric nature of his approach. Since Jung seeks to find ways that express otherwise inexpressible concepts, he claims in his *Mysterium Coniunctionis* that his psychology is a metaphor. Furthermore, Jung likens himself to an artist, which might align him with the poets, especially in my view, H.D., Yeats, and Joyce, whose work at points constructs the artist as an alchemical magus; co-creators of reality through words and, in particular, the power of metaphor. Most important is Jung's quest metaphor which informs the notion of individuation; in this quest, his approach becomes transformational and creative, 'reconceiving or rebirthing the world and the psyche as dynamically co-creative'.[136] With the focus on the quest metaphor and the birth of the new, Jung presents the *psyche* as co-creative with the world, which allows poetry to become a good medium for Jungian psychological expression—hence a Jungian poetics

[135] Rowland, *Jung as a Writer*, p. 87.
[136] Rowland, *Jung and the Humanities*, location 477.

where psyche and language are co-creators of new meaning and, by extension, a new reality.

Within Jung's dialectical psyche, there is a relationship of self-balancing between the conscious and the unconscious, where both constantly attempt to regulate the tensions between them. This is similar to the creative tension in a poet's mind, like Yeats's concept of creative tension between the self and anti-self and H.D.'s attempts to unite the male and female in the androgyne. In order to clarify the complex term, 'psyche,' Jung makes the following differentiation between the latter and the concept of the 'soul': 'I have been compelled, in my investigations into the structure of the unconscious, to make a conceptual distinction between soul and psyche. By "psyche,"I understand the totality of all psychic processes, conscious as well as unconscious. By soul, on the other hand, I understand a clearly demarcated functional complex that can best be described by "personality"'.[137] The psyche, therefore, is the location of both the conscious and the unconscious (personal and collective, along with the archetypes). The soul, on the other hand, is not synonymous with the psyche, as it is closer in similarity to one's personality.

Part of the complexity of the psyche lies in the problem of 'knowing it'. It lies beyond empirical experience and comprehension. In other words, Jung strives to prove the existence of an unknown and empirically unknowable 'mind'. Because the psyche is an unobservable entity, Jung resorts to indirect proof through images and symbols to track down the unknowable 'dark impulse' that works by guiding the artist *and* psychologist.[138] Poetry is, in this sense, the translation of the creative impulse from archetype to image to

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[137] Jung, *Psychological Types*, p. 463.
[138] Rowland, *Jung as Writer*, p. 90.

word. Poetic language helps the artist to 'come to terms with the pain of the inferior part of the personality or shadow'.[139] For Jung, in order to perform this inner healing from the damage left by the shadow archetype, there must be within the psyche some dialogical process. This idea, as shall be presented in the following chapters, recurs in the works of H.D., Joyce, and Yeats.

Poetry and Alchemy

In the works of H.D., Yeats, and Joyce, it can be argued that there is a special affinity between alchemy and poetry. For them, poetry appears to be a useful alchemical crucible that reaffirms the Hermeticists' (alchemists') belief in '…the Egyptian god Thoth, identical with the thrice renowned Hermes of Hellenism; who was honored [by the ancient Greeks] as the inventor of writing, protector of libraries, and inciter to all literary efforts'.[140] Since Hermes-Thoth is believed to be the inciter of both 'literary efforts' and alchemy, it is possible, therefore, for the theme of alchemy to grasp the attention of literary figures and permeate their styles in the same manner that it made its way into Carl Jung's psychoanalysis.

In the following chapters I shall show how alchemy as a metaphor stylistically pervades the works of H.D., Joyce, and Yeats in the manner of a verbal alchemy. For example, in Joyce's *Ulysses* we find such sentences as: 'His lips lipped and mouthed fleshless lips of air: mouth to her womb. Oomb, allwombing tomb. His mouth moulded issuing breath, unspeeched'.[141] A comparative style appears in H.D.'s work, particularly

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[139] Ibid.
[140] William York Tindall, 'James Joyce and the Hermetic Tradition', *Journal of the History of Ideas,* 15.1 (1954) <http://www.jstor.org/stable/2707648 > [accessed 27 March 2010] (p. 30).
[141]James Joyce, *Ulysses* (London: Penguin, 2000), p. 60.

in *Trilogy*, a further attempt at a kind of verbal alchemy or individuation, for 'H.D. believed that alchemy would help her to "find new words as the Professor [Freud] found or coined new words to explain certain yet unrecorded states of mind or being"'.[142] In section 21 of *The Walls do not Fall*, H.D. uses puns to create new words and to transform the divinity Amen-Ra into a mother-cocoon and then again into a newborn son: 'here am I, Amen-Ra whispers,/ Amen, Aries, the Ram,/ be cocoon, smothered in wool,/ be Lamb, mothered again' (*Trilogy*, p. 30). H.D. puts her word alchemy into action within the 'crucible' of her poetry in section 8 of *Tribute to the Angels*: 'Now polish the crucible/ and set the jet of flame/ under, till *marah-mar*/ are melted, fuse and join/ and change and alter,/ mer, mère, mere, mater, Maia, Mary,/ Star of the Sea,/ Mother' (*Trilogy*, p. 14). This is a version of Arthur Rimbaud's notion of the *alchimie du verbe*, or 'Alchemy of the Word': 'Then I'd justify my magic sophistries with the hallucination of words!'[143] This type of verbal alchemy in poetry celebrated by Rimbaud introduces new words, ideas, and images to the text, giving it a hallucinatory quality that implies a change in the text's consciousness: 'I got used to elementary hallucination: I could very precisely see a mosque where there was a mere factory, a corps of drummer-boys made up of angels, ponycoaches on the highways of heavens, a living-room at the bottom of a lake—

[142] Timothy Materer, *Modernist Alchemy: Poetry and the Occult* (Ithaca: Cornell UP, 1996), p. 100. Indeed, Materer's just-cited work is perhaps the most apposite influence on this thesis. Four pertinent points Materer develops are: the historical contexts of occultist, mystical and alchemical notions, and their biographical influence on modernist writers like H.D., Yeats and Joyce; the relevance more globally of poetry being read under an alchemical lens, due to parallels of mode and conception; and how, as another instance, Jung held in common with such modernist authors a rebellion against repression of the spiritual or numinous side of human experience, which may be seen as a rebellion of a strictly Freudian view. Materer also highlights the commonality between Jung in particular and these authors, in so far as they all rebelled against a rigorously-instrumental rationality inherited from the Enlightenment; opting for more irrational, or perhaps better, a-rational modes of making sense of human experience; one obvious way being the deployment mythoi, both in contents and as methodological tools.

[143] Arthur Rimbaud, *A Season in Hell and Illuminations: Poems*, trans. by Bertrand Mathieu (Brockport: BOA Editions, 1991), p. 37.

monsters, mysteries—the title of a vaudeville show set up real horrors before me' (p. 37). An example of Rimbaud's idea of the 'hallucination of words' in *Ulysses* would be when all of a sudden, 'God becomes man becomes fish becomes barnacle goose becomes featherbed mountain' (*Ulysses*, p. 63). Transformation of words and letters in Yeats's poetry emphasizes the transformation of modern man into an unstable and insane creature. Yeats uses a kind of 'shuffling' of words rather than letters for that purpose: '…only an aching heart/ conceives a changeless work of art' (*VP*, p. 421, ll. 13-14). Although Yeats, H.D., and Joyce differ in mode and aesthetics, this thesis argues that the modernist commonality between them (in technique and chronological tallying—which is to say experimental methods and historical contexts of alchemical and occultist interest) is appropriately construed by its own commonality with Jungian theory. Not only can they all be seen to have written in the same modernist period, but, as in what follows, their writings are analogized in a more emphatic way when illuminated by an equally modernist theoretical itinerary like Jung's.

Poetic language uses images, of course, for the language of poetry is '…a language pregnant with meanings, and images that are true symbols because they are the best possible expressions for something unknown—bridges thrown out towards an unseen shore' (*CW15*, p. 75). Just as imagery is used metonymically for the mystical realm of alchemy, so imagery is used to make the realm of the psyche more vivid to the readers in Jung. Imagery, then, becomes central to a language of both poets and alchemists. As put by Timothy Materer, 'The language of images is universal, but it is no more fixed for H.D. than the identity of Thoth/ Hermes/ Mercury. The universal language was preserved

not only by poets but also by alchemists and astrologers'.[144] Jung, however, finds it a great loss to the individual who has not experienced the relation of sacred imagery to one's own psychic structure, so 'To help remedy this loss, H.D. renews the occult arts and writes poetry in which her readers may experience its sacred images'.[145] Yeats uses geometric images to express his metaphysical/ spiritual beliefs in poetry, or in other words, uses the visual as a means toward the visionary; as he says in 'Ego Dominus Tuus,': 'By the help of an image/ I call to my own opposite (*VP*, p. 367, ll. 7-8)'.

Jung marshals conceptions and techniques of alchemists which are also adopted, but very differently, as shown in this thesis, by H.D., Yeats, and Joyce. Jung asserts that two necessary factors must be present within the alchemist in order to alter matter: meditation and imagination: '"Meditation' (i.e., an internal dialogue with one's own unconscious self) and 'imagination' (i.e., the action of the 'celestial' in man, his 'astrum') will, in the alchemist's opinion, set free the forces which enable him to alter matter'.[146] A poet, therefore, like an alchemist, can alter material reality into whatever he or she desires it to be transformed into through the use of both meditation and imagination. Like the alchemist, the poet needs to have an internal dialogue with the self in order to reveal unconscious desires, thoughts, or feelings through poetry; similarly, the poet needs to use imagination in order to create new images, analogies, and symbols. Therefore, with the use of both meditation and imagination, the poet, like the alchemist, will be able to 'alter

[144] Materer, p. 100.
[145] Ibid.
[146] Walter Pagel, 'Jung's Views on Alchemy', *Isis*, 39.1 (1948) <http://www.jstor.org/stable/226767> [accessed 16 May 2010], p. 45.

matter', transforming worlds, objects, people, emotions, and ideas, a method I shall shed more light on in the forthcoming chapters discussing the works of H.D., Yeats, and Joyce.

Interestingly, the similarity between alchemist and poet was evident to early Hermeticists (such as Boehme , Paracelsus, Flamel, and Aquinas) who regarded Hermes as patron of poetry, the god of writing and the artist with a palette; this idea, however, has been revived by the modernist poets, for as H.D. states in her *Trilogy*, 'so what good are your scribblings?/ This—we take them with us/ beyond death; Mercury, Hermes, Thoth/ invented the script, letters, palette' (p. 17). Joyce also refers to Thoth many times in *Finnegans Wake*, especially when characterizing the principal creative figure as 'thauthor,' and in *A Portrait of the Artist as a Young Man* when Stephen Daedalus addresses 'Thoth, the god of writers, writing with a reed upon a tablet'.[147] Yeats, believing that art is a means for expressing spiritual ideas, perceived 'art and religious sensibility as one, and the artist was a priest,' whose poetic art would offer redemption to a degraded mankind. Yeats also makes a reference to Hermes in Book V of 'Anima Hominis': 'He only can create the greatest imaginable beauty who has endured all imaginable pangs, for only when we have seen and foreseen what we dread shall we be rewarded by that dazzling, unforeseen, wing-footed wanderer'.[148] In the end, poetry represents an alchemical method of expressing a collective unconscious: 'the work of art we propose to analyse, as well as being symbolic, has its source not in the *personal unconscious* of the poet, but in a sphere of unconscious mythology whose primordial images are the common heritage of mankind' (*CW15*, p. 80).

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[147] James Joyce, *A Portrait of the Artist as a Young Man* (New York: Penguin Group, 2013), p. 225.
[148]William Butler Yeats, *Per Amica Silentia Lunae*, (New York: The Macmillan Company) https://read.amazon.com/ [accessed 26 October 2014], location 168.

H.D., Yeats, and Joyce

H.D.'s poetic style, despite the fact that her words have been viewed in light of Freud's poetics, also demonstrates a radical conjunction with Jung. H.D.'s Hermetic tendencies work their way into her poetry, making 'alchemy' both a theme and metaphor for her artistic creativity, where she renders words as procreators of revolutionary ideas. Such notions include the Hermetic motifs such as the divine feminine (anima), the androgyne, and transformation, which happen to be major Jungian themes. Hence, I argue, H.D.'s metaphysical inclinations, especially those dealing with the feminine, draw her philosophy closer to Jung's than to Freud's; and with these notions working their way into her poetic style, she in fact gives shape to a Jungian poetics, which, ironically, emerged from her relationship with Freud, whom she calls the 'alchemiste si remarkable'.[149] I shall argue that H.D. adopts the Jungian notions that the mind is a womb for creation, along with the belief in a similar collective unconscious, which hides a set of primordial images (like Jung's archetypes, more or less). What is striking about H.D.'s work is her use of these (Jungian) notions for revisionist purposes through her poetry, where, as poet-priestess she seeks to call for a 're-visionary' perception of patriarchy.

Yeats, radically dissimilar to H.D., expresses his spiritual beliefs through his works such as *Rosa Alchemica*, *A Vision*, *Anima Hominis*, 'Ego Dominus Tuus' and 'A Dialogue Between Self and Soul, and he sees himself as a priest-like figure, where the gift of creation (poetry) gives him visionary power. The uniqueness in Yeats's

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[149] John Walsch, 'H.D., C.G. Jung and Kusnacht: Fantasia on a Theme', in *H.D.: Woman and Poet*, ed. by Michael King (Orono: The National Poetry Foundation, 1986), p. 61.

alchemical poetics, however, is his striving toward knowledge and meaning beyond what is found in the intellect using his own symbolic system in which he attributes universal meaning to geometric symbols. Yeats also focuses on the poet-priest's trance-like state of mind for poetic inspiration through accessing the *anima mundi*, or world spirit, a notion I find reminiscent of Jung's idea of the collective unconscious. The term *Anima Mundi*, used by Yeats, means 'world spirit'. Yeats describes the Anima Mundi as an impersonal memory which is not related to the memories of individuals,[150] and claims that it is 'a general storehouse of images which have ceased to be a property of any personality or spirit'.[151] Similarly, Jung perceives the collective unconscious as a universal soul, referring to a shared, impersonal, inherited memory containing 'deposits of the constantly repeated experiences of humanity' (*CW7*, p. 69). The contents of the collective unconscious, according to Jung, are similar to individuals everywhere, just like the contents of the Anima Mundi. Most importantly in Yeats's 'alchemical poetics', however, is his focus on symbols of polarity and the tension between them from which creation results. Given a Jungian emphasis on certain ideas, it becomes productive to think of a Jungian model of reading Yeats. This could establish a Jungian poetics through the alchemical notion of the 'coniunctio,' the union of opposites, an idea that is developed and exploited in a poetic style that Yeats manifests throughout his works.

Joyce's novels, on the other hand, demonstrate a similar undertaking of verbal alchemy and mythical parallels to Jung's models of alchemy, individuation, and the collective unconscious. Joycean themes include heroic or epic journeys seen in Stephen

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[150] William Butler Yeats, *The Autobiography* (New York: Scribner, 1986), p. 175.
[151] Peter Allt and Russell K. Allspach, *The Variorum Edition of the Poetry of W.B. Yeats* (New York: Macmillan, 1987), p. 822.

Daedalus and Leopod Bloom, who ultimately reach a new level of personal transformation. What is unique about Joyce's tracing of the process, however, is the redeployment of letters and sounds that develop into a new language and new perspectives. While Jung claims that the self strives toward its totality, Joyce portrays how this individuation is done through writing, not only through the characters, but also through linguistic changes and symbols, which can be read from a Jungian perspective: Joyce's use of symbols is archetypal, since certain ideas are expressed in images containing meaning beyond what they depict, often referring to universal ideas such as the anima. Archetypal images, like symbols, express universal ideas that are present in the collective unconscious. Jung's anima, for example, finds ample room in Joyce's portrayal of the hero, where it manifests itself through many symbols (dove-girl, uroboros, dung, ink) the hero encounters on his individuation journey and influences the language of Joyce's works, showing how the protagonist's psychic development through the anima affects its style.

Whether on the thematic level, or the stylistic presentation, alchemy as an idea permeates the works of H.D., Yeats, and Joyce in a way that suggests a powerful Jungian poetics. This study will show how key Jungian ideas have exerted an influence on the works of these three modernist writers at a time when there was not much consideration given to Jungian thought in the arts; while Jung struggled to be accepted and establish a name among the major modernists, his notions found expression in some works of modernist literature. The first chapter will show how H.D's *Trilogy* can be read as a form of linguistic alchemy. This opening reading will then lead on to alternate Jungian readings of the two other modernist writers in the remit of this thesis.

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Alchemy as Poetic Metaphor in H.D.'s *Trilogy*

Both modernist thinkers from the same period, Carl Jung and Hilda Doolittle (H.D.) have more in common together than one would expect, despite the fact that there have been practically no records that show any acquaintances with each other. Although extensive research has been carried out on the influence of Freud on H.D.'s writing, too little attention has been paid to the shared affinities between H.D.'s poetics and Jung's psychology, despite their palpable common interest in alchemy. The obvious connection of H.D. with psychoanalysis is the one with Freud, who diverges from Jung in many areas. Therefore, H.D.'s conjunction with Jung could be a radical step toward reading her poetry in a new light.

A problem that I faced with this reading, besides the very limited amount of research done on 'alchemy' in modernist poetics, is the large body of critical work done on the limitations of the interdisciplinary approach of Jung-and-literature. Jung had previously been seen as a reductionist of literature, a misogynist, and overly metaphysical and mystical in his approach. However, it is useful to consider various views of literary critics and the different attitudes they have toward the role Jung plays in literature. That is because recent developments in the field of Jungian theory have led to a renewed interest in applying his theories onto literature, and revisions and extensions of the theory have cleared it from the misogynist label it bore. I find H.D.'s *Trilogy* highly expressive of some of Jung's theories, and her poetics reflect a sense of 'metaphorical alchemy' that Jung uses to explain personal development and transformation.

The aim of this chapter is to shine a new light on the way both Jung and H.D. relate to each other, in terms of contribution to modernist poetics. I seek to underplay the radical nature of this conjunction between H.D. and Jung, showing how, in practice, H.D.'s poetry is congenial with Jungian ideas (whether or not H.D. was familiar with Jung's works) while rethinking the possible boundaries of a Jungian poetics in modernist literature. The selection will examine Jung's, as well as H.D.'s, interest in Hermetic texts, the useful influence of alchemy-oriented ideas in H.D.'s *Trilogy*, and the way alchemy is viewed as a metaphor for transformation. In the case of *Trilogy*, this transformation is through poetic language, rendering alchemy a metaphor for poetry. In other words, both Jung and H.D.'s interest in alchemy allows for the development of a new poetics in which alchemy becomes a metaphor for the transformative aspect of poetry. This chapter is not a study of Jung's theory, nor is it a study of alchemy. It is my contention to develop a 'third language' capable of discussing both H.D.'s poetics and Jung's psychology in terms of one another. In this chapter, I will juxtapose the main ideas of Jung's theory with H.D.'s poetic framework. Ultimately, *Trilogy* will be read in terms of transformative alchemy at the textual level, in terms of the symbolist poet Arthur Rimbaud's 'alchemy of the word'.

Carl Jung probes deeply into the psychological aspect of alchemy, treating the latter as a metaphor for the individuation process, or the development of the Self. He ascertains in the ancient Hermetic texts of alchemy that the alchemical process (resulting in the formation of gold and the 'elixir of life') requires the union of both male and female polarities: a 'Solar King' and 'Lunar Queen'. In Jungian terms, the Solar King and Lunar Queen symbolize the two polarities of male and female counterparts of the psyche, or the

'animus' and 'anima'. The balance between the two parts of the psyche results in the development of the Self, just like the alchemical development of a substance into gold.

Trilogy expresses the notion that alchemy is the means to spiritual reformation. The poem concentrates on the feminine in mythology, stressing on the anima' or the feminine part of the psyche. In *Trilogy*, H.D. points out at the new deity of the new era, the protean goddess representing many of the important mythological female deities such as Isis, Astarte, Venus, and Aphrodite. The return of the Lady, the 'Bona Dea' is presented by a solution for a war-torn world that is dominated by an apathetic lack of compassion. H.D. places a patriarchic icon (the male-god) in *Trilogy*, and she provides a reinvention of this figure, using elements of Jungian psychology, Hermetic texts, and Rimbaud's verbal alchemy, generating a new mode of understanding. In demonstrating that, I discern an especial suitability of Jung's psychology in modernist poetics, an area that had long shun Jung and disregarded him as a misogynist and an essentialist imposter on literature.

H.D.'s Poetics and Jung

Radford and Wilson assert that 'In modern literature, psychological models have commonly been derived, though seldom rigorously, from psychoanalysis. The impact of psychoanalysis upon literature has been massive',[152] for psychoanalysis has greatly influenced literature, providing the notion of unconscious mental processes. However, the psychoanalytical approach in literary criticism does not necessarily need to 'correspond to the actual conceptual system of any particular psychoanalysis as a whole'.[153] For example, there are seldom any examples that are purely under Jung or purely under

[152] Radford and Wilson., p. 317.
[153] Ibid., p. 317.

Freud's influence; however, there is a number of works where Jung's impact, although mixed with other psychoanalytic concepts, is strongly apparent: 'Indeed, there are few pure examples in literature of either Jung's or Freud's influence. Nonetheless there are a number of works in which Jung's influence, even though often in an admixture with other psychoanalytic concepts…is strongly pronounced'.[154]

Apart from the fact that H.D. was Freud's analysand, H.D.'s poetics have constantly been regarded as having Freudian inclinations according to some literary critics such as Dianne Chisholm, who extensively speaks about H.D.'s adaptation of Freud's 'translation' method— a technique resembling dream and symptom interpretation—as a basis for her writing, for 'in place of critical theory, poetic manifesto, doctrinal methodology, H.D. presents translation as the basic formulation of her writing practice'.[155] Also, H.D. has written a considerable amount of work on Freud, most notably being her *Tribute to Freud*, where she makes the following deceptive proposition:

> We can read my writing, the fact that there was writing, in two ways or in more than two ways. We can read or translate it as a suppressed desire for forbidden 'signs and wonders.'…Or…merely [as] an extension of the artist's mind, a picture or illustrated poem, taken out of the actual dream or daydream content and projected from within…really a high-powered idea…over-stressed…a 'dangerous symptom'.[156]

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[154] Ibid.
[155] Dianne Chisolm, *H.D's Freudian Poetics: Psychoanalysis in Translation* Cornell University Press, 1992), p. 12.
[156] Qtd. in Chisolm, p. 10.

By ‘we’, H.D. refers to herself and Freud, perhaps attributing her writing style to his psychoanalytic methods. According to Susan Stanford Friedman, ‘To reiterate the pattern of influence, H.D. took Freud’s theories, dismissed their evaluative framework, and developed his ideas in a direction ultimately antithetical to his own perspective’.[157] Freud’s diagnosis of H.D.’s ‘mother fixation’, for example, allowed H.D.to search for the universal mother symbols in myth, and help her connect them to her personal experience, which gave her freedom to explore a woman’s experience in a in a male-dominated world. Consequently, her views on women would differ from those of Freud, as she regarded them as superior beings. Moreover, Dianne Chisolm views H.D.’s writing as completely moulded by Freud, for she states in *H.D.’s Freudian Poetics*:

> As I see it, in turning to Freud for the words to shape her writing, H.D. implicates herself in his ideas and evaluations. In reconstructing childhood memories, maternal fantasies, narrative histories, she takes on the same subjects that perplexed Freud, resolving to extend his more occult or archaic or feminine speculations while developing the same figures of speech. In some dramatic way, H.D. *becomes* Freud, curing herself of the blocks and gaps that infect the telling of her life story and, at the same time, healing Freud of discursive foreclosures in

[157] Susan Stanford Friedman, *Psyche Reborn: The Emergence of H.D.* (Bloomington: Indiana University Press, 1987), p. 137.

> scientific skepticism, Schopenhauerian pessimism, and metapsychological misogyny.[158]

H.D.'s writing is mostly shaped by her adaptation of Freud's 'translation', or dream interpretation techniques and symptom analysis, in order to articulate her own desires and aspirations, with a particular concentration on interweaving the analytical and hermetic aspects. One can see how she combines both her sense of mysticism and knowledge of psychoanalysis in her concept of the 'Word'. The 'Word', for H.D. forms her synthesis between psychoanalysis and the Hermetic tradition. Just like dreams, Words are the subjects of her 'translation' method, both revealing and hiding meaning: '…secret is stored/ in man's very speech,/ in the trivial or/ the real dream; insignia'.[159] Words, therefore, are similar to the dreams, parapraxes, and puns that Freud translated, but they also have the mystical aspects of a coded wisdom, concealing truths and at the same time expressing them to those who can read them carefully:

> …I know, I feel
> the meaning that words hide;
>
> they are anagrams, cryptograms,
> little boxes, conditioned

[158] Chisholm, p. 4.
[159] H.D., *Trilogy*, p. 14.

to hatch butterflies ...[160]

Thus words, when translated, 'hatch butterflies', making them productive creators. Their mystical qualities also render words as Hermetic or alchemical tools, carriers of 'mystery', and it is through the application of translation on words that H.D. uses alchemy as a metaphor for artistic creation—namely poetry. Words, therefore, are H.D.'s version of Freud's 'dreams'; they are the 'dream parallel' that she mentions in *The Walls Do Not Fall*.[161] The same idea of the dream as an expression of the collective unconscious is found in *The Walls Do Not Fall*. The poet also speaks of the dream's ability to explain symbols, and to merge the past with the future:

Now it appears very clear
that the Holy Ghost,

Childhood's mysterious enigma,
is the Dream;

that way of inspiration
is always open,

[160] Ibid., p. 53.
[161] Ibid., p. 24.

and open to everyone;

it acts as go-between, interpreter,

it explains symbols of the past

in to-day's imagery,

it merges the distant future

with most distant antiquity[162]

Similar to Jung's assertion, the symbol of the dream, therefore, is a reflection of the archetype, a component of the collective unconscious, which 'merges the distant future/ with the most distant antiquity'.[163] H.D. also believes that it is open to observation, since it is 'open to everyone'.

Many aspects of Jung's theory reflect divergence from Freud, such as the former's comprehension of instinctual drives, description of the complicated workings of the mind, and the power he gave to 'splitting off' personalities, and archetype influence:

> Jung's more flexible understanding (than Freud's) of instinctual drives, his concept of autonomous complexes, the power he attributes to the complexes of

[162] Ibid., p. 29.
[163] Ibid.

> 'splitting off' into independent personalities, the effects of the archetypes (in desire, dreams, and creativity), and the way in which he establishes individuation as man's fundamental psychic task are all aspects of his theory that reflect divergence from Freud.[164]

However, despite H.D.'s being renowned for being a Freudian herself, I believe that H.D.'s writing style, if it were to take on a psychoanalytic style, would also fall into the 'Jungian' category rather than the Freudian. In her writing about Freud, H.D. says the following about Jung:

> The *alchemiste si remarkable*, our dear Professor Sigmund Freud guards my room, almost my sanctuary. There is no conflict in my mind between him and the redoubtable Carl Jung, whose house lies just several gardens beyond, outside my window, by the lake. I have read very little of Jung and not everything of Freud. But Jung left as they say, medicine for mysticism and as I have said, I studied my mysticism or majic from the French writers Ambelain and Chaboseau. I did delve very deep and I think found the answer.[165]

Despite labeling Freud as an alchemist and projecting her mystical inclinations onto him, H.D. does not appropriate all of Freud's theories into her text; as a matter of fact, many

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[164] Radford and Wilson, p. 319.

[165] John Walsch, 'H.D., C.G. Jung and Kusnacht: Fantasia on a Theme', in *H.D.: Woman and Poet*, ed. by Michael King (Orono: The National Poetry Foundation, 1986), p. 61.

major aspects of H.D.'s poetics differ from Freudian notions. For instance, the importance of the mother image in H.D.'s poetics, like appearance of the Lady and H.D.'s attribution of maternal qualities to the father-god image in her *Trilogy*, is one that has been withdrawn, or maybe even repressed by Freud's phallocentrism: '…H.D. resets the stage of analysis for the uncanny return of the mother of prehistory, the mother from whom Freud withdrew in horror and despair, the mother who brings with her a song even more "originary" than that of the prehistoric father'.[166] Strikingly, the interest in the 'return of the mother of prehistory' can be regarded as a shared interest with Jung, who devoted most of his work to the Mother archetype. Jung would better agree with H.D. than Freud, especially in areas related to art and the artist, symbolism, the collective unconscious, and vision.

According to critic John Walsch, 'H.D.'s motifs: the anima, androgyny, transformation/sublimation—culled from both inner experience and hermetic sources—appear, of course, throughout the entirety of Jung's writing'.[167] However, so do they appear in H.D.'s poetry, for the anima manifests itself through goddess images, the notion of androgyny appears in the revision of the father-god image into a father-mother deity, and transformation occurs within the poetic verses that create new words and new meanings for old words. Therefore, H.D.'s metaphysical inclinations and her views regarding the feminine draw her philosophy closer to Jung's than that of Freud. H.D.'s apprehension toward Freud's masculinist approach is mentioned in her poem, 'The

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[166] Chisholm, p. 8.
[167] Walsch, p. 60.

Master': 'I was angry with the old man/with his talk of the man-strength,/ I was angry with his mystery, his mysteries,/ I argued till daybreak'.[168]

Moreover, regarding the human psyche as a 'womb', a center for creation and creativity, is a notion shared by both Jung and H.D. According to Jung, '…the human psyche is the womb of all the arts and sciences (*CW 15*, p. 86)'. Similarly, H.D. states in her *Notes on Thought and Vision* that 'The majority of dream and of ordinary vision is vision of the womb. The brain and the womb are both centres of consciousness, equally important'.[169] Poetry, and maybe art in general, is an expression of a fecund, potential language, where womb-psyche is the creator of all things. This reiterates the Jungian notion that man becomes a vehicle for art, for 'The unborn work in the psyche of the artist is a force of nature that achieves its end either with tyrannical might or with the subtle cunning of nature herself, quite regardless of the personal fate of the man who is its vehicle' (*CW 15*, p. 75).

Strikingly, H.D. seems to believe in the same Jungian notion that sees that the source of symbolism is in the collective unconscious, containing primordial images, which Jung calls archetypes. Jung states that 'The primordial image, or archetype, is a figure—be it a daemon, a human being, or a process—that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed. Essentially, therefore, it is a mythological figure…the psychic residua of innumerable experiences of

[168] Hilda Doolittle [H.D.], 'The Master', *Collected Poems, 1912-1944*, ed. by Louis L. Martz (New York: New Directions, 1983), p. 455.
[169] Hilda Doolittle [H.D.], *Notes on Thought and Vision and the Wise Sappho*, ed. by Anne Janowitz (San Francisco: City Lights Books, 1982), p. 21.

the same type'.[170] In other words, an artist's symbols may be seen as 'reflections' of such primordial images, or archetypes:

> The mystic, the philosopher is content to contemplate, to examine these pictures. The attic dramatist reproduced them for men of lesser or other gifts. He realized, the whole time, that they were not his ideas. They were eternal, changeless ideas that he had grown aware of, dramas already conceived that he had watched; memory is the mother, begetter of all drama, idea, music, science, or song.[171]

The realization that certain ideas or images do not 'belong' to the person who brings them out, but are a property of a certain grand memory is a belief in the archetypes, which are the source of all creative activity, 'the begetter of all drama, idea, music, science, or song'. The archetypes, thus, are behind creativity, as the expression of art is actually a reflection of these archetypes in symbols: 'The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work'.[172] Man becomes a channel for these 'eternal ideas', and as Jung puts it, creativity is an act of activation of these eternal ideas or 'archetypal images'.

Jung's idea of the 'collective unconscious' is alongside H.D.'s notion of the 'over-mind', which is something she discusses with an anonymous 'scholar and philosopher' in

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[170] Ibid., p. 81.
[171] H.D., *Notes*, p. 23.
[172] Jung, *Spirit,* p. 82.

her *Notes on Thought and Vision*: 'I visualize my three states of consciousness in a row: Over-conscious mind, Conscious mind., Sub-conscious mind… He means by universal mind exactly what I mean by over-mind but certainly my term over-mind is not adequate, if this over-mind state is approached by others through the subconscious'.[173] Also similar to H.D.'s idea of the 'over-mind' is the Jungian notion that artists do not follow an individual impulse, but a 'current of collective life' (*CW 15*, p. 117) from man's collective unconscious: H.D. mentions a common, timeless thread of humanity, and makes parallel images of humanity from different historical epochs, especially in references to the dream parallel in *The Walls Do Not Fall* when she fuses the 'here' with the 'now' when presenting 'An incident here and there'. The 'here and there' merges ancient Egypt with war-torn London in the Blitz. The parallelization of antiquity with contemporaneity is important in the sense that it highlights the collective unconscious as a common thread among people across different historical times. This is also a portrayal of the modernist invocation of historical models, where modernists 'relied on the reference (allusion) to literary, historical, philosophical, or religious details of the past as a way of reminding readers of the old, lost coherence'.[174] Furthermore, as put by Dianne Chisholm, 'H.D.'s narrative follows the modernist "mythic method" of shaping its pastiche of quotations and collage of historical correspondences by mapping them onto an archetypal quest pattern'.[175] This would put H.D. further in the Jungian category, as the archetypal quest patterns of the hero is precisely what Jung was concerned with, especially in his writings on alchemy and individuation. Upon close reading of her *Trilogy*, one may notice that the

[173] H.D., *Notes*, p. 46.
[174] Nina Baym and others, 'American Literature Between the Wars', in *The Norton Anthology of American Literature*, 5th ed, (New York: W.W. Norton & Co Inc (Np), 1998), p. 916.
[175] Chisholm, p. 23.

three parts of her long poem somehow actually correspond to three phases of the classical heroic quest: the descent into hell (war scenes of London and ancient Egyptian tombs in *The Walls Do Not Fall*), the (poetic) rite of passage of the Lady in *Tribute to the Angels*, and revelation (of Caspar upon seeing Mary differently) and resurrection (of the sacred feminine) in *The flowering of the Rod*. Moreover, in her *Notes on Thought and Vision*, H.D. states that 'The minds of men differ but the over-minds are alike'.[176] Through this description of the 'over-mind', therefore, H.D. might be speaking of the same concept of the 'collective unconscious'.

Jung was rather adamant about not regarding art as a medium for analyzing the personal psychology of the artist, or else it would be treated as a mere symptom. Art is a psychological activity only in the aspect concerning the process of artistic creation: 'Only that aspect of art which consists in the process of artistic creation can be a subject for psychological study, but not that which constitutes its essential nature' (*CW15*, p. 65). Art is an experience, as much as it can be a form of cognition. H.D. confirms the same idea in her *Notes on Thought and Vision*: 'There is no trouble about the art, it is the appreciators we want…we want receiving centres for dots and dashes'.[177] Her appreciation of art is not didactic, but Socratic, involving a level of artistic discourse that she also demands of her reader. There are certain modes of understanding that readers develop by appreciation (and understanding) of poetic language. The 'experience' of art that Jung speaks about is actually an acquisition of knowledge, which renders poetry readers 'receiving centres for dots and dashes', as put by H.D.

[176] H.D., *Notes*, p. 40.
[177] Ibid., p. 26.

Jung's idea of the visionary aspect of art (discussed in the introduction) resembles H.D.'s visionary style, also intending to reveal a certain experience of humanity through symbols. Both Jung and H.D., therefore, regard art as a 'mystic' means for recognition and display of the archetypes; moreover, Jung asserts that

> …we would have to be prepared for something suprapersonal that transcends our understanding to the same degree that the author's consciousness was in abeyance during the process of creation. We would expect a strangeness of form and content, thoughts that can only be apprehended intuitively, a language pregnant with meanings, and images that are true symbols because they are the best possible expressions for something unknown—bridges thrown out towards an unseen shore. (*CW15*, p. 75)

Most importantly, H.D.'s mystical inclinations, along with her interest in alchemy, religion, and metaphysics, are sufficient enough to render her a Jungian interested in the mystical aspect of art. As Pearson suggests in his foreword to H.D.'s *Hermetic Definition*, 'like many Freudians, she became quasi-Jungian and could bring the cabala, astrology, magic, Christianity, classical and Egyptian mythology, and personal experience into a joint sense of Ancient Wisdom'.[178] Moreover, Albert Gelpi claims in his introduction of *Notes on Thought and Vision* that

[178] Hilda Doolittle [H.D.], *Hermetic Definition* (New York: New directions, 1972), p. vi.

> Freud would not have put much credence in such notions, and indeed H.D.'s belief in the transcendental is the locus of her later differences with him. But Jung would have been sympathetic to her experience of an over-mind that allows a sense of participation in both the natural and the transcendental and a perception of 'eternal, changeless ideas'; and he would have agreed that through the over-mind the individual would 'complete himself' and realize what his nature shares in common with others.[179]

H.D. and the Feminist Revision of Jung's Theory

In recent years, there has been a heightened— and rather renewed— interest in Jungian theory in the field of literary feminism. In Susan Rowland's book, *Jung: A Feminist Revision*, a revision of Jungian literary criticism has rendered Jung's theory as somewhat acceptable to some feminists; in keeping with the new revision, a close observation of Jung does not regard him as an essentialist, for he regards the psyche as gender fluid. In addition to that, pro-Jungian feminists approach the problem of contrasexuality with a revision of the terms 'anima' and 'animus' into the less essentialist 'Eros' and 'logos'. Moreover, Rowland discusses Jung's notion on the gender plurality of the divine, leading Jungian feminists to support 'goddess feminism', which aims at reforming the way people see psyche, culture, and history; it is not necessarily theological, but it is seen as therapeutic and practical, and it seeks to destroy the binary and to offer a solution to the

[179] H.D., *Notes*, pp. 12-13.

postmodern world's fragmented consciousness. Rowland also explains how archetypal psychology's polytheism gives psychic images a higher sense of importance and renders them archetypal. Feminist archetypal theory also observes the effects of cultural pressure on the feminine psyche, focusing on the 'unfixed' aspect of the archetype and on how society and ideology register the psychic image. H.D.'s poetry, may be read in light of this revised Jungianism. The revision of Jungian theory to serve notions of the gender fluidity of the psyche, 'goddess feminism' of the psyche, and the relief of the feminine psyche from cultural pressure. For a poet who addresses a revised patriarchal figure and calls for a new vision, the feminist approach to Jungian theory would probably be what best describes H.D's call for a revisionist alchemy in *Trilogy*.

The unconscious, according to Jung, is of religious nature. The archetypes, in a way, function as gods and goddesses—or 'creators'— since they play the most active roles in the formation of the person, and they also affect the person's encounters with the outside world. Moreover, archetypes also function as gods and goddesses since they represent themselves through mental images and are not contacted physically and directly:

> The Jungian unconscious is fundamentally religious for two related reasons: one is that religious myths are a necessary narrative resource for the unknowable and uncontrollable dimensions of the unconscious as well as the fact that the unconscious is the ego's source and future fate (in individuation). In a sense that is hardly metaphorical; Jung's archetypes are gods and goddesses because they are the most active powers in the formation of the human subject who constantly affect her encounters with the outer world. Like gods (or goddesses), archetypes make

> the person by representing themselves in the person's life (through mental images).[180]

The central figure in *Trilogy*, is the liberated goddess, the Lady, who can be regarded as a projection of the anima archetype: 'She is Our Lady universally,/ I see her as you project her' (p. 102); Moreover, upon speculation on *Trilogy's* anima in terms of a new Jungianism, it becomes an archetype as 'goddess'. As put by Rowland, Jung's archetypes are gods and goddesses that represent themselves through mental images, and this is particularly what is done in *Trilogy*, where the governing 'anima' projected by the Lady represents itself through the image of the butterfly: 'she is Psyche, the butterfly,/ out of the cocoon' (p. 103). The anima as archetype in *Trilogy*, therefore, exhibits itself through different imagistic manifestations, which all actually end up connecting within the figure of the goddess, symbolized by the Lady. The archetype, thus, to act as a 'goddess', an active power in the formation of the new human, whose canon is to be written in the book she holds, on the blank pages 'of the unwritten volume of the new' (p. 103). H.D., after all, mentions a kind of 'dwelling' of these gods in the unconscious, which reveal themselves through dreams and signals: 'for gods have been smashed before/ and idols and their secret is stored/ in man's very speech,/ in the trivial or/ the real dream; insignia' (p. 15).

In spite of some masculine bias in Jung's writings, there are still some positive potentialities for feminist approaches. For instance, there is Jung's critique of culture's

[180] Rowland, *Jung: A Feminist Revision*, p. 39.

ignoring of the feminine, and remarkably, Jung rejects patriarchic monotheistic culture in favor of returning to the great mother as the figure of the divine. Jung, as a critic of culture, detaches 'feminine nature' from women, which is shown in his critique of Christian teaching's neglect of the concept of gender plurality of the divine, which must also include the feminine element.[181] Of potential value to the feminists is Jung's broad theorizing of the divine's gender plurality and of sacred sexuality. Such notions made way for later Jungians to face male-dominated religion in the cause of feminism. Jung's concept of gender plurality, however, finds its echo in H.D.'s *Trilogy*, where 'In her World War II epic *Trilogy* H.D. recovers lost female goddesses, revises female symbols, and reclaims God-the-Mother to stand alongside God-the-Father'.[182] H.D. attributes feminine qualities to masculine deities; in order to assuage the callousness of a cold, patriarchic father-god image, the new image of Ra, Osiris, and Amen retains softer physical features than the previous male-god image: 'beardless, not at all like Jehovah,/ he was upright, slender' (p. 25), in addition, the new father-god is compassionate and loving, 'over Love, a new Master' (p. 10). H.D.'s main focus is the warm, nurturing aspect of the new god-image, or what she calls 'the re-born sun':

Amen, you are so warm,

[181] Rowland, *Jung: A Feminist Revision*, p. 43.
[182] Susan Stanford Friedman, *Penelope's Web: Gender, Modernity, H.D.'s Fiction* (Cambridge: Cambridge UP, 1990), p. 328.

> hide me in your fleece,
>
> crop me up with the new-grass;
>
> let your teeth devour me,
>
> let me be warm in your belly,
>
> the sun-disk,
>
> the re-born Sun. (p. 31)

H.D. demonstrates the same idea, taking it a step further, and showing how the feminine is the second half of the godhead, which echoes the thoughts of revisionist Jungian June singer:

> The movement towards androgyny that is emerging today grows out of the tensions between the 'masculine' and 'feminine' elements in contemporary western society. It spirals back on itself to discover the older androgyny that is revealed in the mythology of that primordial time when the masculine and feminine were not yet separated in the godhead.[183]

[183] June Singer, *Androgyny: Towards a New Theory of Sexuality* (Boston: Sigo Press, 1976), p. 10.

Jung's potential archetypal androgyny for Singer is a way to theorize a goal of psychological wholeness. Singer also views archetypes as remnants of an ancient, divine androgyny before the split of consciousness (the 'primordial fall').[184] Moreover, Jung's broad theorizing of sacred sexuality in his works on alchemy and the *Mysterium Coniunctionis* is seen in some theory of feminists such as Luce Irigaray. Similar to Jung's 'Sol' and 'Luna' in the alchemical marriage necessary for individuation, Irigaray's sensible transcendence calls for a language of 'fire and water' in order to 'melt (put theoretically, to deconstruct) the phallic solidities that masculinity has accrued in Western culture. This is not an essentialist assigning of solidity to masculinity, fluidity to the feminine. Rather it is a strategic attempt to enable women to articulate gender identity by cracking open the binary structure that keeps culture masculine'.[185] Feminist Luce Irigaray suggests a language that melts the solidity of masculinity in Western culture in order to let women express gender identity by opening the binary structure that retains the masculinity of culture. Similarly, the alchemical language illustrated by Jung does not mean to fix gender identity; instead, it is supposed to undo binary forms. While certainly not a Jungian herself, Luce Irigaray shares some notions with some Jungian feminists that call for the shattering of binary forms.

Trilogy, acting as a poem-crucible, 'venerates' the 'venereal' after she purifies Venus, the 'fleshpot', rendering her a sacred maternal icon: 'for suddenly we saw your name/ desecrated; knaves and fools/ have done you impious wrong,/ Venus, for venery stands for impurity/ and Venus as desire/ is venereous, lascivious'.[186] Her marrying of

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[184] Rowland, *Jung: A Feminist Revision*, p. 58.
[185] Ibid., p. 115.
[186] Ibid., p. 74.

Isis, Astarte, and Venus with the two Marys is an act of redemption, merging the sacred with the sexual, and a revelation how both qualities are different, but yet the same. This act is again similar to Jung's views:

> …it is not inconceivable that we have in the symbolism of the vessel a pagan relic that proved adaptable to Christianity, and this is all the more likely as the worship of Mary was itself a vestige of paganism which secured for the Christian Church the heritage of the Magna Mater, Isis, and other mother goddesses.[187]

Nevertheless, just as H.D. mentions the repressed and neglected feminine element in the divine, so does Jung. In *Trilogy*, H.D. uses the metaphor of those who 'Shattered the vessel of integrity' (p. 30), and in his *Aspects of the Feminine*, Jung dwells on the symbolism of the vessel as a representation of the feminine, and on how

> The survival or unconscious revivification of the vessel symbol is indicative of a strengthening of the feminine principle in the masculine psychology of that time. Its symbolization in an enigmatic image must be interpreted as a spiritualization of the eroticism aroused by the worship of woman. (*AF*, p. 22)

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[187] Carl Gustav Jung, *Aspects of the Feminine* (London: Routledge, 1982), p. 20.

Thus, sharing with H.D. the concept of the integration of the feminine in the divine, Jung cannot be considered a gender essentialist due to his prioritizing of plurality and androgyny in the unconscious.

Some Jungian feminists, such as Edward Whitmont and Ann Ulanov, think that it is possible to reinvent Christianity to include the feminine principle as divine. Feminists believe that the suppression of the feminine in Christianity continues as the feminine is suppressed as irrationality in the Enlightenment. Before the Enlightenment, masculinity was given the honor of being associated with God, and after the Enlightenment, masculinity was associated with reason. The Enlightenment promoted reason, but reacted against religion, but the feminists argue that the feminine continues to be suppressed in Christianity because of its suppression as 'irrationality' by the Enlightenment (which associated masculinity with reason). Jung attempts to address the Enlightenment's turn away from religion, for he persistently returns to Christian feminine figures and extensively works on alchemy as an attempt to reform Christian thinking by healing the Enlightenment's splicing of reason and irrationality. Thus, Jung can be considered to have feminist credentials in having the desire to return the feminine to religion and philosophy. Whitmont, a Jungian feminist whose work is considered a major forerunner of Jungian goddess feminism, also calls for the integration of nature's feminine as divinity into human consciousness: 'The Goddess is now returning. Denied and suppressed for thousands of years of masculine domination, she comes at a time of dire need…Mother Earth herself has been pressed to the limits of her endurance'.[188] According to Whitmont, nature's sacred aspect is rediscovered, after 'the religious trends which characterized the

[188] Edward C. Whitmont, *Return of the Goddess* (New York: Continuum Publishing, 1982), p. viii.

era of patriarchal ego development were based on the devaluation of natural life and matter, of mundane existence, and of the body'.[189] Whitmont also pursues the reconciliation between 'matriarchal' and 'patriarchal' modes of thought: he aims for absorption and integration of the feminine principle into the patriarchal culture that it had been repressed by for a long time, for 'the repression of femininity, therefore, affects mankind's relation to the cosmos no less than the relation of individual men and women to each other'.[190] Looking at myths such as that of the Holy Grail, he sees them as calls for feminine reincorporation in male-oriented societies (in which they seek feminine symbols for achieving psychological, spiritual, and social resolutions); Whitmont finds these myths as 'major motivational factors' in today's world as well, as 'They shape our individual and collective unconscious underneath the observable surface of seeming cynical resignation'.[191] Similar to Whitmont's goddess feminism, H.D.'s new Amen does somehow reconciliate between both matriarchal and patriarchal modes, for Amen is also motherly in a sense, and he asks the poet to 'be cocoon, smothered in wool,/ be Lamb, mothered again' (p. 30). Moreover, Ann Ulanov, like H.D., thinks that Christianity may possibly be reinvented. To achieve that along Jungian principles is to include the feminine principle as divine, no longer being restricted as an obscure, corporeal other. Similarly, as H.D. portrays in her *Trilogy*, the sacred is no longer exclusively attributed to a father-god image: 'Addressing the spiritually dead and embattled modern moment in need of rebirth, H.D. developed a revelatory poetics rooted in ancient mysticism that reclaimed for the 20th century a lost female divinity hidden beneath the overarching structure of patriarchal

[189] Ibid., p. 125.
[190] Ibid., p. 123.
[191] Ibid., p. 150.

religion'.[192] Her aim to modify the central image of Christianity is made apparent in *The Walls Do Not Fall*:

The Christos-image
is most difficult to disentangle

from its art-craft junk-shop
paint-and-plaster medieval jumble

of pain-worship and death-symbol,
that is why, I suppose, the Dream

deftly stage-managed the bare, clean
early colonial interior,

without stained-glass, picture,

[192] Heather Harrison Thomas, ''Ancient Wisdom' to 'Supreme Fiction': Ideas of God in The Poetry of H.D. and Wallace Stevens', *Forum on Public Policy: A Journal of the Oxford Round Table* (2009) <http://www.forumonpublicpolicy.com/summer08papers/archivesummer08/Thomas.heather.pdf> [accessed 3 December 2010] (p. 1).

image or colour,

for now it appears obvious

that *Amen* is our Christos. (p. 27)

The feminine element is the second half in the pair of the alchemical marriage according to Hermeticism (Hermes is notably the poem's patron deity).

The underlying call for reformation in *Trilogy* is perhaps the new creed that must fill the empty pages of the new book carried by the Lady, written over a palimpsest that once carried a repressive canon.

Feminist archetypal theory may be resolute about the role of society and ideology's pressure in registering in the psychic image, which makes feminist archetypal theory able to place itself as a feminist intercession in the humanities. 'In the case of feminist theory, if we regard the archetype not as an image whose content is frozen…but as a tendency to form and re-form images in relation to certain kinds of repeated experiences, then the concept could serve to clarify distinctively female concerns that have persisted throughout human history'.[193] In *Trilogy*, the poet makes sure to present the anima's ability to form and re-form, as the Lady is a changeable image, for 'she wasn't frozen' (p. 103). No essential or ideal models of archetypes can be produced in Jungian feminism, for an archetype cannot ever be fully known 'until all its manifestations—past,

[193] Rowland, *Jung: A Feminist Revision*, p. 85.

present, and future—are brought to light'.[194] *Trilogy* illustrates these different manifestations of the anima archetype, the difference also being due to social and ideological factors. The anima displays a tendency to form and re-form different images throughout different social and historical conditions. H.D. shows the anima as Isis, Venus, Astarte, Aphrodite—all icons of reverence and worship during a certain time in history. However, the manifestation tends to change with time, as Venus becomes "Venereal", and what was once idolized is denigrated as a 'fleshpot': 'your beauty, Isis, Aset, or Astarte,/ is a harlot; you are retrogressive,/ zealot, hankering after old flesh-pots' (p. 5). Ultimately, though, H.D. portrays the dawning of a future where a shift in ideology creates a different manifestation of the anima archetype's image: the return of the Lady. Thus, H.D. shows the different manifestations.

Also, feminist archetypal theory is a Jungian feminism, and it devotes itself to finding the traces of women's unconscious in art within different cultural boundaries. In addition, feminist archetypal theory may be socially oriented when it seeks to find cultural pressures and its effects within the feminine psyche. However, psychic images are never determined by culture, despite the fact that they may be affected by it: 'Yet it can never be a materialist feminism, because it retains the core Jungian notion of the creative otherness of the unconscious. Psychic images will be affected by, but never determined by, the culture and the ego's witnessing of it'.[195]

'Pro-feminist Jungian thinking on gender has moved on from the creation of a psychology for all women, known as "Jungian feminism", to the more diverse and

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[194] Ibid.
[195] Ibid., p. 86.

differentiated "Jungian feminisms". I link Jungian feminisms to the "personal-myth" aspect of Jung's writing because it allows, even promotes, developments of Jung's ideas that refuse to treat Jung as an authoritative "grand theorist"'.[196] Most Jungian feminisms share Jung's conception that the unconscious is an irreducible, transformative 'other': 'What most Jungian feminisms will probably have in common is Jung's defining concept of the irreducible and transformative "otherness" of the unconscious. Feminist archetypal theory combines this principle with a successful renunciation of hierarchies amongst women and their archetypes-as-images'.[197] Klein's, along with Jung's feminism would be willing to look at the social-psychic progression of the literal personified mother. In addition, such a feminism may strive to construct upon a meaningful feel of 'mother', whose richness is not restricted to the ego's actual experience. On the other hand, developmental psychologist Andrew Samuels specifically critiques the concentration on the 'feminine principle', for he regards it as faulty (both theoretically and politically), since it maximizes Jung's fantasy upon gender to even more theological magnitudes: 'It is assumed that there is something eternal about femininity and, hence, about women; that women therefore display certain transcultural and ahistorical characteristics; and that these can be described in psychological terms'.[198] Hence, politically, such a principle ignores the cultural contribution to gender, as it simply intends to switch power positions.

Nevertheless, Rowland goes on to compare between Jung and Jacques Lacan. One similarity between Jung and Lacan is that both are structuralists when they consider the presence of prelinguistic elements in the unconscious. In addition, both see that conscious

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[196] Ibid., p. 93.
[197] Ibid., p. 86.
[198] Andrew Samuels, *Jung and the Post-Jungians, the Plural Psyche: Personality, Morality, and the Father* (London: Routledge, 1993), p. 98.

identity as a dependent of the unconscious: 'By structuring gender as a creative dialogue with the unknowable, in which history and culture have a formative role, more radical and feminist versions of Jung can be glimpsed'.[199]

The feminine is in the realm of the 'other', which the symbolic cannot be without. The feminine cannot be signified because it is not originally symbolic—where symbolism is the source of language, representation, and cultural conventions: 'For a Jungian, a female body is as capable as a male body of becoming a powerful symbol. This is because, although the body contributes to meaning, it does not govern it'.[200]

H.D.'s Feminist Poetics and Rimbaud's Alchemy of the Word

'In the beginning was the word' is an abstraction that both H.D. and Arthur Rimbaud would have lived by, for both poets use the power of the word not only to express feeling, but also to transform reality and to create a new consciousness through their poetry. Also, the two poets would most likely agree with the second part of the statement: '…and the Word was with God, and the Word was God,' for the writer of poetry may as well be considered a god, a creator since H.D. and Rimbaud believe in the creative power of the Word. Both believers in the Hermetic tradition and alchemy, H.D. and Rimbaud take the creative potential of the metaphor of alchemy seriously to the extent that when Eliphas Levi said that the 'future poet will become a god, a divine creator—the seventeen-year-old Rimbaud seems to have believed him'.[201] Moreover, it was H.D. who said that the triumph of the sword, 'however exultant,/ must one day be over', for ' *in the*

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[199] Rowland, *Jung: A Feminist Revision*, p. 108.
[200] Ibid., p. 112.
[201] Francoise Meltzer, 'On Rimbaud's 'Voyelles'', *Modern Philology*, 76.4 (1979) <http://www.jstor.org/stable/437694> [accessed 3 Dec. 2010], p. 346.

beginning/ was the Word' (*T*, p. 17). The poetics of H.D. have aspects of French symbolism, notably from Rimbaud's notion of the 'Alchemy of the Word'. Like Rimbaud, H.D. uses language as an alchemical 'tool' for transformation, and she places a great importance on language as a center of consciousness, a purification vessel, and a means for liberation (of the feminine).

How exactly does H.D. utilise her poem as an alchemical vessel? Concerning the setting of the poem, H.D. makes sure to create a Hermetic ambience from the very beginning of *Trilogy*. Her deep appreciation for alchemy not only appears upon her mentioning of Hermes, but early in 'The Walls Do Not Fall', H.D.'s verse lamenting the time during the war when the poet's 'stylus is dipped in corrosive sublimate' (p. 6), a purifying substance that alludes to the 'sublimation' phase in alchemy, which is characterised by chaos at the very early stages of the alchemical process (hence presenting it at the very early parts of the poem). At the metaphorical level, *Trilogy's* poetic language operates as the 'crucible' to ideas…it is through this chaotic 'sublimate' state of language that the transformation is possible:

> … the process of sublimation is basic to the alchemical transformation, and a 'corrosive' stage must be endured to reach it…The very reconciliation of opposites that is supposed to occur in both alchemy and poetry seems unattainable: 'juxtaposition of words for words' sake,/ without meaning, undefined…clash of opposites, fight of emotion / and sterile invention'. And yet the poet dreams of disclosing the 'alchemist's secret' and moves at least 'a step further / toward fine

> distillation of emotion': 'The elixir of life, the philosopher's stone/ Is yours if you surrender/ Sterile logic, trivial reason'.[202]

The creation of a new poetics through the creative and transformative nature of language is exactly what H.D. aspires to, for

> The need for a new language is accented in H.D.'s poems…H.D. emphasizes not only the insufficiency of existing language, but she reveals her awareness of the alchemical nature of the word, by invoking 'Hermes Trismegistus…patron of alchemists' whose 'province is thought/inventive artful and curious'.[203]

Therefore, the poet becomes both a disciple of Hermes and a practitioner of imaginative alchemy. The poet utilizes the Hermetic art for the transformation of language in her poem, and also for the redemption of the feminine through language. Wittingly, H.D. would also be using the feminine aspect of Hermes to serve her purpose: 'The "feminine aspect of God" is crucial to H.D.'s interpretation of the Hermetic tradition and is related to the importance of Hermes in her poetry'.[204] By such an 'alchemy of the word', the words change and as they transform, so does the focal figure of H.D.'s poem: the Mother. As the poem progresses, so does the transformation of words—especially words related

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[202] Materer, *Modernist Alchemy*, pp. 94-95.
[203] Heather Rosario Sievert, 'H.D.: A Symbolist Perspective', *Comparative Literature Studies*, 16.1 (1979) < http://www.jstor.org/stable/40245824> [accessed 11 December 2010], p. 49.
[204] Materer, *Modernist Alchemy*, p. 94.

to the feminine—and a new 'feminine' linguistic set is formed: 'The importance of the feminine aspect of Hermes emerges as *Trilogy* unfolds the alchemical process in more detail'.[205]

It is significant that John Simon focuses in his essay, 'Rimbaud, the Anarchic Demiurge' on the liberating quality of Rimbaud's alchemy of the word, and how consequently Rimbaud influenced many writers and contributed to Modernist poetics. On Rimbaud's alchemy of the word, Simon asserts that

> delving into the unknown, the poet brings back what he has seen there, formed or unformed, as he found it. The goal would be nothing less than a universal language of soul to soul. The program included the liberation of women, too, into poet-seers; and poetry would no longer merely translate action into rhythms: it would *be out ahead*.[206]

H.D.'s poetics participates in the central idea of 'liberation of women into poet-seers', and she develops a feminine/feminist poetics in her *Trilogy*, placing the feminine into the spotlight. Through *Trilogy*, H.D. aims to rewrite the norms and rules of a patriarchal society and religious order as if she is the one to fill in the pages of the blank book in the hand of The Lady who appears in *A Tribute to the Angels*. In other words, through the transforming quality of *Trilogy*'s language, H.D. re-envisions the world, with the 'Lady'

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[205] Ibid., p. 95.
[206] John Simon, 'Rimbaud, the Anarchic Demiurge', *The New Criterion*, 10. 1 (1991), 61-74, p. 68.

as a central figure, representing a new beginning, especially since 'she was standing there,/ actually, at the turn of the stair' (p. 20), where the 'turn of the stair' metaphorically represents the turn of the century, or the turning point of a patriarchal era, which will be 'ascending' towards a new, feminized world. Similarly, through his 'Alchemy of the Word', Rimbaud helped to change the perception of reality, not only in a linguistic sense, but he strove to change reality too. According to surrealist André Breton, Rimbaud's 'whole will to change the world radically, a will that no one ever took farther than he did, was suddenly channeled, was immediately offered up to become one with the workers' will to emancipation'.[207] Becoming one with 'the workers' will to emancipation', however, is parallel to H.D.'s will to emancipation and assertion of the divine nature of women in her feminist poetics. Through the transformative, 'alchemical' language in H.D.'s feminist poetics, the poet wants to transform the she-worm and let out 'Psyche, the butterfly/ out of the cocoon' (*T*, p. 103), which has been interpreted as 'a female symbol of recovered consciousness'.[208]

H.D.'s poetics exploit the liberating quality of Rimbaud's 'Alchemy of the Word' through her use of feminine mythology. In *Trilogy*, according to critic Heather Sievert, '…there is magic and the alchemy of the word; there is the implementation of myth and mythic figures in the creation of a new, personal mythology, in which the soul of the poet may dwell; there is the worship of beauty and the sanctity of the artist's creation'.[209] This 'personal mythology' is incarnated as the Lady in *Tribute to the Angels,* springing out into life like '…Psyche, the butterfly,/ out of the cocoon' (p. 103). 'Psyche' here ironically

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[207] André Breton, *Manifestoes of Surrealism*, trans. by Richard Seaver and Helen R. Lane (Ann Arbor: University of Michigan, 1972), p. 219.
[208] Thomas, p. 6.
[209] Sievert, p. 49.

refers to both the Freudian and the mythic terms: It is the Freudian term ‘psyche’ because it refers to the mind or ‘thought’, and since it is liberated, it may have the mythic Psyche’s ‘wings’. The word ‘Psyche’, therefore, symbolizes the emergence of new liberal thoughts in a new era, where the feminine is the central figure. Nevertheless, the feminine is highlighted when the poet invokes the pagan goddesses who are all incarnations of the divine feminine in an ancient female-centered spiritual system: ‘incandescent and near,/ Venus, Aphrodite, Astarte,/ star of the east,/ star of the west,/ Phosphorus at sun-rise,/ Hesperus at sun-set’ (p. 73). Somehow, depiction of goddesses in H.D.’s poetics also brings out the notion of the perfection of woman, for the poet seems to use the female figure as a paradigm for perfection: ‘This is a symbol of beauty (you continue)/ She is Our Lady universally…you have carved her tall and unmistakable,/ a hieratic figure, the veiled Goddess’ (p. 102).

In his ‘Alchimie du Verbe’, Rimbaud exclaims: ‘I loved the desert, burnt orchards, faded shops, tepid drinks. I would drag myself through stinking alleys, and with closed eyes, offered myself to the sun, the god of fire’.[210] Apparently, Rimbaud takes pleasure in the unpleasant, for he is able to ‘purify’ the unclean within the crucible of his poetry: ‘Rimbaud had had a taste for old things, faded things, dry things; he had debased himself in unpleasant things; but he had found the sun a purifying agent’.[211] For someone who finds ‘out-dated poetic tricks played a big part in [his] alchemy of the word’,[212] Rimbaud seems to exhume the old, purify it in his poetry, and recreate the new out of the old. Similarly, H.D. invokes the long-buried pagan goddesses and other female figures, but

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[210] Rimbaud, p. 59.
[211] Ralph Behrens, ‘John Gould Fletcher and Rimbaud’s ‘Alchimie du Verbe’’, *Comparative Literature*, 8.1 (1956) <http://www.jstor.org/stable/1768964> [accessed 9 Oct. 2010] (p. 51).
[212] Rimbaud, p. 35.

through the words of her poetry, she tries to resurrect them in an ‘alchemical crucible’. With H.D.’s transformation and ‘purification’ of words comes the purification and redemption of an image; similar to the alchemical transforming of base metals into gold, ‘It is not through the virgin that H.D. redeems the whore but through the whore that H.D. redeems the mother’.[213] This form of ‘alchemy’ that H.D. is using is a type of ‘revisionist alchemy’: ‘In Friedman’s reading of the alchemical theme of *Trilogy*, however, H.D. is practicing “revisionist alchemy” because “centuries of religious tradition have so systematically repressed or denigrated the female form in which the ‘One’ has manifested”’.[214]

For example, Mary of Magdalene represents several of these deities and is mentioned by Peter in *The Flowering of the Rod* as ‘devil ridden’ by the seven pagan goddesses, or daemons: ‘and Simon might have heard/ that this woman from the city,/ was devil-ridden or had been;/ but Kaspar might call/ the devils *daemons*’ (p. 145). Mary of Magdalene, therefore, is a representation of these seven deities, whose names are uttered by Kaspar, who ‘…might whisper tenderly, those names/ without fear of eternal damnation,/ Isis, Astarte, Cyprus/ and the other four;/ he might re-name them,/ Gemeter, De-meter, earth-mother/ or Venus/ in a star’ (p. 145). Regarded as devils and emblems of eternal damnation, these goddesses are all set forth by H.D. through the character of Mary of Magdalene. The poet does so in hope of transforming the goddesses from icons of evil to the pillars of the new female-centered spirituality she suggests. Mary is snubbed by Peter and regarded suspiciously and with great contempt, for he denounces Mary in *The*

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[213] Deborah KellyKloepfer, ‘Mother as Muse and Desire: The Sexual Politics in H.D.'S *Trilogy*’, in *H.D.: Woman and Poet*, ed. by Michael King (Orono, Maine: The National Poetry Foundation, 1986), p. 205.
[214] Materer, *Modernist Alchemy*, p. 96.

Flowering of the Rod by doubting Jesus' sense of judgment: 'things had gone excellently till now,/ but this was embarrassing;/ she was actually kissing His feet,/ He does not understand;/ they call him a Master,/ but Simon questioned:/ this man if he were a prophet, would have known/ who and what manner of woman this is'.[215] However, Simon, representing patriarchal society, must change his perception, for according to the poet, it is time to assert the presence of the feminine in the world and have a certain reverence for it: 'but Simon, though healed of body/ was not conditioned to know that these very devils or *daemons*,/ as Kaspar would have called them,/ were now unalterably part of the picture'.[216] H.D. introduces Simon in order to refute the traditional perception of Mary of Magdalene, for at this point in the poem, H.D. becomes ready to purify the image of Mary and to fuse it with the image of the Virgin Mary: 'H.D. wants to distill the Mother out of history and myth and free her from a linguistic and cultural system, the language of which denies her…H.D. works towards the discovery of a language which might retain continuous relation to the mother'.[217] The patriarchic system that H.D. strives to free the Mother from is the one that forms history and myth, and the one that moulds language and culture; therefore, H.D. works her way to find a new linguistic system that may retain a constant bond with the mother. It is through the distillation of words that a new linguistic system will arise, and it is through her poem as an alchemical crucible that this 'purification' process may happen. The shattered image of the revered mother had been replaced by an image of immorality and weakened by the image of submissiveness. However, H.D. attempts, through *Trilogy*, to gather those fragments of the shattered image

[215] Ibid., p. 143.
[216] Ibid., p. 146.
[217] Kloepfer, p. 200.

and fuse them into a new one; again though, it is not to be done with the form of the mother as the main focus, but through the mending of words and word forms: 'Despite the breaking of the "vessel of integrity" that faces the modern poet, H.D. proposes to "collect the fragments of splintered glass…melt down and integrate" them, and attempt a new distillation'.[218]

Linguistic alchemy in H.D.'s *Trilogy* is very similar to Rimbaud's notion of 'Alchemy of the Word'. This alchemy, however, is not limited to language, but linguistic alchemy stretches further to reach reality. According to Ralph Behrens:

> Rimbaud is concerned primarily in the 'alchimie,' not simply with an examination of language, of the 'word' itself, but with the method of the poet in his use of language also. We are not to suppose that the 'alchemy of the word' lies in an alchemical action that takes place of its own accord. The poet must act in the capacity of alchemist; the poet is, so to speak, the agent whose function it is to discover and use a proper combination of word-chemicals to bring about a transmutation of the base elements of objective reality into the gold of poetic truth. For this reason, then, Rimbaud is concerned with explaining the method of becoming the poet-alchemist.[219]

[218] Materer, *Modernist Alchemy*, p. 96.
[219] Behrens, p. 48.

The method of transforming reality, if taken into consideration when reading either Rimbaud or H.D., turns the poet-alchemist into a creator, a transformer of 'objective reality'. The poet-alchemist does not only cause a linguistic change, for the linguistic change is followed by a change in reality. Rimbaud and H.D. both wanted to create and transform. H.D.'s linguistic alchemy does not only happen at the level of language, for there is a linguistic alchemy the poet performs on symbols, which undergo transformation as the poem progresses. In other words, for both Rimbaud and H.D., naming is creating. Rimbaud's notion of 'Alchemy of the Word' was taken literally by the Surrealist movement, and so was the notion of the perceptual changing of reality, where Rimbaud 'could very precisely see a mosque where there was a mere factory, a corps of drummer-boys made up of angels, ponycoaches on the highways of heavens, a living room at the bottom of a lake—monsters, mysteries—the title of a vaudeville show set up real horrors before [him]'.[220] For Rimbaud, changing reality through words is as simple as assuming that a mosque is present instead of a factory. In his *Second Manifesto of Surrealism* of 1930, André Breton states that:

> Arthur Rimbaud's expression, 'alchemy of the word' (*alchimie du verbe*) should be taken literally. For the surrealists, this meant not only transforming language, but also changing reality through language. The catalyst for this transformation

[220] Rimbaud, p. 37.

> was to be the imagination, which, after the model of Rimbaud, was to be liberated by the 'long, immense, reasoned derangement of the senses'.[221]

This 'derangement of the senses' is the 'elementary hallucination' that Rimbaud mentions: 'I got used to elementary hallucination. I could very precisely see a mosque where there was a mere factory'.[222] Through alchemy of the word, there is a transformation of the ordinary into the extraordinary or fantastic, such as 'creating ponycoaches on the highways of heaven'.[223] H.D. assigns a similar role to poetry, where the poet is a creator of reality, not only of words: 'No poetic phantasy/ but a biological reality/ a fact: I am an entity/ like bird, insect, plant/ or sea-plant cell;/ I live; I am alive;/ take care, do not know me,/ deny me, do not recognise me,/ shun me; for this reality/ is infectious---ecstasy' (p. 125). Thus, H.D. plays with the real, invoking a world through the poetic image, and she changes ordinary into the extraordinary:

> …to name things is to create them, to call them into existence. H.D. performs linguistic alchemy on familiar poetic symbols—the worm, the shell, the flower, the rod/rood... As tropes for her own survival, she demonstrates the ways in which small creatures, such as the worm, can survive the perils of nature or war. Through

[221] Hedges, Inez, 'Surrealist Metaphor: Frame Theory and Exponential Analysis', *Poetics Today*, 4.2 (1983) <http://www.jstor.org/stable/1772289 > [accessed 11 Dec. 2010] (p. 275).
[222] Rimbaud, p. 37.
[223] Ibid.

> their own persistence, inner strength, and ability to adapt to hostile environments, they can transform themselves and evolve.[224]

Not only does H.D. perform 'linguistic alchemy on familiar poetic symbols', but H.D.'s transformative use of language most importantly demands a transformation of the viewing of the feminine, and endeavors to transform, through verbal alchemy, the way Mary Magdalene is viewed through the eyes of society, for 'the impulse to prophesy a vision of woman which can counter the "man-strength" of patriarchy is central' in *Trilogy*.[225] The transformation from the 'bitter' Mary to Mary the 'mother' starts when H.D., through her poetic 'crucible', asks to '…polish the crucible/ and set the jet of flame/ under, till marrah-mar/ are melted, fuse and join/ and change and alter,/ mer, mere, mere, mater, Maia, Mary,/ Star of the Sea,/ Mother' (p. 71). The poet wants to purify the word 'Venus', which had once been desecrated and linked with ideas of promiscuity and immorality: 'for suddenly we saw your name/ desecrated; knaves and fools/ have done you impious wrong,/ Venus, for venery stands for impurity/ and Venus as desire/ is venerous, lascivious' (p. 75). H.D.'s aim, however, is to transform the 'whore' to the holy: 'return, O holiest one,/ Venus whose name is kin/ to venerate,/ venerator' (p. 75). Within her 'crucible,' H.D. focuses on Mary of Magdalene as a venerated woman, as a response to Peter's attitude toward her. Marrying the two images of both Marys, therefore, is the key to presenting the central figure of H.D.'s suggested female-centered spirituality, for 'H.D. spends more time describing Mary than she dedicates to any other entity in *Trilogy* in

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[224] Thomas, p. 5.
[225] Rachel Blau DuPlessis and Susan Friedman, ''Woman is Perfect': H.D.'s Debate with Freud', *Feminist Studies*, 7.3 (1981) <http://www.jstor.org/stable/3177758 > [accessed 15 Nov. 2010] (p. 427).

order to reclaim her. By claiming Mary and repositioning her, a new narrative that fosters female spiritual healing is possible'.[226] Thus, H.D. starts a revisionist alchemy:

> What is important here, besides her attraction to alchemy as mode, is the sudden central presence of a transmuted maternal figure who dominates, in various incarnations, the remaining portion of the poem. The rather neglected significance of *Trilogy* is that it is the space in which H.D. begins to work through the intense ambivalence of her early work, focusing it in a new version of the mother. H.D. takes here early conflicting aspects of the mother and attempts to fuse them, change them, alter them, passing through maternity and bitterness and illusion and divinity until the work, Mother, lies after the flames in the crucible. To extract her requires this transmogrification through language, a textualization, alchemy worked not upon the maternal form itself, but on the words which both contain and release her. It is only after the mother has been worked through the mediation of text that the poet can address her: Bitter, bitter jewel/ in the heart of the bowl,//…what do you offer//to us who rebel?[227]

In *Trilogy*, the Mother resides within the text itself, and it is the mother that is transformed into its new version by taking her conflicting aspects, fusing them, and remodelling them through language; H.D.'s poetic alchemy does not work on the maternal form, but it

[226] Julie Goodspeed-Chadwick, 'Mary-ing Isis and Mary Magdalene in 'The Flowering of the Rod': Revisioning and Healing Through Female-Centered Spirituality in H.D.'s *Trilogy'*, *FACS*, 10.1 (2007-2008) (p. 40).
[227] Kloepfer, p. 198.

worked on the words—it is through the words of the text that the poet will be able to liberate the mother.

In his 'Alchemy of the Word', Rimbaud declares: 'I ended up viewing the disorder of my mind as sacred. I was passive, the victim of a heavy feverishness: I envied the happiness of animals – the caterpillars who represent the innocence of limbo—the moles, the sleep of virginity!'.[228] H.D., like Rimbaud, presents a parallel between 'the alchemy of the word' and a state of mental disorder, leaving room for the readers to reconstruct what has been shattered. Therefore, in addition to alchemical wordplay, H.D. uses the technique of verbal alchemy in her presentation of fragmentation, in order to call for reconstruction. In other words: '…we are challenged to reconstruct a state of mind from fragmentary evidence'.[229] This is to show that it is possible, through poetry, to subvert female-suppression by the woman who dares to 'melt-down and integrate/ re-invoke, recreate' what has been 'now scattered in the shards/ men tread upon' (*T*, pp. 19-20). The poet is thus inviting her readers to do the same with the fragmented images and unconventional, transformative language she presents, for 'when the language of literature abandons the continuative binding conventions of syntax and logic, it is the reader who is left to fill in the gaps it so artfully leaves, with a form of psychological divination'.[230] This 'psychological divination' is precisely the technique that H.D. uses to involve her readers in recreating the new feminine-centered spirituality: 'take what the new-church spat upon/ and broke and shattered;/ collect the fragments of the splintered glass' (*T*, pp. 12-14). Therefore, out of the broken, shattered state of mind, one can bring about sacredness, for

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[228] Rimbaud, p. 37.
[229] Christopher Butler, *Early Modernism: Literature, Music and Painting in Europe, 1900-1916* (Oxford: Clarendon P, 1994), p. 9.
[230] Butler, p. 9.

again, as Rimbaud says, 'The old rubbish/ archaisms of poetry played a large part in my alchemy of the word…I ended by finding the disorder of my mind sacred'.[231] Perhaps, it is in this same light that H.D. had regarded her mental disorder(s) (analysed by Freud) as visionary: 'H.D. writes, in Tribute to Freud, "Symptom or inspiration, the writing continues to write itself or be written"'.[232]

The room that Rimbaud's technique gives for 'psychological divination' suits the female 'poet-prophet' of *Trilogy* perfectly. The language of fragmentation in *Trilogy* that allows the space for psychological divination is actually the language that the poet 'spoke in the oracle's fragmentary and allusive language'.[233] According to H.D.'s *Tribute to Freud*, 'In her dreams and visions, she was the Prophetess who would reunite the divided truths of religion, art, and medicine to bring meaning to the world drifting disastrously toward another war'.[234] The poet starts justifying her role as a poet-prophet from the very beginning of *The Walls Do Not Fall*, displaying her divination abilities during the tough wartime in London:

So, through our desolation,

Thoughts stir, inspiration stalks us

Through gloom:

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[231] Ibid., p. 8.
[232]Qtd. in Materer, *Modernist Alchemy*, p. 105.
[233] Colbey Emerson Reid, 'H.D. and the Archaeology of Religion', *JCRT*, 10.2 (2010) <http://www.jcrt.org/archives/10.2/index.shtml> [accessed 10 October 2010] (p. 3).
[234] Qtd. in Du Plessis and Friedman, p. 418.

Unaware, Spirit announces the Presence;

Shivering overtakes us,

As of old, Samuel. (pp. 19-24)

By invoking the biblical prophet, Samuel, H.D. attempts to display her inspiration as divine. Moreover, H.D. continues by mentioning that 'the Pythian pronounces' (p. 3), allowing herself to adopt the position of an oracle, creating for herself 'the figure of a spiritually authoritative woman who possesses an expertise in language and a claim to the public stage—exactly what she needs for *Trilogy*'.[235] H.D. aligns herself with the prophets of a new age, for she sees that they are 'born of one mother,/ companions of the flame' (p. 20), and H.D.'s role as a poet-prophetess is to speak of the forthcoming goddess, or 'Bona Dea', as the poet refers to her. Nevertheless, H.D. begins *Tribute to the Angels* under the patronage of Hermes Trismegistus, 'patron of the alchemists' (p. 63), and with the support of the book of Revelation: 'I John saw. I testify' (p. 65), clearly constructing her role as poet-prophet. Thus, H.D.'s construction of a new poetics positions the (female) poet as a prophet-like figure in a time when moral and spiritual renewal is needed: 'during the war which confirmed H.D.'s forebodings about the crucial necessity of forging a spiritual vision, H.D. achieves the fruition of her poet-priestess identity in *Trilogy*, the great poem of the war years'.[236]

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[235] Erin M McNellis, ''An Unusual Way to Think': Trilogy's Oracular Poetics', *JCRT*, 10.2 (2010) <http://www.jcrt.org/archives/10.2/index.shtml> [accessed 10 Oct. 2010] (p. 12).
[236] DuPlessis and Friedman, p. 427.

Rimbaud also refers to 'psychological divination' in 'Alchimie du Verbe' when he exclaims: 'Then, I explained my magical sophisms with hallucinations of words!'[237] In his essay entitled 'Rimbaud,' Michael Bishop takes the study of psychological divination a step further by looking at Rimbaud's concept of *voyance*, which appears in letters that Rimbaud sent to Georges Izambard and Paul Demeny (on 13 and 15 May 1871). According to Rimbaud's letter to Demeny, the poet 'becomes *a seer* via a long, vast and reasoned *derangement of all the senses.* All forms of love, suffering, madness; he seeks himself, he exhausts within himself all poisons, so as to keep only their quintessence'.[238] In these letters, Rimbaud claims that the poet, upon the derangement of his senses, becomes a seer, or *voyant*, participating in the surreal, the magical, and the alchemical: '*Voyance* can involve plunging into the surreally exotic, into exalting metamorphosis … it can participate in the 'processing of the fairylike'… of the magical, the alchemical; it can accede to dance and joy, the flashing, fragmented experience of multi-levelled being quite inadequately transcribed into "sentences"'.[239] Voyance is an altered state of consciousness that causes the change in one's vision and makes one look deeper into his spiritual nature, which is exactly what H.D. does when presenting the dream parallel in *Trilogy*. If an altered state of consciousness brings about voyance, then, in a Hermetic sense, it brings together the different worlds of reality, dream, and desire: 'reality, sensory perception, desire, and dream are not conflicting realms of action and experience. Rimbaud, despite later misgivings, has a precocious sense of their

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[237] Rimbaud, p.18.
[238] Michael Bishop, 'Rimbaud', in *Nineteenth-Century French Poetry* (New York: Twayne Publishers, 1993), pp. 255-81.
[239] Qtd. in ibid., p. 7.

convergence'.[240] In H.D.'s *Trilogy*, the convergence of reality, sensory perception, desire, and dream is apparent in her dream parallel, in her fusion of the 'here' with the 'now' when presenting 'An incident here and there' (p. 3). By paralleling the past with the present, 'H.D.'s approach to a "joint sense of Ancient Wisdom" is seen in her conception of a secret, syncretic wisdom best described as Hermeticism. Although the Hermetic tradition is ancient, H.D.'s poetry has given it a unique twentieth-century meaning'.[241] Moreover, the importance of the dream parallel is highlighted in *The Walls Do Not Fall* when the poet compares the sword with the Word, addressing the sword: 'without idea and the Word's mediation,/ you would have remained/ unmanifest in the dim dimension/ where thought dwells,/ and beyond thought and idea,/ their begetter,/ Dream,/ Vision' (p. 18). According to this comparison, it is the dream that begets the Word, which in turn becomes a reality. The importance of the dream in voyance is carried further on in *The Walls Do Not Fall*, for it follows the alchemist-poet's derangement of the senses, and becomes a guide and source of inspiration:

> …the Dream;/ that way of inspiration/ is always open,/ and open to everyone;/ it acts as go-between, interpreter,/ it explains symbols of the past/ in to-day's imagery,/ it merges the distant future/ with most distant antiquity,/ states economically/ in a simple dream-equation/ the most profound philosophy,/ discloses the alchemist's secret. (p. 29)

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[240] Bishop, p. 4.
[241] Materer, *Modernist Alchemy*, p. 89.

Similarly, in 'Alchemy of the Word', Rimbaud states: 'I dreamed crusades, unimagined journeys of discovery, invisible republics, failed religious wars, moral revolutions, racial and continental drift: I believed in every enchantment'.[242] It is in the dream, therefore, that the origin of reality lies. H.D.'s use of the dream parallel in *Trilogy* confirms Rimbaud's ideas that 'Dream may thus reaffirm distance, but it also reinstates meaning, the immediate psychical connection between what is, here and now—including "your hatreds, your fixed torpors, your lapses, / And your brutalities suffered yesteryear" and all that is beyond'.[243]

The dream, therefore, begets the Word, which has the power to create or even change reality, making the pen a much stronger tool than the sword: 'remember, O Sword,/ you are the younger brother, the latter-born,/ your Triumph, however exultant,/ must one day be over,/ *in the beginning/ was the Word'* (p. 17). Thus, the role of a poet as alchemist is fulfilled, for 'The pen precedes the sword, or any object, because things must be imagined, inscribed in thought, or named in order to exist in a meaningful way. As an instrument that creates ideas through their inscription, the pen is more powerful than the sword, a weapon that kills and destroys. Yet words have the power to kill along with the power to create and transform'.[244] H.D.'s poetics has an affinity with Rimbaud's notion of the Alchemy of the Word, for in his 'Alchimie du Verbe', Rimbaud claims: 'It started out as an exercise. I wrote silences; nights; I recorded the unnameable. I found the still point of the turning Earth'.[245] Words give shape and form to the 'unnameable' and pin down vertigos in a whirling Earth. In other words, poetry

[242] Rimbaud, p. 16.
[243] Qtd. in Bishop, p. 4.
[244] Thomas, p. 4.
[245] Rimbaud, p. 16.

brings life to the realm of the imaginary, and renders real was once considered ‘unnameable or non-existent. The Word’s creative power is what gives poetry its alchemical nature, for ‘…just as matter in alchemy is said to germinate, so language, restored to its original life, will become productive’.[246] According to André Breton, who decided to take Rimbaud’s ‘Alchimie du Verbe’ literally, poetry is the production of reality and of life: ‘The word must germinate, so to speak, or it is false’.[247] Likewise, in *Trilogy*, the readers find H.D.’s emphasis on the importance of language as a mystical force of creation and a tool for immortality, for H.D. links the creative power of the Word with Hermes Trismegistus, Egyptian god of both writing and alchemy, inviting all to do the same and ‘re-dedicate our gifts/ to spiritual realism,/ scrape a palette,/ point pen or brush,/ prepare papyrus or parchment,/ offer incense to Thoth,/ the original Ancient-of-days,/ Hermes-thrice-great’ (p. 48).

Like Rimbaud, concern for language in H.D.’s poetics is rooted in the need to create: ‘We have seen in various poetical references H.D.’s concern with language, her need for invention, her attempt to communicate the interiority of object rather than name it. We have been exposed to her effort to imbue with pulse, life, fragrance, the inanimate’.[248] For example, in *Tribute to the Angels*, H.D. describes a white agate, attempting to give it life through poetry: ‘it lives, it breathes,/ it gives off---fragrance?/ I do not know what it gives,/ a vibration that we can not name/ for there is no name for it;/ my patron said, “name it”;/ I said, I can not name it,/ there is no name;/ he said,/ “invent it”’ (p. 20). By ‘my patron’, H.D. refers to Hermes Trismegistus, who

[246] Hedges, p. 277.
[247] Qtd. in Hedges, p. 277.
[248] Sievert, p. 51.

encourages her to invent a name for the 'vibration' of the object, for by naming it she is imbuing it with life, just as Rimbaud would have to write down 'what was unnameable'. Moreover, H.D.'s assigning a pulse and fragrance to words is very much similar to Rimbaud's synesthetic association of colors with vowels in 'Alchemy of the Word': 'I invented colors for vowels! –black *A*, white *E*, red *I*, blue *O*, green *U*. –I regulated the shape and movement of every consonant, and, based on an inner scansion, flattered myself with the belief I had invented a poetic language that, one day or another, would be understood by everyone, and that I alone would translate'.[249] H.D.'s imbuing words with fragrances and Rimbaud's assigning colors for vowels are both alchemical associations, for both color and fragrance are involved in an alchemical process, and noteworthy to mention is that the colors involved in the first three alchemical stages are black, white, and red respectively: 'Alchemy accepts three principal colors—precisely the three with which Rimbaud begins and, furthermore, in precisely that order: black, white, red'.[250]

Therefore, the importance of the Word, or Logos, as Rimbaud states, lies in its ability to create 'reality' and to merge the old with the new. According to Susan Gubar, 'The poet who understands the palimpsestic symbols of the past in today's imagery can interpret the "mysterious enigma" that merges "the distant future / with most distant antiquity"'.[251] Since the old and the new converge through alchemy of the word within the 'crucible' of poetry, it is important then to read H.D.'s *Trilogy* as a palimpsest, for it has been a consensus among many critics that *Trilogy* itself functions as a palimpsest, and according to Gubar's essay, 'The Echoing Spell of H.D.'s "Trilogy"': 'Inheriting

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[249] Rimbaud, p. 33.
[250] Meltzer, pp. 347-348.
[251] Susan Gubar, 'The Echoing Spell of H.D.'s 'Trilogy'', *Contemporary Literature*, 19. 2 (1978) <http://www.jstor.org/stable/1207955> [accessed 17 August 2010] (p. 214).

uncomfortable male-defined images of women and of history, H.D. responds with palimpsestic or encoded revisions of male myths'.[252] The poet strives to rewrite the classical story of Mary in the empty pages of The Lady's book, with pages that are '…the blank pages/ of the unwritten volume of the new' (p. 51), the new being different in perception and presentation of the same characters of the old book: 'her book is our book; written/ or unwritten, its pages will reveal/ a tale of a Fisherman,/ a tale of a jar or jars,/ the same—different—the same attributes,/ different yet the same as before' (p. 52). Both Marys are present in the new book, yet the difference lies within the palimpsestic design, in which 'the attributes of each holy woman blend together as the identities and stories mix. The result produces a spiritual template that enacts veneration'.[253] The palimpsest, *Trilogy*, invokes the alchemical crucible that transforms the stories of two women with the same name but opposite representations. Thus comes the alchemical notion of the union of opposites to create the alchemical gold and elixir of life, which, in this case, is the new spiritual order springing out of the old patriarchic narrative of history: 'The poetics of *Flowering of the Rod* create a poetic palimpsest that emphasizes female-centered spirituality. The stories of many women are written and rewritten within the whole of *Trilogy*, culminating in a revisioning of spirituality to include and reclaim women and place them at the very core'.[254] Therefore, H.D.'s poetics, it has been asserted, through the use of wordplay (from 'venery' to 'venerous' and from 'marrah' to 'mother'), creates '"women's spiritual poetry" to compensate for the collapse of "established epistemologies" and "male-centered theology" during crisis'.[255] H.D. develops

[252] Ibid., p. 197.
[253] Goodspeed-Chadwick, p. 36.
[254] Ibid., p. 36.
[255] Qtd. in Ibid., p. 31.

Rimbaud's 'alchemy of the word', reshaping Logos, imbuing it with a sense of female-centered spirituality, for 'endorsing female spirituality through representation of Mary and enacting a feminist Logos through the poetics, *Flowering of the Rod* fosters spiritual healing by presenting the G(o)od (M)other as an option. It models a female narrative attuned to an awakening of spirituality and, by extension, healing'.[256] As mentioned earlier, the poet is keen on making the transformation from 'venery' to 'venerous', applying the alchemy of the word and using her poem as an alchemical crucible: 'in an alchemical alembic of the poem a flame burns between the star Venus and venery or "desire as venerous" to sublimate the name until the word "to venerate,/ venerator" is restored. But following the word "venerous" the name passes through the blackness of its contradiction'.[257]

So where does Rimbaud's 'Alchemy of the Word' leave H.D.? Linguistic alchemy, as described by Rimbaud, has the ability to create a new reality, and H.D. strives for creating a new mythos out of an old one. The feminist poetics that H.D. develops in *Trilogy* is centered on the image of transformation, and the linguistic transformation of 'Venus' from 'venery' to 'venerator' acts as a symbolic purification act of the feminine. Through 'Alchemy of the Word', H.D. aims to turn her poetry into an alchemical crucible, where 'Alchemy serves as metaphor for cultural purification as well as linguistic restoration [and] the "substance" heated by the poet's flame is the desecrated Goddess'.[258] Using her 'corrosive sublimate' (p. 6), which is a substance used for disinfection and

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[256] Ibid., pp. 37-38.
[257] Robert Duncan, 'The H.D. Book: Part Two: Nights and Days Chapter 9', *Chicago Review,* 30.3 (1979) <http://www.jstor.org/stable/25303863 > [accessed 19 August 2010] (p. 48).
[258] Michele Braun, 'Indelible Ink of the Palimpsest: Language, Myth, and Narrative in H.D.'s *Trilogy*', *FACS* 10 (2007-2008), pp. 1-28, p. 9.

purification, H.D.'s pen will lead to the purification and exaltation of the feminine through alchemy of the word: 'H.D.'s pen, her poetry, will "sublime" tradition—as a verb to define the chemical process, "to sublime" means to refine or purify, to convert something from an inferior state to a "sublime" one'.[259] Thus, while Rimbaud's 'Alchemy of the Word' makes him create a mosque in the place of a mere factory, H.D.'s feminist poetics make use of 'Alchemy of the Word' in order to see The Lady emerge like a butterfly out of a cocoon, where '…the Lady has replaced the Son as the symbol of Love and resurrection'.[260] In other words, Rimbaud's 'Alchemy of the Word' has done justice to H.D.'s feminist poetics by giving poetic form to a female-centered spirituality.

What space in modernist poetics does an 'alchemy of the word' create for Jung? This reshapes the way H.D.'s poetics can be inflected by the psychological discourse of Jung, namely his exploitation of alchemical texts as metaphors for transformation, and in H.D.'s case, it becomes a metaphor for poetry since poetry is the medium of transformation in *Trilogy*. It is through the poem that new words, new meanings, and therefore new realities are created, and states of being are transformed. It is the poet herself that becomes the vehicle for art, giving up on her personal unconscious to make way for the collective unconscious to express itself.

Thus, the alchemical concept of metaphor in poetry is actually a metamorphosis, having one form changing into another; it is when 'Venus', turned to 'venery' becomes 'venerator' again, and when Mary, first a bitter 'mara', becomes a fragrant 'myrrh'. It is through metaphor that the evasion of the imprisoning cage of language is rendered

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[259] Friedman, *Psyche Reborn,* p. 245.
[260] Ibid., p. 232.

possible, for language, like alchemy, must germinate and be productive, producing new possibilities and realities, for as Breton believes, 'the vitality of metaphor is really only a subset of a much larger ambition, that of restoring the vitality of language, the correspondence between word and world'.[261] As H.D. repeats after Socrates in her *Notes on Thought and Vision*, 'today there are many wand bearers but few inspired';[262] in repercussion, Jung claims that 'It's as if the poet could still sense, beneath the words of contemporary speech and in the images that crowd in upon his imagination, the ghostly presence of bygone spiritual worlds, and possessed the capacity to make them come alive again',[263] for the poet alone is able to realize and comprehend the healing power of words. It is through poetry that the poet becomes both wand bearer and inspired, ready to make transformations and create worlds; this is the 'Hermetic definition' of poetry, this is the image of Hermes.

[261] Hedges, p. 277.
[262] H.D., *Notes*, p. 31.
[263] Carl Gustav Jung, *The Collected Works of Carl Jung, Volume 5*: *Symbols of Transformation* (New York: Pantheon Books, 1956), p. 30.

3

Between Yeats and Jung: The Poetics of a Jungian Paradigm

In his poetics, Yeats skilfully joins together the real and the imaginary, conducting what can be likened to a type of linguistic and philosophical alchemy, which results in the creation of new words, new meanings, and new modes of knowledge. If, as Hickman convincingly argues in his *Geometry of Modernism*, 'we must recognize the centrality of occult thought to the development of modernism, we must also seek to do justice to the specificity of the attitudes of individual modernists toward the occult'.[264] I have here, in this chapter, rehearsed Yeats's emphasis on the transformational effects of *poetry* rather than treating his discursive views or philosophy.

Yeats construed alchemy's literary precedence by aligning himself with Blake and the fin du siècle Symbolist movement.[265] In the words of the poet himself,

> art bids us touch and taste and hear and see the world, and shrinks from what Blake calls mathematical form, from every abstract thing, from all that is of the brain only, from all that is not a fountain jetting from the entire hopes, memories, and sensations of the body.[266]

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[264] Miranda B. Hickman, *Geometry of Modernism: The Vorticist Idiom in Lewis, Pound, H.D., and Yeats* (Texas: Texas UP, 2005), p.5.
[265] William T. Gorski, *Yeats and Alchemy* (Albany, NY: State University of New York Press, 1996), p. xiii.
[266] William Butler Yeats, 'The Thinking of the Body', *The Collected Works of W.B. Yeats Volume IV: Early Essays*, ed. by Richard J. Finneran and George Bornstein (New York: Scribner, 2007), p. 212.

Through the power of language, the vision of, or in, the imagination and the requisite symbols, poetry can reach a type of knowledge and meaning other than that found in pure, discursive intellection. Based on many influences, mainly esoteric and mystical, Yeats developed his own symbolic system, which helped him in fortifying the different patterns and consistency of his poetic imagery'.[267] In the phrase 'symbolic system', perhaps the seamless unity of the understanding and its aesthetic configuration is named directly.

The period of artistic Modernism saw a rise in mystical societies--many of which were led by artists and poets--perhaps out of a desire to bring back the sense of the spiritual into modern life, and, perhaps by combining it with the artistic: 'Poets draw upon occultism because it represents habits of mind, and a kind of sensibility, that seem lost to modern culture; and they hope to revive such feelings through their art'.[268] These 'habits of mind' and types of 'sensibility' in occultic art contribute to the sense of the spirituality in modern life. However, along with poetic interest in the occult societies came a special interest in the symbolic significance of geometric shapes and patterns. As a result, what arguably enhanced Yeats's interest in geometric symbols were his numerous affiliations with occult societies.[269] One of his works, 'A Vison', seeks to relate such geometric images and symbols to metaphysical meanings and universal patterns. The philosophy he explains in 'A Vision' establishes certain geometric shapes as a main point of focus,

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[267] See William T. Gorski's *Yeats and Alchemy*.
[268] Timothy Materer, *Modernist Alchemy*, p. 143.
[269] Yeats was a member of The Theosophic Society and the Hermetic Order of the Golden Dawn (which later on changed its name to Stella Matutina, in which Yeats acted as 'Imperator of Amoun Temple'). The Order of the Golden Dawn, which had a great influence on Yeats's work, was founded in 1888 by Rosicrucian, Freemasons, and Theosophists, all who engaged in esoteric practices of ritualistic ceremonies and magic.

namely, as is often acknowledged, the sphere and the gyres: ‘Furthermore, because he framed the mystic geometry to emphasize its similarity to the geometry employed by a host of famous philosophers and mystics, it also enables and marks his entrance into a world of scholarly repute’.[270] Yeats clearly states his mystical influences in *Rosa Alchemica*:

> There were the works of Morienus, who hid his immortal body under a shirt of hair-cloth; of Avicenna, who was a drunkard and yet controlled numberless legions of spirits; of Alfarabi, who put so many spirits into his lute that he could make men laugh, or weep, or fall in deadly trance as he would; of Lully, who transformed himself into the likeness of a red cock; of Flamel, who with his wife Parnella achieved the elixir many hundreds of years ago, and is fabled to live still in Arabia among the Dervishes.[271]

Yeats, like H.D., and under similar mystical influences, brought an occult style into modernist thought through art and saw himself as a visionary poet, a vehicle for the ‘anima mundi’, or the world spirit. Moreover, both Yeats and H.D. were interested in the occult before experiencing any visionary encounters; after them, however, their investments in such ‘visionary’ experiences intensified. In their own different ways, both Yeats and H.D. turned to visionary knowledge to find answers to their poetic

[270] Hickman, p. 262.
[271] William Butler Yeats, *Rosa Alchemica* (Kessinger Publishing, 2010), 169.

quests; and writing/poetry was, or became, a means for gaining this type of non-ratiocinative knowledge.

Three substantial areas of interest guide the plan of this chapter. Starting with Yeats's ritualistic poetics, the discussion continues via the elucidation of the significance of alchemical symbolism; finishing with a discussion of the visual and the visionary in Yeats's 'A Vision' and other poems. The rationale of this organization is not only to descry and discern separate but dovetailing aspects of Yeatsian poetics and their meeting points with Jungian concepts—but also, to offer a logical progression. Ritualistic poetics is there to set the ground of Yeats's philosophical vision and how it comes to inhabit his poetic style. Then, the discussion moves to a more generic space, where Yeatsian alchemical symbolism is seen to mirror in signifying ways Jung's own alchemical concerns. The final substantial area then hones in to a specific and highly redolent Yeatsian text.

To commence, Yeats uses the visual as a means for reaching out to the visionary. Through highly idiosyncratic imagery and graphical poetic symbolism, the sense of the visual sparks the poet's visions, or what he renders as visionary 'truth' (as seen, notably, in 'A Vision'). Yeats's *personal* visionary experience is what prepared, more emphatically, for the development of his universal discourse on symbolism. Between visual and visionary, then, Yeats's writing, has a paradoxical aspect to it: he emphasizes *universals* while using an *individual* voice. This differs from Jung who, despite his seemingly similar beliefs in polarities and the alchemy of the Self, focuses more on the aspect of the collective experience as an expression of *universal* concepts. The two, though, poet and psychologist, will be seen to intersect in significant ways below. In a

sense, this is perhaps inevitable, in so far as the notion of the collective unconscious has any validity at all. The personal symbolic system of a poetic genius like Yeats would quite aptly map onto the insights of a pathfinder in psychology.

Alchemy for Yeats, I want to show, is the 'tertium quid', the third language after the language of Yeats's poetry and that of the psychology of Jung. This 'third language' (alchemy) combines and inflects both the language of poetry and the language of psychology. This is not, however, to liken Yeats to Jung, to map two very different figures; but it is an attempt to offer an alchemical perspective on both the poetics and philosophy in Yeats's works. Both Yeats and Jung share much in common. Concepts to be discussed below, where fruitful meeting points may be found between Yeats and Jung, might include shadow, anima, collective unconscious; polarities, antinomian unities, self and anti-self; alchemical transformation, and of course, the role of symbols and symbolism in the thought of both. They also diverge, of course, when it comes to their different approaches to the nature and status of unconscious imagery, with Jung tracing unconscious images back to the collective unconscious and Yeats concentrating on the personal source.

Alchemy as a metaphor operates in the work of both figures and connects the language of poetics with that of psychology. Jung turned to alchemy in order to find metaphors for individuation, which he develops as a theory in his *Alchemical Studies* and *Mysterium Coniunctionis*. Yeats also uses alchemical themes and motifs in many of his poems, such as what I will show in 'The Tower', 'Per Amica Silentia Lunae', 'Ego Dominus Tuus', 'A Dialogue Between Self and Soul', and other works. However, I do not intend to read Jung in terms of poetry or Yeats in terms of psychology, because to do

so is, in the words of Olney, 'to murder one man in order to dissect the other'.[272] Moreover, neither is it my intention to draw a vague parallel; rather, my own intention is to find a productive meeting point between Yeats and Jung concerning their investment in alchemy and their implementation of the alchemical process in their works. The *tertium quid*, alchemy, shapes the poetics of one and the psychology of the other.

Showing critical, productive similarities between Yeats and Jung is my starting point; this perceived 'alikeness' of Jung and Yeats may or may not lead to a critical understanding of alchemy. As already indicated, I will also acknowledge the crucial differences between Jung and Yeats, already adverted to. As I have said, Yeats and Jung were interested in occultic texts.[273] Both Jung and Yeats have read works on alchemy such as those by Jakob Boehme and Swedenborg, as well as the *Hermetica: The Ancient Greek and Latin Writings which Contain Religious or Philosophic Teachings Ascribed to Hermes Trismegistus*. These writings on alchemy formed the bases of their poetics/ psychology. According to William Gorski:

> …Yeats's alchemy was indeed precursive to Jung's, not only in time but in vision…Yeats's adaptation of alchemy prefigured the spiritual psychology that

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[272] James Olney, 'The Rhizome and the Flower: The Perennial Philosophy—Yeats and Jung' in *Jungian Literary Criticism*, ed. by Richard P. Sugg (Evanston: Northwestern University Press, 1992), p. 120.

[273] Jung was familiar with alchemical texts such as *The Secret of the Golden Flower* (to which he wrote a forward), the *Rosarium Philosophorum* (which he used in order to illustrate the figures in *The Psychology of the Transference*), *Artis Auriferae Volumina Duo*, and Johannes Valentinus Andreae's *Chymical Wedding*. Yeats had also done some extensive reading on alchemy and the occult, owning books such as H.C. Agrippa's *The Three Books of Occult Philosophy*, Annie Besant and Charles Leadbeater's *Seven Principles of Man*, and H.P. Blavatsky's *Isis Unveiled: A Master-Key to the Mysteries of Ancient and Modern Science and Theology*. Also, both Yeats and Jung were familiar with key alchemical texts such as the *Hermetica*, and the works of Jakob Boehme and Swedenborg.

> Jung had developed with the support of the medieval and Renaissance alchemical manuscripts.[274]

Yeats—much engrossed in the occult sciences which shaped his philosophy and poetry—was searching for a personal philosophy, one that was *spiritual* in nature but not quite *religious* ('religious' as in adhering to any specific conventional religious institution): 'Yeats himself, religious by temperament but unable to believe in Christian orthodoxy, sought all his life for traditions of esoteric thought that would compensate for a lost religion'.[275] His acquired philosophy, however, permeates his poetry in a way that complements his own thoughts and beliefs about the very connection of the two—ultimately shaping his mode of poetics: 'Yeats immersed himself in these diverse schools of thought with a specific purpose in mind: to mold a personal metaphysics, a personal "system of thought"'.[276] His 'system of thought', though, becomes a poetics, and a coherent and cohesive metaphysics by 'returning to the origins of knowledge which have been discovered and known again and again, and as often lost and forgotten'.[277] That said though, his poetics also synthesizes these different schools of thought, supporting his own beliefs—where Jung, even if, in propria persona, searches more for the collective thread (some of whose concepts were named in the introduction to this thesis).

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[274] Gorski, p. xii.
[275] Meyer Howard Abrams and Stephen Jay Greenblatt, 'William Butler Yeats', in *The Norton Anthology of English Literature,* 7th edn. (New York: Norton, 2000), p. 2085.
[276] Heather Martin, *W. B. Yeats: Metaphysician as Dramatist* (Waterloo, Ontario: Wilfrid Laurier University Press, 1986), p. 5.
[277] Ibid., p. 6.

Through a Jungian lens, I do not intend to read Yeats's poetry from a psychological perspective, but to view its adaptation of alchemy as formative in the development of a poetics. Yeats himself can be seen to have striven to avoid making his poetry into philosophical scripts; instead, he forged a seminal mode of expression, his vehicle for (alchemical) transformation. However, while reading the alchemy in Yeatsian poetry, one *may* end up eliciting the traces of his philosophy, which inflects nearly all of his works; for he incorporates his esotericism into his works, 'sometimes treating it as though it were a body of truths and sometimes as though it were a convenient language of symbols'.[278] His philosophy of alchemy is a mode of his poetics, for 'Though his philosophy is obviously central to the poetic works, Yeats labored, through extensive revisions, to remove or subsume all obvious traces of it'.[279] The difficulty Yeats faced then was being torn between two contradictory impulses: that of establishing his own system of thought, his own philosophy; and the other impulse to abandon all dogma, and 'strive for irrational, unnamable, intuitive "truth"'.[280]This challenge is succinctly stated by Yeats himself in his work, *A Vision*: 'Having the concrete mind of a poet, I am unhappy when I find myself among abstract things, and yet I need them to set my experiences in order'.[281] In short, he might be indicating his experience of his own aesthetics, which is the logic of his sensibility.

For Yeats, poetry is a personal visionary experience, where the poet himself needs to undergo a certain transformation (at the personal level) before creating poetry. In Yeatsian terms, the poet needs not to be himself, but his 'anti-self', or his opposite

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[278] Abrams and Greenblatt', p. 2085.
[279] Martin, p. 13.
[280] Ibid., p. 8.
[281] William Butler Yeats, *A Vision* (Edinburgh: Dunedin Press, 1925), p. 129.

self, whose importance lies in its ability to bring forth a 'revelation of reality' that enables creativity. According to Yeats, such a state is either the complete opposite of, or the complete absence of, the self. We might say he needs the outer reality which elides his egocentricity to sublimate the latter into closer truth. Thus, Yeats believes that being in a trance-like state is where and when real inspiration comes to the poet, enabling him to craft a transformative (alchemical) poetics, through a conscious calling upon his 'anti-self': 'By the help of an image/ I call to my own opposite…/ and I would find myself and not an image'.[282] In other words, calling upon his 'Anti-Self' is a way of becoming a 'prophetic poet', one who speaks for more than his self (-ish perspective), and allows Yeats to consider himself a poet-priest of his moment: 'He envisioned himself as the poet/priest of that New Age, the magus who would be midwife to the new aeon'.[283] For Yeats, poetry is a means of expressing spirituality; thus, he allows art and religion to inform each other, where artist (poet) and priest have similar roles: 'During the early period in his work, Yeats believed that art was a vehicle for the expression of spiritual ideas. Art and religious sensibility were one, and the artist was a priest'.[284] In so far as the Latin root of the word 'religion' is 'religere' indicating reconnection with the earth or reality, religion would seem to have a similar function to art: both being ways of connecting with the collective unconscious, which is itself a repository of man's mythopoetic mediation of reality.

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[282] William Butler Yeats and Richard J. Finneran, 'Ego Dominus Tuus' in *The Collected Poems of W.B. Yeats* (New York: Scribner Paperback Poetry, 1996), p. 160, ll. 8-11.
[283] Susan Johnston Graf, *W.B. Yeats Twentieth-Century Magus: An In-Depth Study of Yeats's Esoteric Practices and Beliefs, Including Excerpts from his Magical Diaries* (York Beach, ME: Samuel Weiser, 2000), Amazon Kindle e-book (location 42).
[284] Ibid., location 46.

Yeats states in ‘A General Introduction for My Work’ that a poet’s concern must be with ‘the ancient self’ and asserts that the main concern of the poet’s work must be with the affairs of the soul, and not those of the world, since art is an expression of spiritual truths, not worldly observations. A Jungian stance on the nature of art with respect to the personal unconscious would differ: ‘The unborn work in the psyche of the artist is a force of nature that achieves its end either with tyrannical might or with the subtle cunning of nature herself, quite regardless of the personal fate of the man who is its vehicle’ (*CW15*, p. 75).[285] While Jung may seem to agree with Yeats that the artist (or poet) is a ‘vehicle’ for art, the former tends to attribute the creative process to a suprapersonal factor. The imagery in art—in this case, poetic imagery—hides a set of primordial images that lie behind the visual images: ‘I am assuming that the work of art we propose to analyse, as well as being symbolic, has its source not in the *personal unconscious* of the poet, but in a sphere of unconscious mythology whose primordial images are the common heritage of mankind’ (*CW15*, p. 80). That said, common ground is to be found.

The dichotomy in Yeats between Self and Anti-Self is the essence of his creativity, as he needs both in order to write poetry. As he says, famously, in Book V of ‘Anima Hominis’: ‘We make out of the quarrel with others, rhetoric, but of the quarrel with ourselves, poetry’ (*PASL*, p. 76). Finding the anti-self requires entering a visionary state where both opposites, the self and the anti-self, meet: the immanent and its other, the transcendent. It is only after the achievement of a ‘visionary’ state that the writing of

[285] This quote has also been discussed in the previous chapter, in context of *H.D.’s Notes on Thought and Vision*. Also, in *Man in Search of His Soul*, Jung discusses the nature of instinct as the meeting point between biology and psychology (or mind and body). Thus, it might be inferred that his notion of ‘nature’, human or cosmic, is aptly named in the title of the work in question as soul.

poetry becomes possible. Yeats's dialogue poems, such as 'Ego Dominus Tuus' and 'A Dialogue Between Self and Soul', have a very apposite and evocative style in order for the poet to find his anti-self: 'He can only become subjective, overcome the illusion of duality, and find a "revelation of reality" when he becomes his anti-self. This only happens during his visionary experiences'.[286] Yeats's idea of a productive tension between Self and Anti-Self is compatible with the alchemical philosophy of the union of opposites which he implements in his poetry—the theme of unity arising out of duality: 'Yeats evokes his muse (a marmoreal image of the divine feminine), submerging his mind in the anti-self. It is not until after the visionary state had passed that the actual writing of the verse came'.[287] This is a personal depiction of the more collective version of the same concept, and has a counterpart, in my opinion, in the Jungian 'coniunctio', where the '…pairs of opposites constitute the phenomenology of the paradoxical *self*, man's totality'.[288] From a Jungian standpoint, man's totality can be achieved through the union of the male and female archetypes: 'Two factors which come together in the coniunctio are conceived as opposites, either confronting one another in enmity or attracting one another in love' (*CW14*, p. 3). This tension between polarities is of the essence of the creation process for both Jung and Yeats, but, to repeat, for Yeats it is in the personal space between his self and his anti-self that his creative ability lies: the *tension* between Yeats's waking self and visionary anti-self results in poetry.

According to Jung, however, the creative ability is in the *collective* state of the psyche, where the symbolic language of dreams is a language of opposites, for 'In their

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[286] Graf, location 106.
[287] Ibid., location 982.
[288] Carl Gustav Jung, *Mysterium Coniunctionis* ed. by Richard Francis Carrington Hull (Princeton: Princeton University Press, 1970), p. 6.

[the alchemists'] writings, certainly, they employed a symbolical terminology that frequently reminds us of the language of dreams, concerned as these often are with the problem of opposites' (*CW14*, p. xvii). While both Yeats's notion of the 'visionary state' and Jung's detection of the 'language of dreams' in alchemical symbolism are unconscious states, the former tends to be imbued with a more personal quality than the latter. The alchemical symbolism of the language of dreams is more inclined toward having a 'collective quality', as it contains many images that appear to be common among people from different eras and locations. Yeats, in turn, believes that his highly personal voice is trying to explain universals. In a sense, Yeats and Jung would seem to be poignant complements to each other.

While attempting to create some form of manifesto, the universal themes Yeats discusses in *A Vision* (for example the cycles of the universe and their effects on people and time) are explained in terms of personal 'visions' or experiences which Jung may not regard as being personal at all. In fact, from a Jungian perspective, Yeats is living a form of poetic illusion: 'The poet's conviction that he is creating in absolute freedom would then be an illusion: he fancies he is swimming, but in reality an unseen current sweeps him along' (*CW15*, p. 74). While '…the creative process [is] a living thing implanted in the human psyche,' (*CW15*, p. 75). The raw material of his poetic vision is actually beyond the personal dimension, as it is a collective element that goes back in time and traces its roots to man's collective unconscious. According to Jung, '…we are dealing with an event originating in unconscious nature; with something that achieves its aim without the assistance of human consciousness, and often defies it by willfully insisting on its own form and effect (*CW15*, p. 75)'. Yeats's focus on the subjective state

of trance, and his effort to find a mask for his ritualistic poetics are, again, a complement to Jung's approach, of universal to particular.

In order to write poetry, Yeats needed both the sacred and the profane points of view (two more polarities), where creative energy is produced in the tension between the two. According to Evans Smith, '…for Yeats, the climax of the opus is in the conjunction of the sun and moon and represents poesis, a metaphorical image of the creative dynamics of writing verse, which transfigures poet and reader just as surely as it transmutes the daily bread of life into the radiant everliving body of art…'[289] While Yeats believes that the opposites are the Self and the Anti-Self, Jung views the opposites as actually the counterparts of the 'paradoxical self' (*CW14*, p. 6). —without acknowledging an 'Anti-Self' (although Jung's version of the Anti-Self might be construed to be the 'Shadow'—an external archetype, the union of the male and female halves of the 'psyche' that cause the productive *coniuntio*).

Yeats invests in the tension between Self and Anti-Self, understood as bringing him the visionary experience of, or for, writing poetry. He 'turned to visionary knowledge to find replies; writing /poetry was a means for gaining this type of knowledge'.[290] Yeats's visionary experiences with the anti-self are the basis, construed here, of his 'magical' poetics, where '…art is but a vision of reality' (*PASL*, p. 21)—with art exploiting the visual aspect of what is 'visionary'. Indeed, Yeats's thought on the subjective, visionary states of the poet are echoed in 'Ego Dominus Tuus', in the conversation between Hic and Ille, where: Ille explains the poetics of Yeats, becoming

[289] Evans Lansing Smith, *Ricorso and Revelation* (Columbia, SC, USA: Camden House, 1995), p. 91.
[290] Hickman, p. 191.

the mouthpiece of the poet. For Ille, the subjective, rather trance-like state of finding the anti-self is a necessary element in poesis, which is how one would enter 'per amica silentia lunae', or the friendly silence of the moon. Therefore, it becomes the poet-alchemist's objective to induce this state. Yeats's poetics take on a ritualistic nature as writing becomes a form of spiritual practice, where the poet transforms a mental state into a visionary one in order to awaken the creative abilities necessary for writing poetry. Requiring the state of trance, Yeats's poetry transforms the poet into an alchemical magus who transforms himself along with his art. These views on the ritualistic nature of poetry are evoked in in 'Ego Dominus Tuus', where Yeats expresses his personal mythos. As the mouthpiece of Yeats, Ille is a believer in the power of magic, with a special focus on finding the guiding image of his anti-self: 'I seek an image, not a book' (*VP*, p. 370, l. 67). Through Ille, Yeats also develops a ritualistic style, where image is part of 'magic' ritual, for it is used to evoke a trance and to help the artist in locating the Anti-self: 'By the help of an image/ I call to my own opposite' (*VP*, p. 367, ll. 7-8). 'I call to the mysterious one who yet/ Shall walk the wet sand by the water's edge,/ And look most like me, being indeed my double,/ and prove of all imaginable things/ The most unlike, being my anti-self' (*VP*, p. 371, ll. 76-80). As opposed to Hic, Ille favors experience over thought, and he doubts the happiness of real artists—who are usually in despair after awakening from the 'common dream': 'What portion in the world can the artist have,/ Who has awakened from the common dream,/ But dissipation and despair?' (*VP*, p. 370, ll. 53-55) While refusing scholarly approaches to knowledge, Ille also claims that magic is synonymous with art since art has the power to create: 'The rhetorician would deceive his neighbours,/ The sentimentalist himself;

while art/ Is but a vision of reality' (*VP*, p. 370, ll. 50-52). In order to support his argument that a real artist would seek an image, Ille gives the example of Dantë: Dantë the person is the 'self', while Dantë the character is the 'anti-self', and finding the Anti-Self was the poet's challenge: 'I think he fashioned from his opposite/ an image that might have been a stony face[…]he found/ the most exalted lady loved by a man' (*VP*, p. 369, ll. 30-40). Throughout this text, magic and ritual are evoked to indicate that the poetic (alchemical) transformative process is not only a representational one but also, an ethical or moral/psychological process. Yeats's visionary poetry is understood to transform more than language, but also experience and by extension, the self, as agent, as well.

Concerning the importance of an image in the context of a debate on transformative language, which implicates the transformative power of metaphor, it is worth bringing Paul Ricoeur's observation into view, on alchemical 'conversions', or converting language into substance. Ricoeur states that 'Like sculpture, poetry converts language into matter, worked for its own sake. This solid object is not the representation of some thing, but an expression of itself'.[291] Poetry becomes a self-reflective medium, giving ideas tangibility, shape, and form. It is a verbal version of alchemy, which is defined as '…the poetic precursor to modern chemistry…and the science of spiritual transformation'.[292] Yeats's use of imagery to transform language into 'matter' can be seen as a version of the solid gold precipitate by-product of ancient alchemy. To further illustrate the process of transformation of ideas in language, Wimsatt famously

[291] Paul Ricoeur, *The Rule of Metaphor* (London: Routledge, 2003), p. 224.
[292] Gorski, pp. x-xii.

highlights the notion through the expression ‘verbal icon’, where as in the Byzantine tradition, the icon is a thing. Ricoeur picks this up: ‘The poem is an icon and not a sign. The poem is. It has an iconic solidity’ (p. 265). It is interesting, though, to forge the solidity of a poetic image in terms of iconography, for in the Byzantine tradition, iconography is regarded as a materialization of sacred ideas. The sacred notions such as Resurrection or the Eucharist are materialized onto a wooden board through a graphic symbol, and the colors start out as dark, earth colors. As the drawing on the icon progresses, colors brighten up with each new coat of paint, until the final color that literally guilds the drawing is gold. Through his focus on the materiality of his imagery, Yeats seems to align himself with both alchemists and iconographers. Yeats's poetry, like Wimsatt's ‘verbal iconography’, may also serve a similar end, where ‘poetic structure is always a fusion of ideas with material, a statement in which the solidity of symbol and the sensory verbal qualities are somehow not washed out by abstraction’.[293] The poet allows himself to be transformed as he puts his personal philosophy into verbal play, taking thought from the realm of the abstract into the realm of palpable reality through sound (in verse) and visual perception (in the image). This is what Yeats refers to in *Rosa Alchemica*: ‘The rest of the book contained symbols of form, and sound, and colour, and their attribution to divinities and demons, so that the initiate might fashion a shape for any divinity or any demon, and be as powerful as Avicenna among those who live under the roots of tears and of laughter’ (p. 213).

[293] William K. Wimsatt and Monroe C. Beardsley, *The Verbal Icon* (Lexington, KY: University Press of Kentucky, 1989) p. 115.

This iconic-synaesthetic combination of imagery and sound appears in 'The Indian Upon God', which develops a theme of spiritual projection and the visual representation of the divine—both of which Yeats expresses through elaborate imagery. First of all, the poet makes it clear that the sensory focus of the poem is on the visual: the verb 'to see' occurs twice in the beginning of the poem: 'saw the moor-fowl pace/ All dripping on a grassy slope, and saw them cease to chase/ Each other round in circles' (*VP*, p. 76, ll. 3-5) The speaker goes on to describe the images of the divine in the moorfowl, the lotus flower, the roebuck, and the peacock (images of non-human nature)— thus projecting these images onto the divine (the way a Byzantine icon would do), described, in evocative language, with iconic solidity by the poet. The 'iconic' image of God present in the lotus flower represents the divine as a flower too: 'Who made the world and ruleth it, He hangeth on a stalk,/ For I am in His image made, and all this tinkling tide/ Is but a sliding drop of rain between His petals wide' (*VP*, p. 76, ll.11-13).

Concerning the aural dimension, poetry, for Yeats, then, is a method, a strategy for transformation. Indeed, the implication of poetic sound in transformation is an idea familiar to Ricoeur: '…the essence of the strategy of discourse in poetry is the attainment of meaning within the haven of sound'.[294] Sound is construed as the material, palpable, solid aspect of meaning, a vehicle through which Yeats brings his philosophy to the surface of the text through the pulsation of verse and meter. This accords with what Ricoeur perceives to be Marcus B. Hester's endowment of the image with an important role in constituting metaphorical meaning: 'Poetic language, says Hester, is

[294] Ricoeur, Rule of Metaphor, p. 224.

the language in which “sense” and “sound” function in an iconic manner’.[295] It is through the sensual dimensions of poetry (sound and visualization) that the abstract, therefore, becomes ‘real’, and an idea becomes a ‘thing’: ‘Language takes on the thickness of a material or a medium…Poetic signification fused thus with its sensible vehicle becomes that particular and “thingy” reality we call a poem’.[296]

A Ritualistic Poetics

Yeats’s ‘iconographic’ approach to poetry, therefore, informs the ritualistic dimension of his ‘magical’ poetics mentioned earlier. In a synergetic fusion of the senses through a poetic form(ation), Yeats implements a form of ritual, bringing in to poetry some of what he learned in the Golden Dawn, as his ‘middle way between the literal and figurative meanings was to meditate on a symbolic mask’.[297] This helped him reach the subjective, trance-like state of creation required for the composition of poetry; in ‘Anima Hominis’ it is claimed, ‘St. Francis and Caesar Borgia made themselves over-mastering, creative persons by turning from the mirror to meditation upon a mask’.[298] The mask appears in the poem, ‘The Mask’, when the speaker addresses the agency of the mask in the context of the transformation of the wearer: ‘It was the mask engaged your mind,/ And after set your heart to beat,/ Not what’s behind’.[299] In the rituals of the Oder of the Golden dawn, a focus on the mask, which was typically a (visual) symbolic

[295]Ibid., p. 225.
[296]Ibid.
[297] Graf, location 109.
[298] Yeats, *Per Amica*, p. 178.
[299] William Butler Yeats, ‘A Lyric from an Unpublished Play,’ *The Green Helmet and Other Poems* (New York: Macmillan, 1912), p.27, ll. 8-10.

image of a divine deity, was usually accompanied by an auditory evocation of the divinity's name:

> The two important adjuncts to success in Ceremonial Magic are briefly the God-form and the Vibration of the Divine Name. The assumption of the appropriate form of the […] Telesmatic image especially built up by the imagination based upon the signification of the letters of the Name –and the powerful vibration of the Name itself by the Vibratory Formula of the Middle Pillar are bound, if all other conditions are complied with, to yield salutary results.[300]

When looking at the two essentials for transformation, the image and the sound, it becomes clear that Yeats has also adapted this ritualistic mode of meaning from the Golden Dawn,[301] with a certain meditation on image and sound in order to bring about poetic transmutation of meaning and the transformation of the abstract into the real: The visual aspect of the ritualistic approach is the mask (or representation of the'God-form'). The poet emphasizes the concept of spiritual projection: each living being in nature is already wearing a mask in the image of the divine. In 'The Indian Upon God', the poet himself also wears a mask, projecting his image onto that of the man in the poem—

[300] Israel Regardie, Cris Monnastre, and Carl Llewellyn Weschcke, *The Golden Dawn* (St. Paul, MN.: Llewellyn Publications, 1989), p. 378.

[301] The Order of the Golden Dawn had a great impact on Yeats, who credited his membership in this organization as a major inspiration for his literary works. In his July 23 1892 letter to John O'Leary, Yeats confesses the following: ' If I had not made magic my constant study I could not have written a single word of my Blake book, nor would the Countess Kathleen have ever come to exist. The mystical life is the center of all that I do and all that I think and all that I write.' [John Kelly, *The Collected Letters of W.B. Yeats, Volume 1 1865-1895* (Oxford: Clarendon Press, 1986), p. 303.

through whom the poet speaks. Wearing the 'mask' of the Indian and conversing with fauna and flora is a confrontation with anti-self that helps the poet gain access to new modes of knowledge and reach new 'truths'. The theme of nature, in this context, has an important role in the spiritual and transcendental quality of Yeats's poetry. Yeats resorts to the sensorial memories of natural environments, and endows his poetry with sensory solidity. The clarity of natural imagery and the vividness of natural sounds in memory allows for the preservation of the poet's visions through his art, where they are recreated through imagery and sound. For example, in 'Quatrains and Aphorisms', another poem that privileges the divine (but not in a definitive edition of his work), Yeats also focuses on both natural images and sound (or rather, silence). In the fifth aphorism, the poet claims: 'This heard I where, amid the apple trees,/ Wild indolence and music have no date,/ 'I laughed upon the lips of Sophocles,/ I go as soft as folly; I am Fate' (*VP*, 735 ll. 17-20).[302] The poet comes to this conclusion about fate within a natural, silent setting, in the absence of sound. 'Ritualistically', his aphoristic quatrain might have originated from consciously, theatrically meditating on a mask (*PASL*, p. 146) symbolizing fate (hence the allusion to Sophocles). In 'He and She' from *A Full Moon in March*, the subject (not the poet), a woman, wears the symbolic mask of Yeats's ritualistic poetics: the moon. The woman who is reflected by the moon sidles up 'As the moon sidles up' (*VP* 559, line 1), and appears as a mirror image of the moon, for 'She sings as the moon sings:/ 'I am I, am I' (*VP* 559, ll. 7-8). 'I am I, am I' shows that the wearer becomes the mask, especially that the sentence is read the same way backwards, showing the

[302] Lines 17-20 from 'Quatrains and Aphorisms' appeared in *The Dublin University Review* in February 1886, and were formed by lines 17-20 from another poem, 'Life' (from *The Dublin University Review*, February 1886), which originally read: '"I laughed upon the lips of Sophocles,/ I go soft as Folly; I am Fate."/ This heard I where among the apple trees,/ Wild indolence and music have no date.'

equivalence of the two 'I's'—the first 'I' is the same as the others. In 'The Lake Isle of Innisfree', the speaker is transferred from one setting to another, allowing himself an escape from the ordinary world to the inner world of imagination, through the use of imaginative power: 'I will arise and go now, and go to Innisfree' (*VP*, p. 117). While the poet does not physically go to Innisfree, he seems to practice the ritual of meditation upon the sensory memory of a natural setting, recalling specific sights and sounds: 'Nine bean-rows will I have there, a hive for the honey-bee,/ And live alone in the bee-loud glade' (*VP*, p. 117, ll. 3-4). Yeats materializes Innisfree through many visual and aural descriptions such as 'midnight's all a glimmer, and noon a purple glow, (*VP*, p. 117, l.7)' and 'I hear lake water lapping with low sounds by the shore (*VP*, p. 117, l. 10)'. And he ends the poem with a declaration that although Innisfree may not be physically reachable, he can still fully experience it through sensory language, wherever he is: 'While I stand on the roadway, or on the pavements grey,/ I hear it in the deep heart's core' (*VP*, p. 117). The creation of a multi-dimensional visual and auditory experience out of nature scenes, is indicative of a transformational ritual that Yeats explores in poetry. The connection with nature adds a spiritual note to his imagery, since he depicts natural settings as reflections of the divine embedded in the language and imagery—with the honey bees and nine bean-rows displaying divine symmetry in 'The Lake Isle of Innisfree' and the conversation of fauna and flora revealing the mask of the divine worn by all nature in 'The Indian Upon God'. The transformational process making uses of the others, flora and fauna, leads to a *transcendence* of the self by the anti-self.

So, the act of writing poetry is perceived by Yeats as part of a magical process, which is stated in 'Ego Dominus Tuus' before writing 'Per Amica Silentia Lunae',

where he reaffirms that ceremonial 'magic' 'would be the centerpiece of his creative life'.[303] According to Susan Johnston Graf, in *Per Amica Silentia Lunae* Yeats '… reaffirmed that writing poetry was a magical act, explaining his ceremonial technique and using Cabbalistic imagery to depict his theory about the origin of inspiration'.[304] Yeatsian 'alchemical' poetics are articulated most evidently in *Per Amica Silentia Lunae*, where his magical beliefs are stated. These (more discursive) beliefs, I argue, serve as a major influence or confluence on Yeats's style, and create within a highly individual poetics an 'alchemy of the word'. Susan Johnston Graf again: 'Per Amica remains the closest Yeats ever came to articulating either his magical beliefs or his poetics, which are based on them'.[305] Magic (involving intransitive leaps) and arts or poetics making use of the same, would both seem to be very different modes of comprehension than mere discursive understanding. Moreover, Yeats echoes the idea of the life struggle of a real artist and reaffirms his rejection of scholarly approaches to knowledge, or to real art:

> Unlike the rhetoricians, who get a confident voice from remembering the crowd they have won or may win, we sing amid our uncertainty; and, smitten even in the presence of the most high beauty by the knowledge of our solitude, our rhythm shudders. I think, too, that no fine poet, no matter how disordered his life, has ever, even in his mere life, had pleasure for his end. (*PASL*, p. 146)

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[303] Graf, location 76.
[304] Ibid., location 77.
[305] Ibid., location 94.

The use of the verb 'shudder' and the 'uncertainty' regarding the crowd seemed to be of a piece with Yeats's notion of the 'high beauty' of 'solitude'. This language choice seems to suggest an aesthetics of sublimity, based in fear and dread rather than of resolute beauty, which might be thought to have 'pleasure' for its 'end'. The idea that art, specifically poetry, is an experience and requires a long (and arduous) journey of reflective experience, furthers Yeats's ritualistic approach for writing poetry. He favors ceremonial techniques over scholarly paths since the former is the result of meditative solitude, and emphasizes the importance of the subjective, trance-like state for invoking creative power, rather than objective clear and distinct stages of discourse. The idea in 'Ego Dominus Tuus' that the rhetorician 'would deceive his neighbours,/ The sentimentalist himself' is further reiterated in *Per Amica*: 'Nor has any poet I have read of or heard of or met with been a sentimentalist'.[306] Yeats believes that poetry is a conscious wearing of the mask, an assumption of one's second self. This involves 'active virtue', a conscious engagement in the magical ritual of the mask on the journey toward finding one's opposite, or the 'daemon' as Yeats starts calling it in *Per Amica*:

> If we cannot imagine ourselves as different from what we are, and try to assume that second self, we cannot impose a discipline upon ourselves though we may accept one from others. Active virtue, as distinguished from the passive

[306] Ibid., location 151.

> acceptance of a code, is therefore theatrical, consciously dramatic, the wearing of a mask.[307]

Interestingly, here in his *Alchemical Studies*, Jung speaks about a similar concept, that of the 'shadow', in which he also states that man's focus is on experience and the image. The two complementary images in Jung's case would be those of man and his shadow, and he gives as an example the images of both Christ and the devil, which are:

> […] both based on archetypal patterns, and were never invented but rather experienced. Their existence preceded all cognition of them, and the intellect had no hand in the matter, except to assimilate them, and if possible give them a place in its philosophy. Only the most superficial intellectualism can overlook this fundamental fact. We are actually confronted with two different images of the self, which in all likelihood presented a duality even in their original form.[308]

While not all readers might agree that Yeats's 'daemon' is a parallel notion to Jung's shadow the Jungian articulation here suggests that the collective unconscious and its repository of archetypes are quite literally transcendental, constitutive *of* experience rather than executed after invention *onto* experience. 'Superficial intellectualism' we

[307] Ibid., location 187.
[308] C. G. Jung, *Alchemical Studies*, (Princeton, NJ: Princeton University Press, 1983), p. 246.

must assume, is rejected by Jung as a form of exclusionary egocentricity closed off from transformational or individuating processes.

Understanding requires experience rather than intellect, argues Jung, a view that opposes Hic's position but seems to be in accordance with Ille's argument in 'Ego Dominus Tuus'; Ile being in favor of losing 'the old nonchalance of the hand' (*VP*, p. 368, l. 13), or creative labour since he seeks 'an image, not a book' (*VP*, p. 370, l. 67). The shadow, the Jungian version of the 'daimon', is an essential element in the alchemical process of individuation, or personal transformation. Uniting with the shadow is ultimately a challenge, but this 'alchemical marriage' imbued with necessary tension has the power to transform the self. In so far as there is a tension between self and anti-self or self and shadow, there is the ground for the dramatization for vision or insight. In short, in both Yeats and Jung, poesis and/or mythopoesis is elicited by lack (to be discussed below). Jung states, in *Alchemical Studies*:

> It is clear from what happens in the Chymical Wedding that it was not concerned solely with the transformation and union of the royal pair, but also with the individuation of the adept. The union with the shadow and the anima is a difficulty not to be taken lightly. (*CW13*, p. 326)

In Johann Valentin Andreae's 'Chymical Wedding', the hero-adept Rosenkreutz goes on a journey to a castle of miracles, where he has to assist with the 'chymical' wedding of the king and queen. Being 'chymical', the wedding refers to alchemy and the alchemical

notion of the ‘sacred marriage’ or coniunctio, during which the royal couple unite, die, and are resurrected, resulting in their transformation, as well as the individuation of the adept (in this case Rosenkreutz). In order for the ‘chymical’ wedding to succeed, there had to be an anima-animus union (of the king and queen), as well as a union with the shadow (death) before the resurrection. On the other hand, the relationship of the daemon with the self is a symbiotic one according to Yeats, and is the source of all creative artistry:

> The Daemon comes not as like to like but seeking its own opposite, for man and Daemon feed the hunger in one another’s hearts. Because the ghost is simple, the man heterogeneous and confused, they are but knit together when the man has found a mask whose lineaments permit the expression of all the man most lacks, and it may be dreads, and of that only. (*PASL*, p. 198)

The symbiotic relationship between man and daemon according to Yeats, however, may differ slightly from the way Jung regards the effect of the shadow on the Self. While Yeats regards the daemon and the wearing of the mask as a conscious perception, an ‘active virtue …theatrical, consciously dramatic, the wearing of a mask,’ Jung sees the shadow as an exact opposite to conscious personality: ‘The shadow, as we know, usually presents a fundamental contrast to the conscious personality. This contrast is the prerequisite for the difference of potential from which psychic energy arises. Without it, the necessary tension would be lacking’ (*CW14*, p. 497). While the idea of the necessary

creative tension is arguably the equivalent of the notion of Yeats's daemon, however, another point of divergence between Yeats and Jung concerning the nature of the daemon/shadow as perceived by both thinkers, is that Jung does not perceive the 'shadow' as easily assimilated into the individual's consciousness (unlike the wearing of the mask claimed by Yeats): 'The extreme opposition of the shadow to consciousness is mitigated by complementary and compensatory processes in the unconscious' (*CW14*, p. 497). While the notion of the shadow supplies the poet with the necessary creative tension (arising from opposites), the shadow does not function in the same way with the alchemist, according to Jung. The tension between the alchemist and the shadow is not so creative at the beginning, as the first confrontation with the 'shadow' creates disruption and mental distortion:

> Confrontation with the shadow produces at first a dead balance, a standstill that hampers moral decisions and makes convictions ineffective or even impossible. Everything becomes doubtful, which is why the alchemists called this stage *nigredo*, *tenebrositas*, chaos, melancholia. (*CW14*, p. 497)

The process as articulated here involves steps or stages clearly, which, being intransitive to each other, effect the transformational process of self and its artefacts. While Yeats's mystical philosophy of finding one's opposite in order to create (art), is, I argue, related to a Jungian notion of the self's confrontation with the shadow in order to transform, his concern with this confrontation is more centered on creating art through

spiritual/magical rituals rather than focusing on its advantage in transforming the personal self. However, by definition, mystical experience and/or its expression, needs must transform the self. In both cases, however, confrontation with the shadow/daemon draws the 'alchemical' into poetry, and this is where I construe at least one 'meeting point' (as highlighted above) between Yeats and Jung.

Yeats's approach to creativity implies that mysticism can transcend its solely personal artistic/aesthetic nature. From the position of 'poet-prophet' or alchemist, Yeats subjects his expression of poetic creativity to a language of alchemical premises, where transformation occurs at both the linguistic and spiritual levels. To Harry Modean Campbell, this indicates a notion of 'lack' or absence, central to our understanding of Yeats: 'To Yeats, poetry is incomplete in itself; it is part of a larger experience, a means of communication with the spiritual world. The poet, thus, becomes a medium, his poetry being his record of revelations'.[309] In 'Sailing to Byzantium', as is well recognized, Yeats calls upon the spiritual in art:

> O sages standing in God's holy fire
>
> As in the gold mosaic of a wall
>
> Come from the holy fire, perne in a gyre,
>
> And be the singing-masters of my soul.

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[309] Harry Modean Campbell, 'Yeats's "Sailing to Byzantium"', *Modern Language Notes*, 70 (1955), 585 http://dx.doi.org/10.2307/3040451. In Lacanian terms, Campbell seems to be suggesting that Yeats was 'an empty signifier', a pure vessel for the spiritual world beyond. In so far as this 'lack' is a Yeatsian anti-self, Yeats's position, according to Campbell, is in another respect contrary to a Lacanian notion of lack. For Lacan, lack is an essential feature for individuation or the development of independent agency. Campbell's Yeats here seems to see the poet's position as one of the imaginary castration rather than the traditional symbolic Freudian castration.

> Consume my heart away; sick with desire
>
> And fastened to a dying animal
>
> It knows not what it is; and gather me
>
> Into the artifice of eternity. (*VP*, p. 407, ll. 17-24)

The 'artifice of eternity' suggests the strong link the poet is making between art and spirit, art being a sublime vehicle, a way of communicating with and summoning 'God's holy fire', or the holy spirit. Likening the holy fire to the 'gold mosaic of a wall' might have alchemical overtones. Yeats wants the wisdom of his spirit to come to him through poetry: the poet wants to be gathered 'into the artifice of eternity', the 'golden' by-product of poetry. In a much earlier (1892), lesser known poem, 'Where My Books Go,' Yeats also suggests that the art of writing is a means of preservation: 'All the words that I gather,/ And all the words that I write,/ Must spread out their wings untiring,/ And never rest in their flight' (*VP* 739, ll. 1-4). The words of poetry are 'untiring' for Yeats, who gives them 'wings', asserting their mystical aspect of transformation. Therefore, Yeats's primary concern as a poet, it could be argued, is not with art itself, but with the spirituality rendered by art. Yeats's symbolism, emphatically meant, would thus be a linguistic or stylistic parallel to an alchemist's concern, not with the gold, but with the spiritual transformation occurring as the gold is formed—or thought to be forming.

Rosa Alchemica is the prose work where Yeats combines both ritualistic techniques and patterned poetic imagery to embody an alchemical process. *Rosa Alchemica* also contains the foundations of *A Vision*, for it is where the first signs of Yeats's personal exploration of alchemy are seen: '…and before I could answer, a

mysterious wave of passion, that seemed like the soul of the dance moving within our souls, took Alchemical hold of me, and I was swept, neither consenting nor refusing, into the midst' (*RA*, p. 255). Taking the form and structure of an alchemical process, *Rosa Alchemica* is Yeats's making of his own personal mythology, refashioning his use of imagery according to the stages of his personal transformation. Yeats begins by stating his belief in the metaphoric use of alchemy. Moving beyond the chemical meaning attached to the term, Yeats expresses his desire to use alchemy as a mode of art:

> I had discovered, early in my researches, that their [the alchemists'] doctrine was no merely chemical phantasy, but a philosophy they applied to the world, to the elements and to man himself; and that they sought to fashion gold out of common metals merely as part of an universal transmutation of all things into some divine and imperishable substance; and this enabled me to make my little book a fanciful reverie over the transmutation of life into art, and a cry of measureless desire for a world made wholly of essences. (*RA*, p. 192)

There are some procreative abilities of the mind to transform and to yield new modes of knowledge , for '…all minds are continually giving birth to such beings, and sending them forth to work health or disease, joy or madness' (*RA*, p. 200). The importance of this ability to 'give birth' to new thought and new experience is the core essence of using alchemy as a metaphor for transformation. The vehicles of transformation in

Yeats's poetry are, as is often acknowledged, the symbols. Yeats's passion for symbolic expression is apparent in *Rosa Alchemica*: 'and to my mind, for which symbolism was a necessity, they seemed the doorkeepers of my world, shutting out all that was not of as affluent a beauty as their own' (p.24). The poet here has already established his thought system, one that articulates its principal ideas in an expressive language of symbols with spiritual references. And certain symbols, as is well understood, reappear in the poetry, symbols which Yeats introduces in *Rosa Alchemica*:

> I understood the alchemical doctrine, that all beings, divided from the great deep where spirits wander, one and yet a multitude, are weary; and sympathized, in the pride of my connoisseurship, with the consuming thirst for destruction which made the alchemist veil under his symbols of lions and dragons, of eagles and ravens, of dew and of nitre, a search for an essence which would dissolve all mortal things. (p. 34)

In an ekphrastic poem 'On Mr. Nettleship's Picture at the Royal Hibernian Academy', Yeats reflects on a painting of a lion family, in which 'A dew-drop hung,/ Bright on a grass blade's under side' (*VP* 689, ll. 9-10). The father lion who emits a roar that is 'Low, long, and musical' (line 10) has fire in his eyes, and the poet attributes this fire to universal law, giving it a spiritual ring-shape: 'So ever moves/ The flaming circle of the outer Law' (ll. 12-13). Yeats combines alchemical symbols in a poem about art, once more a spiritual medium where 'He, the Eternal, works His will' (line 16). This mode is

to be seen later on in ‘The Second Coming’, when the symbolic motifs of lions, dragons, and eagles appear again. These symbols recur in the poetry, and they have special significance in ‘The Second Coming’ (as I shall discuss later) and in the system he constructs in *A Vision*, where they highlight the tensions between destruction and reconstruction at the turn of a new era. In addition, Yeats uses mystical symbols such as numbers, shapes, and other traces of particular rituals:

> A couple of hours after Sunset Michael Robartes returned and told me that I would have to learn the steps of an exceedingly antique dance, because before my initiation could be perfected I had to join three times in a magical dance, for rhythm was the wheel of Eternity, on which alone the transient and accidental could be broken, and the spirit set free. (*RA*, p. 215)

The magical dance, the rhythm, and the numbers are not a mere belief system, but they become a stylistic approach, the tenets and structure of Yeats’s ‘magical’ poetics. Other mystical symbols that appear in Yeats’s works are the geometric shapes. Yeats’s belief in mystical representations of geometric shapes (elaborately explained in *A Vision*) first appears in *Rosa Alchemica*, where the poet claims that ‘divine powers would only appear in beautiful shapes, which are but, as it were, shapes trembling out of existence, folding up into a timeless ecstasy, drifting with half-shut eyes, into a sleepy stillness’ (p. 206). Along with the combination of ‘natural’ and/or ‘mythic’ symbols such as the lion

and the dragon, Yeats offers a 'make it new' Modernist notion, one that modernizes mythology and mythologizes modernism.

One important aspect of Yeats's symbolism, influenced by his highly personal philosophy, is the *evocative* nature of his 'magical' poetics. Arthur Symons, in his *The Symbolist Movement in Literature*, writes the following about the Symbolist aesthetic:

> It is an attempt to spiritualize literature, to evade the old bondage of exteriority. Description is banished that beautiful things may be evoked, magically; the regular beat of verse is broken in order that words may fly, upon subtler wings.[310]

Similar to the ritualistic approach, in which Yeats strives to conjure up or evoke a divinity through sensual sound and sounding sense, Yeats's symbolism seeks to be transformative in a sense that it can carry the reader into the 'anima mundi', or the 'great memory': 'The great memory,' says Yeats in his essay on Shelley, 'is ... a dwelling house of symbols, of images that are living souls'.[311] Again, in 'Magic,' he declares that 'this great mind and great memory can be evoked by symbols'.[312] The evocative nature of Yeats's symbolism results in the access to the great mind and the great memory. This

[310] Arthur Symons and Richard Ellmann, *The Symbolist Movement in Literature* (Kila, MT: Kessinger, 2004), p. 8.
[311] William Butler Yeats, 'The Philosophy of Shelley's Poetry', Project Gutenberg 2012 http://www.gutenberg.org/files/32884/32884-h/32884-h.htm#Page_70 [accessed 20 October 2014].
[312] Hiram Haydn and Hiram Hadyn, 'The Last of the Romantics: An Introduction to the Symbolism of William Butler Yeats', *The Sewanee Review*, 55.2 (1947), <http://www.jstor.org/stable/27537734> [accessed 29 April 2013]

may be regarded as alchemy in the sense that the 'philosopher's stone' is a metaphor for the wisdom in the great mind and great memory (the 'collective unconscious' in Jungian terms). As an alchemical crucible, Yeats's poetry seeks to focus not only on the transformative, meditative image, but also on the symbol, which allows for the permeation into the other realm of the 'great memory', the 'collective unconscious'. Yeats maintains, in the essay on Shelley, that it is only by means of ancient symbols, 'which have numberless meanings beside the one or two the writer lays an emphasis upon, or the half-score he knows of, that any highly subjective art can escape from the barrenness and shallowness of a too conscious arrangement, into the abundance and depth of nature'.[313] Symbols become the carriers of consciousness from what is perceived as the barren, shallow mode of everyday life to the deeper meanings rooted in the 'great mind' both transcendental and transcending; which is to say such symbols evoke universal patterns but also go beyond their own concrete references.

Yeats discusses the importance of symbols in his essay on 'Magic', stating that the focal point of his work was the ideal of a 'Higher and Divine Genius', affirming his belief in the idea of three doctrines, which he perceives to have its originary moment in generations past, and comprises the essentials of magical practices. The first doctrine Yeats believes in is the ability of minds to 'flow into one another', uniting to form a single mind. Another important doctrine is that all memory is actually part of a great memory, that of nature itself, evident in some key Yeatsian symbols. Finally, and most importantly in relation to Yeats's poetry, is the doctrine that symbols, properly deployed, can have the power to evoke that great mind and universal memory. These

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[313] Ibid.

three major doctrines, discussed by Yeats in his essay ‘Magic’, are the foundations of his poetics, yielding an ‘alchemy of the word’, which describes the transformative aspect of poetic language, and a method ultimately resulting in new modes of perception and knowledge about universals. Firstly, Yeats states that ‘the borders of our minds are ever-shifting’,[314] and that there are many minds that can flow into one another, resulting in the formation of a single mind, a single energy. Secondly, Yeats notes that the ‘borders of memory’,[315] too are as shifting as the borders of the mind, all memories being part of one great memory of nature. Thirdly, Yeats states his belief that both the great mind and the great memory may be evoked by symbols, and this is where the main strength of his poetry lies: ‘…his greatness as a poet lies in his ability to communicate the power and significance of his symbols, by the way he expresses and organizes them, even to readers who know nothing of his system’.[316]

It is through symbolism, and specifically the juxtaposition of antinomian symbols, that Yeats displays his belief in the interconnectedness of minds. His focus on the alignments of contraries (in the form of symbols) reflects Yeats’s attempts to resolve antinomies. In Jungian terms, ‘…the adepts were ultimately concerned with a union of the substances—by whatever names they may have been called. By means of this union they hoped to attain the goal of the work: the production of the gold or a symbolical equivalent of it’ (*CW14*, p. 457). Perhaps then, the unification of seemingly opposing symbolic meanings is the poetic parallel of the alchemist-adept’s endeavor to achieve the ‘coniunctio’. In his poetics, Yeats tends to juxtapose, fuse, and break down certain

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[314] William Butler Yeats, ‘Magic’, Project Gutenberg 2012 http://www.gutenberg.org/files/32884/32884-h/32884-h.htm#Page_29 [accessed 20 October 2014].
[315] Ibid.
[316] Abrams and Greenblatt, p. 2085.

symbols and images and align them in a specific arrangement in order to create something new out of this interaction. The equivalent of the resulting 'gold' is a new meaning, a new insight, vantage point, or vision, or experience in the reader. This might be said of most successful poetry; however, in part by the three philosophical beliefs outlined above, Yeats's version of this perhaps more generic poetic process is more emphatic and self-professedly intentional. For example, in 'Crazy Jane Talks with the Bishop' (*VP*, p. 513), Yeats juxtaposes 'heavenly mansions' with 'foul sty', 'fair' and 'foul', and 'bodily lowliness' with 'heart's pride', only to place the mansion of love in 'the place of excrement'. The result of the union of these antinomian symbols is a new point of view, one that views bodily love as noble and sacred, as a result of equating the petty with the prominent. According to Ananda Coomaraswany, 'The ultimate reality of metaphysics is a Supreme Identity in which the opposition of all contraries, even of being and not-being, is resolved; its 'worlds' and 'gods' are levels of reference and symbolic entities which are neither places nor individuals but states of being realizable within you'.[317] As Yeats asserts in his essay on 'Symbolism', 'one is furthest from symbols when one is busy doing this or that, but the soul moves among symbols and unfolds in symbols when trance, or madness, or deep meditation has withdrawn it from every impulse but its own'.[318] Symbols, therefore, become the language of trance, in moments transcending subjective reality: "The purpose of rhythm, it has always seemed to me, is to prolong the moment of contemplation, the moment when we are both asleep and awake, which is the one moment of creation, by hushing us with an alluring

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[317] Haydn and Hadyn, p. 319.
[318] William Butler Yeats, 'The Symbolism of Poetry' in *The Collected Works in Verse and Prose of William Butler Yeats, Ideas of Good and Evil* (London: Chapman and Hall, 2015), p. 197 in Project Gutenberg, <http://www.gutenberg.org/files/49613/49613-h/49613-h.htm> [accessed 10 August 2015].

monotony, while it holds us waking by variety, to keep us in that state of perhaps real trance, in which the mind liberated from the pressure of the will is unfolded in symbols".[319]Again, this shows Yeats's focus on the personal subjective state of mind that is unfolded in symbols, in contrast to the Jungian notion that symbols are an expression of the collective unconscious mind. However, the two different directions, particular to universal and universal to particular, are complementary, as will be seen.

Important symbols, therefore, seem to make Yeats's soul 'move among' them.[320] Yeats's poem, 'My Table', for example, is rich with alchemical symbolism, where the 'table' in the setting is a magical altar where he puts his evocative symbols to use, and where Magic is a means of poetic evocation—again it can be seen how, in Yeats, symbols are the 'magical' vehicle for this poetic evocation.[321] His 'magical tools' may be seen in the symbolism of paper and pen in relation to the sword (Sato's gift). Verbal alchemy occurs within, and as, poetic language, as he moves from 'heart' to 'art', and then from 'art' to 'heart', transforming meaning through an alchemical play with the letters: 'No moon; only an aching heart/ Conceives a changeless work of art' (*VP*, p. 421, ll. 13-14). And 'That loved inferior art, /Had such an aching heart' (*VP*, p. 422, ll. 27-28). This transformation from *heart* to *art* stresses the importance of art (namely poetry) in accessing the 'great memory'.

Alchemical symbolism also appears in 'My Table' where 'moon' is linked to 'change', or transformation: 'In Sato's house/ Curved like a new moon, moon-luminous,/ It lay five hundred years. Yet if no change appears/ No moon' (*VP*, p. 421, ll.

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[319] Ibid., p. 193.
[320] Ibid., p. 196.
[321] Graf, location 726.

9-13). In these alchemical poetics, the moon is a representation of the Lunar Queen, the feminine counterpart of the alchemical union. In Jung's symbolic system, the moon symbolizes the necessary agent for transformation through the coniunctio, psychologically representing the 'anima' counterpart of the psyche that needs to be joined with the male 'animus' counterpart. The 'new moon,' however, has special significance in Jung's interpretation of the alchemical symbol:

> All the more ruthlessly, therefore, does alchemy insist on the dangerousness of the new moon. Luna is on the one hand the brilliant whiteness of the full moon, on the other hand she is the blackness of the new moon, and especially the blackness of the eclipse, when the sun is darkened. (*CW14*, p. 27)

In Jung's thought, the absence of transformation is signified by the absence of the new moon. A further proclamation of transformative symbolism are the juxtaposed temporal moves the speaker makes with the sword: '…through the centuries ran/ And seemed unchanging like the sword'. Yeats not only seems to be referring to the timelessness/eternity of art, but he may also be making parallels in time—between a Japanese war and the Irish war that was happening at the time of the poem. The point to be elicited here is that the specific martial contents and contexts, by being so signally paralleled, analogized, indicate transformation paratactically; which is to say, the two named concrete contents unite and transcend almost contrapuntally into the 'gold' of a

new experiential vision. It is not so much two wars that are at issue, as much as the formal paralleling itself.

Another paralleling of symbols highlights the power of transformation through the juxtaposition of sword and heart/ sword and peacock, showing stagnation in tension with transformation. The sword, timeless and unchanging, is later on juxtaposed with the peacock and the heart, an old alchemical symbol: ‘It seemed/ Juno’s peacock screamed’ (*VP*, p. 421, ll. 31-32). The peacock’s scream could be relevant as an alchemical symbol of transformation, the colors of its feathers corresponding to the colors of fire, in turn being in correlation with the colors of transformation. In *Mysterium Coniunctionis*, Jung mentions the peacock as a representation of the unity of all colors, or the integration of qualities: ‘The exquisite display of colors in the peacock’s fan heralds the imminent synthesis of all qualities and elements, which are united in the “rotundity” of the philosophical stone’ (*CW14*, p. 290). The wars represented by the sword are thus presented as a transforming force through the peacock’s scream. The peacock image also appears in *Rosa Alchemica*, where the symbol also marks the beginning of a transformation, at the start of an alchemical process: ‘…the peacocks on the door behind him appeared to grow immense …' The glittering feathers had now covered me completely, and I knew that I had struggled for hundreds of years, and was conquered at last’ (*RA*, p. 104). The multiplying peacocks that appear are indicators of death and rebirth, ‘borrowed’ alchemical symbols Yeats uses. In the Jungian model, the alchemical meaning behind the peacock is due to the fact that the bird renews its feathers: ‘…the peacock annually renews his plumage, and therefore has a relation to all the changes in nature’ (*CW14*, p. 291). Thus, Yeats’s

placement of the peacock at specific scenes in a range of works is part of his highly conscious arrangement of symbols, which became an integral part of his ritualistic composition.

Three significant themes in 'The Tower' are the polarities, transformation, and the moon. An occupation with polarities is quite evident through the themes that are concerned with opposites, such as: old age/ youth, men/women, rich/poor, body/soul, poetry/reality, intellect/emotion, imaginary/ prosaic. The unity of polarities, an alchemical theme, is present in the poem by the use of two (also alchemical) symbols, the sun and the moon: 'O may the moon and sunlight seem/ One inextricable beam, For if I triumph I must make men mad'. The theme of transformation is prevalent through the symbol of the worm, 'No, not in boyhood when with rod and fly,/ Or the humbler worm, I climbed Ben Bulben's back/ And had the livelong summer day to spend' (*VP*, p. 409, ll. 8-10). Associating the worm with the speaker's early days symbolizes youth before transformation later on in life (when the worm becomes a butterfly and when the poet becomes a mature man).

The feminization of the moon in 'The Tower' is the main common factor, as the union of polarities occurs when the moonlight is united with the sun beams, a symbol for alchemical marriage; transformation occurs under the moon light, which is capable of causing madness—creation also occurs in the presence of the inspiring quality of the moon: '[Luna] like Hecate she sends madness, epilepsy, and other sicknesses. Her special field is love magic, and magic in general, in which the new moon, the full moon, and the moon's darkness play a great part' (*CW14*, p. 32). The importance and the significance of the feminine is highlighted in the poem, with a special emphasis on the

moon’s transformational abilities. The moon is treated like a deity figure that the poet seems to evoke through the poem: ‘But they mistook the brightness of the moon/ For the prosaic light of day’ (*VP*, p. 411, ll. 45-46). And ‘Aye, sun and moon and star, all,/ And further add to That,/ being dead, we rise,/ Dream and so create/ Translunar Paradise’(*VP*, p. 415, ll. 152-156). The divinity of the moon, and this is not uncommon, is linked with the’ feminine’, as the moon is mistaken for a beautiful girl—‘untouchable, maddening’. The importance of the feminine for transformation is also an alchemical notion in the poem, especially when Hanrahan realizes the mistake of losing the female:

> Does the imagination dwell the most
> Upon a woman won or a woman lost?
> If on the lost, admit you turned aside
> From a great labyrinth out of pride,
> Cowardice, some silly over-subtle thought
> Or anything called conscience once;
> And that if memory recur, the sun's
> Under eclipse and the day blotted out. (*VP*, pp. 413-414, ll. 113-120)

In the poem, the problem of losing the female hinders the transformation of the speaker—as the coniunctio, or the union of opposites, does not take place, and from a Jungian perspective, the projection of the psyche’s feminine counterpart, the anima, is represented in alchemy as the Lunar Queen. There is a sense of incompletion, for Hanrahan does not unite with his lover in the presence of the moon—an incomplete

alchemical process. However, the poem can still be regarded as ‘alchemical’. Before the coniunctio takes place, the king and queen must separate:

> …the alchemist saw the essence of his art in separation and analysis on the one hand and synthesis and consolidation on the other. For him there was first of all an initial state in which opposite tendencies or forces were in conflict; secondly there was the great question of a procedure which would be capable of bringing the hostile elements and qualities, once they were separated, back to unity again. (*CW14*, p. xiv)

The opposites, therefore, are in conflict at the stage described in the poem. The beautiful female figure, the ‘peasant girl, commended by a Song’ is the unapproachable Lunar Queen of alchemy, since none of the drunken men in the poem was able to reach her, since they ‘…mistook the brightness of the moon/ For the prosaic light of day--/ Music had driven their wits astray--/ And one was drowned in the great bog of Cloone’.

Along with the themes of transformation from youth to maturity and the incomplete alchemical process, the speaker of ‘The Tower’ stresses poetry, which seems to supersede the power of intellect. The poet tries to cast away the muse in favor of Plato and Plotinus, but to no avail. Even if his youth is lost, the poet finds himself at the epitome of his creative abilities because of poetry, and by the end of the poem, he finds that poetry is actually wisdom’s best companion. Wisdom and poetry give more power

than youth: 'never had I more excited, passionate, fanatical/ Imagination, nor an ear and eye/ That more expected the impossible' (*VP*, p. 409, ll. 4-7).

Building on the theme of memory is the most redolent theme of poetic creation, and this can be seen in Yeats's created character 'Hanrahan'. Strikingly, however, Hanrahan has his own memories, rendering him an entire new universe and a contributor to the Jungian notion of the collective unconscious, insofar as he *is* an-other. Yeats believes in the ability of the symbols to evocate the great memory, similar to Jung's notion of symbolic references to the collective unconscious. Yeats's poetry, namely 'A Vision,' is his personal myth—a poetic mythology, his portal to the great memory, for his menagerie of geometric, other-worldly symbols that allow him access to the great memory. When read in Jungian terms, *A Vision* is a reflection of the collective unconscious and not a personal experience ultimately. The mere metaphysical, suprapersonal qualities given by the poet to his work would render it a reflection of the collective—not personal—unconscious, according to Jung. Yeats, in a manner, aligned with Jungian thought, transforms the collective unconscious which, in Jung's words, 'constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us'.[322] The creation of Hanrahan, his world, and his memories is indicative of what Rimbaud called the 'alchemy of the word', where poetry appears where there had been nothing before. As Yeats posits about himself, he had 'thought it all 20 years before' (*VP*, p. 411, l. 64). The 'opening up' of Hanrahan in the poem (through poetic devices) appears in the transformation of *stumbled* to *tumbled* to *fumbled*. Already there is some form of verbal alchemy, while the eclectic, fragmented images of the poem

[322] Bennet, *What Jung Really Said* (New York: Schocken Books Inc., 1967), p. 66.

mimic the presentation of memory in the presentation of fragments of images, stories, and thoughts. The poem, again, also stresses the importance of memory: poets have a particular access to common symbols already stored in collective memory. This manner of incorporating different fragments of various symbols, and broken images, reflects Yeats's belief in the power of symbols for evoking the great collective memory, a gateway to the collective unconscious. The ability of poetic language to tap into memory gives it this 'alchemical theme'. Memory here is another productive 'meeting point' between Yeats and Jung.

Yeats's poetry is in part a display and exposure of archetypes, and can be regarded as a spiritual revelation. The interpretation of poetry is to reveal the 'magic' represented by archetypal images of the unconscious mind—whether the collective aspect (Jung) or the personal aspect (Yeats). Yeats' works disclose his own spiritual revelation and symbolize unconscious content (what both Yeats and Jung collectivize) through consciously-visible images and symbols.

As described earlier in this chapter, geometric imagery also has much to reveal about the metaphor of alchemy in Yeats's poems. Through geometric imagery Yeats applies the definition of 'vortex' as the highest point of energy in ways which illustrate alchemical themes of transformation, the union of polarities, and change through the powerful forces of creation and destruction. The period saw a rise in mystical societies, many of which were led by notable artists and poets; as a result, a special interest in the symbolic significance of some esoteric geometric shapes and patterns arose. According to Kandinsky:

> Form alone, even though totally abstract and geometrical, has a power of inner suggestion. A triangle (without the accessory consideration of its being acute-or obtuse-angled or equilateral) has a spiritual value of its own. In connection with other forms, this value may be somewhat modified, but remains in quality the same. The case is similar with a circle, a square, or any conceivable geometrical figure.[323]

The period of modernism accommodated many avant-garde movements such as Vorticism, marked by the mystical approach of Yeats. Since Vorticism (as opposed to imagism) focuses on the 'energia' facet of the image, which refers to the quite literally transcending energy of and by the poetic image, one can say that Yeats describes a similar notion, that of the mythopoetic energy of the mind, which takes on a mathematical form like a vortex. Yeats's Vorticist inclinations are seen in his exploitation of geometric images and symbols, namely the sphere and the gyres introduced in 'A Vison', which he uses to express metaphysical meanings and universal patterns of change and trans-formation. In *A Vision*, Yeats concretizes his abstract spiritual notions into symbols in order to communicate the 'unknown' (the beyond) to his readers. According to Jung, a symbol is 'the best possible description or formula of a relatively unknown fact; a fact, however, which is none the less recognized or postulated as existing' (*CW6*, p. 474). Indeed, the very concept or notion of the unconscious is itself a non-empirically verifiable universal in this sense. So bringing these 'energic'

[323] Wassily Kandinsky, *Concerning the Spiritual in Art*, trans. by M.T.H. Sadler (New York: Dover, 2012), p. 38.

ideas into form, Yeats strives to convey both belief and art (aesthetics) in a unique modernist matrix of alchemy. Combining artistic styles with his own beliefs in energies of forms, Yeats would thus be seen to further depict the ‘collective unconscious’. This is through the expression of this energy, which Jung may have called ‘a force of nature’ (*CW15*, p. 75). Jung regarded alchemy and its symbolism as an energic process, and Yeats’s preoccupation with alchemy seems to permeate the visual (Vorticist) application to his poetic symbols, and his striving to reconcile opposites. While Jung ‘…found that mental energy and the importance of the opposites was known to the alchemists’,[324] Yeats was already applying these beliefs, along with the similar Vorticist ones, in his poetry.

The gyres, which are occultic images, have Vorticist implications of efficient energy and change. Graphically, a gyre is a cone-shaped spiral which spins from the cone’s vortex and gradually expands until it reaches its fullest opening at the cone’s base. For Yeats, poetry expresses certain patterns generated by the imagination, similar to those mechanical forms generated by the minds of Vorticists and expressed through their art. His aesthetic style recalls aspects of Vorticist art, in terms of the intention to express ‘a world of moving energies…magnetisms that take form’.[325] At key points, Yeats uses geometric patterns to create meanings beyond what Pound would have called the ‘existing categories of language’,[326] and in *A Vision*, he highlights how perfecting certain patterns in art helps the artist to transcend the self in the act of creation, allowing

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[324] Bennet, p. 157.
[325] Timothy Materer, *Vortex: Pound, Eliot, and Lewis* (London: Cornell UP, 1979), p. 25.
[326] Ezra Pound, ‘Vorticism’, *The Fortnightly Review* (August 2011) < http://fortnightlyreview.co.uk/vorticism/> [accessed 19 May 2014].

an association with poet-alchemists, via an ‘alchemy of the word’ that also transforms the ‘magus’ along with the process of material creation. A Jungian reading of geometric imagery then, may find a psychological imperative in Yeats’s work, for according to Jung, the alchemical process in art is a projection of a psychological process of transformation: ‘…on the other a psychological process, in part consciously psychic, in part unconsciously projected and seen in the various transformations of matter’.[327] Yeats uses imagery of geometric patterns to explain mystical meanings, notably in *A Vision*, ‘Nineteen Hundred and Nineteen’, ‘Among School Children’, ‘The Second Coming’, and ‘My Table’. This work is not necessarily empirically psychological so much as transcendentally psychological, or perhaps where the two meet: symbolizations of universal patterns constituting experience, meeting personal associations and inclinations.

***A Vision*: The Visionary and the Visual**

Yeats’s implementation of occultic-geometric symbols in poetic images also interested Pound, for ‘… throughout their careers they [Yeats and Pound] were profoundly united by their common approach to the material of the poet, the image, especially those images that derive from mystical or occult traditions’.[328] One of the commonalities that joins Yeatsian poetics with Vorticism lies in the connection between the Vorticist views of geometry/force and poetic mysticism. Yeats’s use of visuals (geometric shapes of gyres,

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[327] Jung, Carl Gustav, *Psychology and Alchemy*, trans. by R.F.C. Hull (New Jersey: Princeton UP, 1968), p. 270.
[328] Timothy Materer and Colin McDowell, ‘Gyre and Vortex: W.B. Yeats and Ezra Pound’, *Twentieth Century Literature*, 31. 4 (1985) < http://www.jstor.org/stable/441459> [accessed 28 May 2014], p. 345.

spheres, and circles) as a means toward the visionary can reveal a Jungian aspect of poetics (of the collective unconscious and the coniunctio).

So how exactly does Yeats incorporate geometric imagery into the creative aspect of his poetics? In other words, how do geometric symbols inform the themes of transformation and alchemy in the work? The image in poetry would be the 'primary pigment' (A term Ezra Pound uses in his essay 'Vortex') in the modernist sense, with the gyres regarded as a point of maximum energy:

> Every concept, every emotion presents itself to the vivid consciousness in some primary form. It belongs to the art of this form. If sound, to music; if formed words, to literature; the image, to poetry; form, to design; colour in position, to painting; form or design in three planes, to sculpture; movement to the dance or to the rhythm of music or of verses.[329]

Pound's statement aligns different arts, and shows how they can all exist on equal terms—thus rendering the primary forms of visual arts as parallel to those of the literary ones. Yeats makes use of both language and visual representation (through language) introducing esoteric geometric symbols in a ritualistic 'magical' poetics in order to derive in poetry which is highly personal, some universal meanings. Yeats, as is well rehearsed, particularly focuses on spheres and gyres, and he relates their esoteric symbolic meanings in *A Vision*: 'But why should we complain, things move by mathematical necessity, all

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[329] Ezra Pound, 'Vortex', Poetry Foundation (February 2010) <http://www.poetryfoundation.org/learning/poetics-essay/238700> [accessed 19 May 2014].

changes can be dated by gyre and cone, and pricked beforehand upon the Calendar'.[330] Spheres appear in his poems in order to represent a changeless eternity, while the gyres, which take their forms from the whirling movement of diminishing circles, represent the never-ending, perpetual change in the world of experience: 'The sphere represents all of reality and may also symbolize "changeless eternity." Gyres or vortices are formed out of "circles diminishing", which generate the constant change of ordinary reality' (*AVA*, pp. 67-68). These universal symbols become subject to a personal interpretation in Yeats's poetry.

Moreover, the Jungian notion of the symbolic 'coniunctio' highlighted in my section on the self, the anti-self, and the gyres also offers an explanation of this alchemical notion of the union of opposites, which Yeats describes in terms of gyres and vortices in *A Vision*: 'It is as though the first act of being, after creating limit, was to divide itself into male and female, each dying the other's life living the other's death' (*AVA*, p. 130). Here, Yeats illustrates the alchemical concept of the polarities that aim for union—or the complementarity of opposites. One image symbolizing the union of opposites is that of the circle, which is also regarded as the symbol of the wholeness of the self, according to Jungians: 'Dr. M.-L. von Franz has explained the circle (or sphere) as a symbol of the Self. It expresses the totality of the psyche in all its aspects, including the relationship between man and the whole of nature'.[331] Another prominent symbol in Yeatsian imagery is that of the interpenetrating gyres in spiraling motion, which bear

[330] William Butler Yeats, *A Vision* (Edinburgh: Dunedin Press Ltd., 1925), p. xvi.
[331] Carl Jung et al., *Man and His Symbols* (New York: Dell, 1968), p. 266.

resemblance to an ancient symbol of the interpenetrating triangles that Jung discusses in *Man and His Symbols*:

> …two interpenetrating triangles, one point-upward, the other point-downward. Traditionally, this shape symbolizes the union of Shiva and Shakti, the male and female divinities... In terms of psychological symbolism, it expresses the union of the opposites—the union of the personal, temporal world of the ego with the non-personal, timeless world of the non-ego. (*MS*, p. 267)

The ancient symbol of the two interpenetrating triangles may very well relate to the pairs of interconnecting gyres, thus symbolizing the complementarity and union of opposites. This is one 'universal' aspect of the *Anima Mundi*, or 'world spirit' that Yeats hopes to bring into his poetry. The vortices, then, illustrate the theme of transformation through the images of opposites, an alchemical notion which states that in order for transformation of base metals to occur, there must be a 'coniunctio,' or union of male and female (symbolized by the circle). Hence, this verifies Pound's statement that the whirling gyres, in symbol, make it possible for people to approach the 'paradisiacal state'. According to Jung, the union of opposites represents 'the wholeness of the psyche or Self, of which consciousness is just as much a part as the unconscious' (*MS*, p. 268). Yeats's gyres, equally, represent these opposites that need to be united. He states in *A Vision*: 'And had we more than a few fragments of Empedocles and his school, it might not be hard to relate the four gyres of our symbol to heat and cold, light and dark, the pairs of opposites, whether in the moral or physical universe, which permeate his thought' (*AVA*, p. 133).

Yeats further goes on to explain the importance of the sphere image in representing the union of the two opposite cones (gyres):

> The single cone whose extreme limits are described as Anima Hominis Anima Mundi, is said in our documents to be formed by the whirling of a sphere which moves onward leaving an empty coil behind it; and the double cones by the separating of two whirling spheres that have been one, and it may be that we have here what suggested to Parmenides thoughts that seemed to forestall certain of our latest mathematical speculations. (*AVA*, pp. 132-133)

The union of the gyres is the main theme for Yeats, and the separation of the pairs is for him, the most problematic issue of the age. This also recalls the Jungian notion that 'Their separation is another symbolic expression of the psychic state of 20th-century man: His soul has lost its roots and he is threatened by dissociation' (*MS*, p. 284). Similarly, Yeats's sense of unifying the self and transforming modern man from a dissociated self is expressed in *A Vision*: 'Above all I imagine everywhere the opposites, no mere alternation between nothing and something like the Christian brute and ascetic, but true opposites, each living the other's death, dying the other's life' (*AVA*, p. 214). Yeats's statement is in accordance with Jung's view on the roles of opposites in shaping modern man, but according to Yeats, the tension within man is a necessary one, for 'if the tension of these opposites is lost, life ends, since the oscillation of the opposites is the rhythm of life'.[332]

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[332] Neil Mann, Matthew Gibson, and Claire Nally, '"Everywhere that Antinomy of the One and the Many": The

Yeats's notions of opposites is also expressed through his use of the interpenetrating gyres as a diagram to illustrate history's progress, especially the critical and catastrophic points of change. When the gyre reaches this stage of full expansion, another opposing gyre's vortex starts forming out of the base, spinning its way toward the first gyre's apex, where it ends its spiraling once it reaches its full expansion. In other words, the apex of each gyre coincides with the base of the other:

> When, however, a narrowing and a widening gyre reach their limit, the one the utmost contraction, the other the utmost expansion, they change places, point to circle, circle to point, for this system conceives the world as catastrophic, and continue as before, one always narrowing, one always expanding, and yet bound for ever to one another. (*AVA*, pp. 131-132)

According to Materer, 'The complex of occult images represented by the gyre and sphere gave both Pound and Yeats the means of expressing their sense of a divine pattern in the world, one in which conflicts are alchemically resolved'.[333] We have established the importance of the circle in Yeats. Equally important in symbolizing the union of the two gyres is the sphere, especially in its special egg-like form: 'The sphere was approached and contemplated through the gyre and ovoid forms because, as Ellmann wrote, it was a "remoter ideal"'.[334] The ovoid sphere is a significant symbol in

Foundations of *A Vision', W.B. Yeats's A Vision: Explications and Contexts*. (Clemson: Clemson University Digital Press, 2012), p. 17.
[333] Materer, *Modernist Alchemy*, p. 46.
[334] Ibid., p. 38.

the 1937 edition of *A Vision*, as it takes on a metaphorical role conveying the notion of the union of opposites. In the beginning of the section 'Stories of Michael Robartes and his Friends', Michael Robartes compares the universe to an egg: 'Michael Robartes called the universe a great egg that turns itself inside-out perpetually without breaking its shell'.[335] Moreover, shortly afterwards, Robartes, Aherne, and Mary Bell find a precious egg, which turns out to be '…the lost egg of Leda, its miraculous life still unquenched' (*AVB*, p. 37). In the chapter on 'The Great Wheel', Yeats elaborates the metaphysical significance of the ovoid which illustrates the unity of the two opposing gyres, 'Concord and Discord' (or Love and War) in an egg shape, which contains Yeats's dualistic principles. According to Yeats, the interpenetrating gyres form an ovoid shape once they are united, for 'into it do all things come together so as to be only one…never will boundless time be emptied of that pair' (*AVB*, p. 49).

In his introduction to the 1937 version of *A Vision*, Yeats aligns himself with his modernist contemporaries. He 'initially compares his geometric schemes to the "cubes" in the drawings of Wyndham Lewis and to the "ovoids" of Brancusi'.[336]Yeats regards his philosophical system in *A Vision* as a stylistic arrangement of his ideas similar to the Vorticists' visual representations:

> …and now that the system stands out clearly in my imagination I regard [my ideas] as stylistic arrangements of experience comparable to the cubes in the drawing of

[335] W. B. Yeats, *The Collected Works of W.B. Yeats, Volume XIV: A Vision: The Revised 1937 Edition* ed. by Catherine E. Paul and Margaret Mills Harper (New York: Scribner, 2015), p. 24.
[336] Hickman, pp. 264-265.

> Wyndham Lewis and to the ovoids in the sculpture of Brancusi. They have helped me to hold in a single thought reality and justice. (*AVB*, pp. 24-25)

The 'justice' here, after the 'reality', might be viewed as the concrete meeting the universal or transcendental. In Kantian terms, this would be the meeting point of the *quaestio quid facti* (the question of fact) and the *quaestio quid iuris* (the question of value). In other words, where fact and value meet, sight, vision, and insight.

Yeatsian poetics goes beyond the 'stylistic arrangements of experience' to resemble Vorticism and to serve the poet by giving him 'metaphors for poetry' (*AVA*, p. 8), as he says. According to Pound, 'the thing that matters in art is a sort of energy', and in his definition, the vortex is "'the point of maximum energy' and, in a fuller definition, related it to the image".[337] The concept of reflecting a certain 'energia' in poetry is best expressed in the poet's note to 'The Second Coming', where Yeats describes the energy of the mind, which takes on a specific pattern: 'The mind, whether expressed in history or in the individual life, has a precise movement, which can be quickened or slackened but cannot be fundamentally altered, and this movement can be expressed by a mathematical form' (*VP*, p. 823). Yeats strives to express his (visionary) mental states through mathematical form, with a special focus on the image.

The 'energic' aspect of Yeats's poetry lies in his 'moving' imagery, which is the vortex through which the poets' ideas are entering the poem. Poetic energia is thus poetry reflecting its own insipient self(hood). Yeats' style, in the use of imagery, echoes Pound's

[337] Materer, *Vortex,* p. 20.

assertion in his famous essay, ‘Vorticism’: ‘THE IMAGE IS NOT an idea. It is a radiant node or cluster; it is what I can, and must perforce, call a VORTEX, from which, and through which, and into which, ideas are constantly rushing. In decency one can only call it a VORTEX’.[338] In accordance with Pound’s notion that the image is the main vortex through which ideas enter, one can refer to Yeats’s geometric images and their symbolism of great forces. As discussed, Yeats’s visual poetics, an expression of the vortex and energia, is an accumulated cluster of geometric images, such as the circle, the sphere, and most importantly the gyre, symbolizing the rapid force of change at a critical point in time, and expressing transformation, and the birth of new ideas and concepts for a new aeon. However, this poetic use of form (spheres, spirals, and gyres) tends to move toward a more spiritual, somehow less mechanical depiction of energy compared to Pound’s vortex.

Such forms also bear resemblance to those mentioned in Kandinsky’s ‘On the Spiritual in Art’, being indicators of spiritual value, or as Kandinsky puts it, ‘inner suggestion’. Yeats’s gyres and spheres are not all indicators of physical energy or violence, but they also reflect another form of spiritual energy meaningful to Kandinsky. In ‘Nineteen Hundred and Nineteen’ for example, there is much violence and destruction in the world, symbolized by the furiously spinning gyres. However, further still, there is an advent of a new era, a new chapter in the world’s spirituality, where ‘… the platonic Year/ Whirls out new right and wrong,/Whirls in the old instead. Hence, although the gyres do show violence, their positioning and objective presentation encases a spiritual,

[338] Pound, ‘Vorticism’.

subjective substance. As Jung may have seen it, Yeats used his own poetic system of expression to reach out to the spiritual (that beyond the ego-self). His special geometric symbols, through the vortex of language, become a funnel for spiritual energy, 'Thus, language, in its origin and essence, is simply a system of signs or symbols that denote real occurrences or their echo in the human soul' (*CW5*, p. 12).

However, while some critics, such as Richard Ellmann and Helen Vendler, believe in the 'aesthetic' purpose of using geometric symbols in his poetry, it is still hard to believe that such an esoteric poet can only use occultic symbols selectively, without any mystical message: 'Richard Ellmann and Helen Vendler set a new stage in Yeats studies by interpreting his mysticism as in reality an aesthetic vision'.[339] While there might be an aestheticism to Yeats's use of geometric symbolism, one cannot assume that it was his sole purpose of using these symbols. 'Similarly, Ellmann claims of Yeats's occultism that Yeats seems credulous only for an "artistic effect". It may be true that one responds to Yeats's system as an aesthetic rather than a religious construct, but one cannot assume that Yeats, or any creator of an occult system or religion, was solely engaged in an aesthetic creation'.[340] The spheres and the gyres, both occultic images, with their Vorticist implications of efficiency and change, are vehicles for expression of divine meanings and patterns. Note for instance, the historic pattern expressed through the gyre images in 'Nineteen Hundred and Nineteen':

> When Loie Fuller's Chinese dancers enwound
>
> A shining web, a floating ribbon of cloth,

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[339] Timothy Materer, *Modernist Alchemy,* p. 26.
[340] Ibid.

> It seemed that a dragon of air
>
> Had fallen among dancers, had whirled them round
>
> Or hurried them off on its own furious path;
>
> So the platonic Year
>
> Whirls out new right and wrong,
>
> Whirls in the old instead;
>
> All men are dancers and their tread
>
> Goes to the barbarous clangour of a gong. (*VP*, p.)

Yeats is talking about the state of war, with violence dominating at the end/beginning of a historic phase. In the 'Platonic Year' (or the 'Great Year' in *A Vision*), which is at the end of every period of two thousand years, the dragon image, 'a dragon of air', that is able to dominate the dancers and move them into a whirl shows the transformation of a docile, harmless force into a powerful force taking over the civilization it was once ruled by. The 'whirling' represents the inevitable inversion of the gyres in history, which represent the end of an era and the beginning of a new one during the Great Year, as the gyring 'Whirls out new right and wrong/ Whirls in the old instead'. This imagery echoes gyre images in 'The Second Coming', which also indicate an upcoming time of violence and anarchy. From a Jungian perspective, the whirling, or in Jungian terms, 'circular movement' might be seen in the same 'energic' light, where

> The circular movement thus has the moral significance of activating the light and dark forces of human nature, and together with them all psychological opposites

> of whatever kind they may be…A similar archetypal concept of a perfect being is that of the Platonic man, round on all sides and uniting within himself the two sexes. (*CW13*, pp. 25-26)

Destruction of the old and birth of the new requires what Jung would call the activation of both the 'light and dark forces of human nature,' which are represented in 'Nineteen Hundred and Nineteen' by the movement of the dancers. Nevertheless, Yeats's invocation of the new era, the 'Platonic Year', recalls a Jungian archetype—that of the Platonic man, also taking a 'gyric' form, 'round on all sides and uniting within himself the two sexes' (*CW13*, pp. 25-26), representing the union of opposites. The poet is showing the end of an era and the beginning of a new one, whilst illustrating the necessary chaos caused by the 'dragon of air', which history requires before reaching the 'Platonic Year'. The gyres that whirl the new in and the old out equate to Jung's 'magic circles' that appear when a great change is about to happen: 'As magic circles they bind and subdue the lawless powers belonging to the world of darkness, and depict or create an order that transforms the chaos into a cosmos' (*CW 9.2*, p. 32).

Furthermore, it is through the vortex of language that Yeats construes new concepts engaging old magic with a new sense of modernism and gains a form of creative power. In his poem, 'A Prayer for my Daughter', Yeats makes a bold move of assigning significance to symbols: 'Ceremony's a name for the rich horn,/ And custom for the spreading laurel tree'. In 'Lapis Lazuli', the poem is the one to assign the significance of the long-legged bird: 'Two Chinamen, behind them a third,/ Are carved in Lapis Lazuli,/ Over them flies a long-legged bird/ A symbol of longevity'. Yeats once more borrows

sense from old magical rituals and embeds them in poetry, and in the process creates a new sense of ritualistic modernism. As Richard Ellmann comments on Yeats's work, 'the power to classify is the power to control, and a new sense of strength comes into his writing'.[341] Yeats's poetic language, therefore, has both the creative and destructive abilities that fascinate the Vorticists, for the images evoked by words in poetry have the power to create meaning beyond the literal sense: 'Any mind that is worth calling a mind must have needs beyond the existing categories of language, just as a painter must have pigments or shades more numerous than the existing names of the colours'.[342] Therefore, language has the ability to create these 'new shades': 'The vorticist will use only the primary media of his art. The primary pigment of poetry is the IMAGE'.[343] The 'visionary' experience where the primary pigment is imagery binds with the 'visual' notions similar to Kandinsky's spiritual rendition of art:

> No more sufficient, in the psychic sphere, is the theory of association. Generally speaking, colour is a power which directly influences the soul. Colour is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand which plays, touching one key or another, to cause vibrations in the soul.[344]

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[341] Ellmann, Richard, *Yeats: The Man and the Masks* (1948) (New York: Tannenberg Publishing, 1999), p. 240.
[342] Ezra Pound, 'Vorticism', *The Fortnightly Review* (August 2011) < http://fortnightlyreview.co.uk/vorticism/> [accessed 19 May 2014].
[343] Pound, 'Vortex.'
[344] Kandinsky, p. 36.

Yeats's images' concentration on form are also intended to stir spiritual feeling through the visual, in an 'alchemical' attempt to transform the 'visual' into the 'visionary'. Other analogous terms might be physical to metaphysical or immanent to transcendent.

The images of Byzantine art in Yeats's 'Sailing to Byzantium' express the speaker's desire to be gathered into 'the artifice of eternity' through his art, poetry (this theme is also dramatized in other Yeatsian work, less canonical).[345] The setting and main subject of the two poems is actually worth noting, as Yeats' choice of Byzantium is highly self-conscious since both the temporality and location of the Byzantine empire witnessed a huge centralization of the idea of art, and a concentration on a wide spectrum of different arts. In other words, it was the perfect state, according to the poet; for Yeats, it represents a time when language and poetry were abstract instruments for art: 'I think that in early Byzantium, and maybe never before' or since in recorded history, religious, aesthetic and practical life were one, and that architect and artificers-- though not, it may be, poets, for language had been the instrument of controversy and must have grown abstract-- spoke to the multitude and the few alike' (*AVA*, p. 191). This many and few might be seen as the historically contingent representation of Yeatsian symbolism where universal meets idiosyncratic concern.

[345] Also: 'Wisdom and Dreams' (*VP,* p. 743): 'I pray that I ever be weaving/ An intellectual tune,/ But weaving it out of threads/ from the distaff of the moon./ wisdom and dreams are one,/ For dreams are the flower ablow,/ And wisdom the fruit of the garden: God planted him long ago' (ll. 1-8).

Yeats's use of geometric drawings of symbols and diagrams, notably in 'A Vision', established his thought as a continuation of ancient Platonic philosophy. He also considers it as a new form of expression:

> The signs and shapes;
> All those abstractions that you fancied were
> From the great Treatise of Parmenides;
> All, all those gyres and cubes and midnight things
> Are but a new expression of her body (*AVA*, p. 191)

In Yeatsian poetics, these visual images, however, are aspects of what Yeats would call his personal 'visionary' experience, and he uses these highly personal forms to gain access to the collective unconscious and explain what he would call the 'anima mundi', or world spirit. That is because the latter extends the individual self, moving art somehow toward a more objective state of creation:

> Yeats notes, less precisely but likewise, that he tends to associate contemporary nonrepresentational art with the primary tincture. Geometry, then, seems to signify for Yeats the primary tincture: that which moves toward the direction of objectivity, unity, and the extinction of individual personality, that which lies beyond the limits of the individual self.[346]

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[346] Hickman, p. 265.

This, however, would make a shift from Pound's Vorticist notions of mechanical energy of change and rekindle Kandinsky once more, on the individuality of the artist. This might relate to the Jungian spiritual notion of the collective nature of a poem, one that requires a dissolving of the artist's personal self into the collective. In Jung's view, 'What is essential in a work of art is that it should rise far above the realm of personal life and speak from the spirit and heart of mankind. The personal aspect is a limitation—and even a sin—in the realm of art' (*MM*, p. 168). Through the geometric symbols and imagery of his personal vision, however, Yeats combines the individual voice with the collective. The source of the energic pulse behind the geometric symbols may perhaps transcend the personal 'visionary' realm that Yeats claims. As a matter of fact, Yeats's 'primary tincture' being geometry, however, would further establish Jung's belief in the collective nature of art, specifically poetics. If these shapes were actually the result of a 'visionary' aspect of poetics, then that would liken them to the images of dreams, which Jung would also see as stemming from the hidden collective unconscious:

> A great work of art is like a dream;[347] for all its apparent obviousness it does not explain itself and is never unequivocal. A dream never says: 'You ought,' or: 'This is the truth'. It presents an image in much the same way as nature allows a plant to grow... (*CW 15*, p. 172)

[347] Likening a work of art to a dream would automatically give it a root in the unconscious. Images of art and dreams alike arise as manifestations that are open to interpretation; images in both art and dreams are archetypal, representing collective and universal concepts and patterns (for more, check the section on archetypes in the introduction chapter).

From a Jungian perspective, Yeats may have used his personal 'geometric visions' to express certain energies or forces of transformation and change ('vortices') to arrive at a collective spiritual voice. Adding the sense of a fixed formula through geometry bridges the gap between the scientific and the mystical. A Jungian perspective, I argue, helps as to understand a Yeatsian poetics, as one which interprets the collective nature of these visionary 'mathematical' forms.[348] This is another means by which Yeats returns some ancient mystical notions into his poetry, and incorporates them into his own modernist sense of 'science', giving his imagery both a scientific and a mystical nature, the two meeting, fruitfully:

> The link between a 'scientific' and a 'mystical' view of form may be found in the kind of images the Theosophists used to express spiritual experiences…just as magnetism or vibrations can generate geometric patterns in sand or dust, so can our thoughts generate patterns in 'etheric manner'.[349]

Yeats's geometric images are expressions of his own personal 'inner harmony', but they are also poetic devices that he uses in order to reach what is perceived to be a collective truth—or collective feeling. This accords with Jung's theory on the nature of artistic impulse, when 'The artist does not follow an individual impulse, but rather a current of collective life which arises not directly from consciousness but from the collective

[348] 'Mathematical forms' refers to Yeats's note on 'The Second Coming', as previously quoted on p. 181: 'The mind, whether expressed in history or in the individual life, has a precise movement, which can be quickened or slackened but cannot be fundamentally altered, and this movement can be expressed by a mathematical form' (*VP*, p. 823).
[349] Materer, *Modernist Alchemy*, p.34.

unconscious of the modern psyche' (*CW 15*, p. 117). In other words, the collective unconscious uses the 'language' of the personal unconscious in order to express itself through the 'patterns' generated in Yeats's mind. The personal is a vehicle for the collective. Just so, Yeats, therefore, emphasizes the universal (without rejecting the personal) in order to stand outside his own self and become involved in the process of artistic creation. In *A Vision*, Yeats notes that many artists of the day

> [...] are all absorbed in some technical research to the entire exclusion of the personal dream. It is as though the forms in the stone or in their reverie begin to move with an energy which is not that of the human mind. Very often these forms are mechanical, are as it were the mathematical forms that sustain the physical primary. (*AVA*, p. 211)

The inclusion of geometric symbolism into poetry and poetic images, besides bringing the humanities (poetry and other forms of art) into the sciences, is an interesting attempt to make the connection between the visual and the verbal. So going back to the initial point about Yeats's usage of geometric patterns for creation beyond the 'existing categories of language', in *A Vision*, Yeats further asserts this point by highlighting how refining certain art patterns help the artist to transcend himself in the act of creation, '…masters of a geometrical pattern or rhythm which seems to impose itself wholly from beyond the mind, the artist "standing outside himself." I compare them to sculpture or painting where now the artist now the model imposes his personality' (*AVA*, p. 211).

Again, the importance of this mechanical form, geometric patterns, and energy appears in Yeats's *A Vision*:

> Then with the last gyre must come a desire to be ruled or rather, seeing that desire is all but dead, an adoration of force spiritual or physical, and society as mechanical force be complete at last.
>
> Constrained, arraigned, baffled, bent and unbent
> By those wire-jointed jaws and -limbs of wood
> Themselves obedient,
> Knowing not evil or good'. (*AVA*, p. 213)

Through his geometric style, Yeats created some space for juxtaposition of his metaphysical philosophy with some concrete graphics, aligning himself with previous philosophers who had used geometric diagrams to explain cycles of history and transformation, such as Plato, Descartes, and Boehme: 'Of course Descartes and his vortex, Boehme and his gyre, and perhaps, were I learned enough to discover it, allusions in many writers back to antiquity' (*AVA*, pp. 128-129). In other words, while Yeats's geometric style may be avant-gardist, he makes a clear connection between his use of graphical imagery and that of classical Greek philosophy, on which he bases and continues his new form of mysticism. To Hickman:

> The conspicuous appearance on geometric diagrams on his pages indicates his alliance with such predecessors, his participation in the lineage they create, and

> the equivalence of his work with theirs. In this sense, knowledge of geometry indeed allowed Yeats to enter a kind of "Academy."…Yeats signaled his ability to achieve a reconciliation between mysticism and the effort that he wished to evince.[350]

Putting Yeats's esoteric leanings aside, it is useful to highlight the effectiveness of his occultic symbols as poetic devices, for 'When he wanted to avoid arguments or win over a skeptical audience, he would say his occultism gave him "stylistic arrangements of experience"' (*AVA*, p. 25) or "metaphors for poetry" (*AVA*, p. 8)'.[351] The importance of geometric order in Yeatsian poetics lies in the sense that it gives his poetry a certain pattern, helping him relate his philosophy about universals. Although this idea was given to Yeats through his engagement with the Theosophic Society, the notion of creating patterns through certain shape-imagery can be likened to other coinciding contemporary notions, namely those of the psychology of Jung. From a Jungian perspective, geometric symbols can be seen as '…genuine symbols pointing to psychic contents that are not known but are merely suspected in the background, to the impulses and "idees forces" of the unconscious' (*CW 14*, p. 518). This rendition of images in the unconscious as potential images through 'idees forces' reflects Jung's belief in their energic nature, where ideas can give shape and form to symbols. Yeats believes in the abilities of thought and imagery to generate forms of geometric shapes and patterns, where thoughts become the 'vibrations' or moving forces behind the creation of new patterns through poetry.

[350] Hickman, p. 263.
[351] Materer, *Modernist Alchemy*, p. 27.

Thought-Forms, a Theosophic work by Charles Leadbeater and Annie Besant, explains the occultic concept of how mental vibrations can materialize to create forms and patterns, where 'a thought or impulse becomes for the time a kind of living creature, the thought-force being the soul, and the vivified matter the body'.[352] There is a striking similarity between the occultic idea of the 'thought-force' and Jung's psychological idea of the 'idees force', in which Yeats seems to adopt both the occultic and the 'scientific' approach to state his philosophies. Yeats, also like some other modernist artists, adopted such methods of 'design' for expression of universal principles, for 'Brancusi used such designs, as did Yeats, to express the secret patterns of human destiny'.[353]

Despite points of convergence in their approaches, Yeats's symbolism was criticized by Pound, who viewed Yeats as being overly symbological; nonetheless, Pound eventually came to see the importance of Yeats's vortex symbols (the gyres): 'We might hazard the guess that Pound changed his mind about what the critic called "Yeats's incorrigibly symbologizing mind" because he came to see that we are always conditioned by the whirling gyres. We can approach the paradisiacal state only through symbol'.[354] Therefore, Yeats's symbols are regarded as positive because they allow for, and express, transformation into a more elevated state, or in Pound's words, a 'paradisiacal' state. In the 1925 version of 'A Vision,' Yeats makes the following assertion in 'The Phases of the Moon':

> When all the dough has been so kneaded up

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[352] Annie Besant and Charles Leadbeater, *Thought Forms* (London: The Theosophical Publishing House, 1925), pp. 24-25.
[353] Materer, *Modernist Alchemy*, p.38.
[354] Materer and McDowell, p. 364.

> That it can take what form cook Nature fancy
> The first thin crescent is wheeled round once more'. (*AVA*, p. 7)

Apparently, the poet is claiming that nature prefers certain forms, and he also mentions the 'wheeling' of the first thin crescent to indicate the start of a new moon cycle (or a new era). In Jung's *Alchemical Studies*, however, the wheel is rendered as a mandala, or magic circle, for 'If the fantasies are drawn, symbols appear that are chiefly of the mandala type. Mandala means "circle," more especially a magic circle…Most mandalas take the form of a flower, cross, or wheel…' (*CW 13*, p. 22).

In such a 'remoter ideal' as the ovoid form, conflicting notions, therefore, find resolution. Another ovoid symbol appears in 'Among School Children':

> Told, and it seemed that our two natures blent
> Into a sphere from youthful sympathy,
> Or else, to alter Plato's parable,
> Into the yolk and white of the one shell. (*VP*, p. 443, ll. 13-16)

Here, the poet is reversing the allusion to Plato's parable on the original unity of male and female (who were separated into two). Instead, the notion mentioned in *A Vision* about 'boundless time' re-appears with the blending of the 'two natures,' the yolk and the egg, in 'one shell'. In 'The Two Titans', Yeats speaks about a 'vision of a rock where lightnings whirl'd', and the poem revolves around another image of two unified yet opposing figures: 'Two figures crouching on the black rock, bound/ to one another

with a coiling chain' (*VP*, 687 ll. 5-6). The two figures seem to appear as united, or 'bound' to each other in a gyre-like form too, the 'coiling chain'. In a Jungian context, this personal projection can be read as an alchemical symbol of the self: 'Psychologically the self is a union of conscious (masculine) and unconscious (feminine). It stands for the psychic totality…Empirically, however, the self appears spontaneously in the shape of specific symbols, and its totality is discernible above all in the mandala and its countless variants' (*CW 9.2*, p. 268). While Yeats used the egg to symbolize unity of the opposites, Jung may have interpreted the symbol as one of the mandala forms. But there is, clearly here, a meeting point of two (modernist) minds.

The power of Yeats's geometric imagery, then, lies in the representation and the union of opposites. However, in addition to the creative force they depict, geometric imagery also stresses the destructive aspect of energy made manifest in the poetry. Take for example the image of the gyre present in 'The Second Coming':

> Turning and turning in the widening gyre
>
> the falcon cannot hear the falconer
>
> Things fall apart. The center cannot hold.
>
> Mere anarchy is loosed upon the world (*VP*, p. 401, ll. 1-4)

The violent whirling of the 'vortex' described in the verse 'turning and turning in the widening gyre' depicts a critical point in history, the dawn of a new civilization, the antithesis of the Christian—the ultimate future, a time of intense fury and destruction. The poet integrates his esoteric gyre image into the poem in order to highlight the necessity of

this violence (note the repetitive emphasis on the word 'turning') in order to complete a destructive act, to mark the end of times, when 'Things fall apart. The center cannot hold'. The gyre image, therefore, is associated with the idea of catastrophic change that comes at the end of each historical era to mark the beginning of a new one. Relating this to the central theme of alchemy, such gyre symbol can also be found in Boehme's alchemical writings, where he writes about 'centrum naturale',

> the first thing in nature, that original variance and conflict between opposing forces with which life begins, and which cannot lead it further than anguish, a tension, vibration, or gyration of the forces which is designated now as an apprehensive darkness, now as a fire which is not yet kindled, but smolders in the depth, which only the lightning is able to bring out of this restlessness into subordination to the higher principle.[355]

Moreover, the circle and the gyre both appear again in 'My Table', (from 'Meditations in Times of Civil War'), where the poet alludes to the *Primum Mobile* as a causal force behind the gyres, or the circular movement of the owls: 'The Primum Mobile that fashioned us/ Has made the very owls in circles move' The spheres and its gyres are implied in the reference to the Primum Mobile, which make the owls move in circles. The rotation of the great sphere is diminishing into the gyres of the birds. The gyres may also be caused by the loosening of the circle of perfection. Like in 'The Second Coming', the

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[355] Qtd in Jeffares, Norman. *The Circus Animals: Essays on W.B. Yeats* (Stanford: Stanford UP, 1970), p. 107.

gyre image here illustrates a deterministic moment of change, of destruction, when 'the moment of prophetic vision of these poems, when the rough beast, burning Troy, the lurching Artisson are seen briefly, does not carry with it any implication of choice or freedom, any implication that foreknowledge may alter things'.[356]

Conclusion

The unique paradox in Yeats's alchemical writing lies in his emphasis on universals (such as the themes of transformation, union of polarities, and change) while creating a highly individual voice. In *A Vision*, as well as in his poetry, Yeats maintains this personal voice as he concentrates on geometry and symbolism as defining a personal system for interpreting and explaining universal themes. This creative tension between the personal and the collective brings us back to Jung's notion of collective alchemical symbols, since the shapes themselves are collective symbols, but utilized by the poet as results of his personal 'visions'.

Jung's observations on alchemy and the unconscious suggest that 'alchemy' describes a personal transformation—hence the personal tenor of Yeats's experiences, or 'visions'. However, 'an alchemist's work was a voyage, not so much into the nature of matter as into the depths of his own psyche, and what he encountered in the depths were archetypes of the collective unconscious'.[357] According to Jung, therefore, personal experiences reflect contents of collective experience, which in turn are manifestations of the collective unconscious, remotely accessible via the language of symbols.

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[356] G.J. Watson, 'Yeats's View of History: "The Contemplation of Ruin"', in *The Maynooth Review* 2.12 (1978), p. 27.
[357] Richard E. Messer, 'Alchemy and Individuation in The Magus' in *Jungian Literary Criticism*, ed. By Richard P. Sugg (Evanston: Northwestern University Press, 1992), p. 344.

Yeats's interest in alchemy and the occult led him to an interest in esoteric geometric symbols fundamental to his particular creative mode. Yeats's engagement with Vorticism, as one instance of modernist practice, reveals an imperative to create meaning in, and beyond, language. The geometric language in *A Vision*, as a form of 'alchemical vocabulary' expresses the theme of transformation denoted by the images of his gyres, spheres, and circles. Yeatsian philosophy and poetry, therefore, highlight the importance of 'alchemy' as giving access to a system of symbolic meaning within modernist poetics, bridging concrete expression with abstract meaning: 'Having the concrete mind of the poet, I am unhappy when I find myself among abstract things, and yet I need them to set my experience in order. I must speak of time and space…I think of them as abstract creations of the human mind, limits which it has chosen for itself' (*AVA*, p. 129).

The poet's attitude reveals synergies with Jung's position that symbols are a mode of 'concretizing' the contents of the 'psyche', which are abstract 'creations,' ideas in need of materialization: 'Although "wholeness" seems at first sight to be nothing but an abstract idea (i.e., anima and animus), it is nevertheless empirical in so far as it is anticipated by the psyche in the form of spontaneous or autonomous symbols' (*CW 9.2*, p. 31). A symbol, in this sense, *is needed* by the poet, and although Yeats would find in symbols the expressions of his own personal unconscious, Jung would see them as contents of the collective unconscious. Need and desire meet, then, subject and object, via a Jungian Yeats and a Yeatsian Jung. Indeed, Jung would see abstract ideas as preconceived experiences waiting to materialize into physical, empirical existence as symbols: 'What at first looks like an abstract idea stands in reality for something that

exists and can be experienced, that demonstrates its *a priori* presence spontaneously' (*CW 9.2*, p. 31).

4

Alchemy of the Word in Joyce's *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*

According to Jung, human consciousness 'created objective existence and meaning, and man found his indispensable place in the great process of being'.[358] Joycean literature does not have to be elided by Jungian psychoanalysis, or vice versa. Indeed, as a repository of character development or disintegration as well as their respective facilitation by language and style, Jung's concepts of the anima and symbol formation, as aspects of the collective unconscious, may be found to be in line with some modernist ideas (such as those of Rimbaud's *alchimie du verbe*, mentioned earlier on in the thesis) on the creative, specifically fecund aspect of language. Jung posits that consciousness, with its cognitive and reflective abilities, functions creatively, via symbolic, mythological patterning of the more bare reality or experience; he believes that through consciousness, 'the world becomes the phenomenal world' (*MDR*, p. 256), as if in 'a second cosmogony' (*MDR*, p. 256), where man 'is the second creator of the world, who alone has given to the world its objective existence' (*MDR*, p. 256). As will be discussed in different ways in this chapter, consciousness and unconsciousness together will be seen to constitute and construct reality rather than reality being the founder of consciousness/unconsciousness. Towards the end of Jung's essay, 'Ulysses,' he admits that *Ulysses* actually deserves to be applauded for all that was negative in it, from cold-bloodedness, to bizarreness and banality, to the 'grotesque and devilish,' for

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[358] C.G. Jung and Aniela Jaffe, *Memories, Dreams, and Reflections* (New York: Vintage Books, 1989), p. 256.

'Joyce's inexpressibly rich and myriad-faceted language unfolds itself in passages that creep along tapeworm fashion, terribly boring and monotonous, but the very boredom and monotony of it attain an epic grandeur that makes the book a *Mahabharata* of the world's futility and squalor' (*CW 15*, p. 128). Finally, after showing that *Ulysses* is no longer the piece of work that 'pertains to the class of cold-blooded animals and specifically to the worm family' (*CW 15*, p. 112), it can indeed be read from a fresh, constructive Jungian perspective.

According to Jung, one unique human ability is the process of symbol formation in the unconscious; simultaneously, language, with an almost identical history to that of the birth and growth of human consciousness, always begins as symbolic. Jung writes:

> An archetypal content expresses itself, first and foremost, in metaphors. If such a content should speak of the sun and identify it with the lion, the king, the hoard of gold guarded by the dragon, or the power that makes for the life and health of man, it is neither the one thing nor the other, but the unknown third thing that finds more or less adequate expression in all these similes, yet—to the perpetual vexation of the intellect—remains unknown and not to be fitted into a formula.[359]

[359] Carl Jung, *The Collected Works of C.G. Jung, Volume 9.1: Archetypes and the Collective Unconscious,* ed. and trans. by Gerhard Adler and Richard Francis Carrington Hull (Princeton: Princeton 2014), p. 157.

I attempt to show how, through alchemical metaphor, the journeys of Joyce's central characters toward individuation through and from the unconscious depths of the psyche upwards into overt language, generate a new consciousness, new ideas, and new language forms toward the end of the novels. There is a development on two levels in each of *Ulysses*, *A Portrait of the Artist as a Young Man*, and *Finnegans Wake*: at the psychic level (and by psyche I mean the complex dynamic of collective unconscious, personal unconscious, and consciousness) of the protagonist, reflected through the different symbols encountered and formed and on the textual level, there is a discrete growth of a new reality through language, or rather, a linguistic alchemy (the discreteness being alchemical in shape insofar as it involves a leap from one reality to a newer one). And both of these two forms of transformation will be seen to be signally related in the following. Erich Neumann asserts that 'Through the symbol, mankind rises from the early phase of formlessness, from a blind, purely unconscious psyche without images, to the formative phase whose image making is an essential premise for the genesis and development of consciousness'.[360] A new reading of Joyce's novels through a Jungian paradigm might take this observation to a new level, and make Jung more central to modernist studies, revealing the new alchemy of language in modernist texts as central to our understanding of creative consciousness. For Jung, this can be reached through the notion of the collective unconscious, which Joyce approaches by merging myth with contemporary reality, taking an individual, contingent day in *Ulysses* to represent any day and every day (thereby rendering the individual as universal).

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[360] Erich Neumann, *The Origins and History of Consciousness* (New York: Bollingen Series, 1954), p. 366.

An important aspect of reading Joyce from a Jungian perspective is the emphasis on the symbolic and linguistic manifestations of the anima. Returning to Jungian ideas on the anima as discussed in his *Two Essays on Analytical Psychology*, Jung presents and defines the concepts of anima and animus in light of the individuation process. First, the psyche, or 'soul' is presented as a semi-autonomous, semi-conscious psychic complex, with its male and female parts being the animus, and anima, respectively. Jung emphasizes, however, that this sense of the term 'soul' is actually devoid of any religious or philosophical readings, for 'this recognition has as much or as little to do with philosophical or religious conceptions of the soul, as psychology has as much or as little to do with philosophy or religion' (*CW 7*, p. 190). The anima, being the feminine part of a man's soul (psyche), stems from three different sources according to Jung: real-life experiences with women, 'of which they had so vivid a premonition' (*CW 7*, p. 189), innate psychic structure that lets man experience the subject matter of woman, in which 'the whole nature presupposes woman, both physically and spiritually' (*CW 7*, p. 190), and man's unconscious collective image of woman, 'an inherited collective image of woman [that] exists in a man's unconscious, with the help of which he apprehends the nature of woman' (*CW 7*, p. 190). Jung also observes that man usually tends to repress his feminine qualities (subjectivity and emotionality) in favor of developing the persona, which is the mask resulting from the relations between one's consciousness and his society. And this: for the sake of making certain impressions on others and concealing an aspect of his own true nature. Jung argues that 'very masculine men have carefully guarded and hidden—a very soft emotional life, often incorrectly described as "feminine"' (*CW 7*, p. 189). We might construe this phrase, 'very

masculine men,' as contentious and or pleonastic. However, the term is used by Jung with sure intention as a way of highlighting an emphatic gender-position in relation to its polar opposite; this, via his emphatic language, is essential to the process of individuation. For repression renders the relation between 'anima' and 'persona' a compensatory one (*CW 7*, p. 192): the compensatory role of the anima is very beneficial, since man's complete identification with the persona leads to neurosis, which in this tradition is symptomatic of the first move towards resolution of neurotic (unadapted, unrealistic) energy. However, Jung asserts that humankind must be freed from both the persona and anima for individuation to happen; the anima, yet, is quite harder to recognize and usually harder to deal with than the persona. In order to be perceived, the anima has to be given the qualities of a separate entity that is allowed to speak; this way, an anima made conscious helps the individual build a bridge to his unconscious. As we shall see through the figures of Bloom, Stephen, and HCE then, their anima encounters act as linguistic catalysts that directly influence the transformation of language, at the same time as the protagonists, are 'separate entities'.

While Joyce juxtaposes the mythical with the modern, the (collective) unconscious with (the biographical or empirical) consciousness, he actually also makes another, more important juxtaposition: tracing the evolution of language alongside the protagonists' psychic development in their individuation, from less developed or less meaningful characters to more. As we know, in *Ulysses*, Joyce develops content fluidly, from style to style—from news headlines in Aeolus to parodying thirty-three different writing methods in Cyclops, satirizing sentimental 'girl' literature in Nausicaa, employing a surrealist style through the dream scenes in Circe, implementing a

Catechistic style in Ithaca, and most interestingly, tracing, through re-enactment, the developments of the English language (from its early stages of translation from Latin) to early twentieth-century Dublin slang. To further illustrate this trans-formative process of language deployment, there is the sensual language during Stephen's encounter with the sexual anima, as feminine container[361] and the solemn language (solemn in being serious-minded rather than being perodic or bathetic) during his encounter with his spiritual anima in *Portrait*. And both these examples are parallel versions of how the content and the form of the journeys, journeys both within and without the frame of the narrative (style and content), are indeed alchemical. Joyce's language is reflective of Jung's theories on the development of the psyche and the anima encounters. While the word as flesh may be construed as sensual, specifically 'earthbound', ideas and conceptions are more abstractive. Both are combined in Joyce's styles, leading to the integration of 'masculine' and 'feminine', in turn leading to a more individuated personhood. While coming up with new idiomatic coinage and through the personal unconscious of his protagonists, Joyce touches upon the collective unconscious with the symbolic projections of its contents. Joyce reveals the 'creative unconscious' behind his writing through acknowledgment of the archetypes and their roles in forming and developing the minds of the individuating heroes, who, in turn, effect the newly-formed language from his creative self—be it Bloom say, Stephen say, or outside the frame, Joyce himself. This is to say, Joyce's god-artist can only be realized (individuated) by purposive god-like artist inhabiting a higher order.

[361] See: Carl Jung, *Aspects of the Feminine*, trans. By R. F. C Hull (London: Routledge, 2003), pp. 62-85.

Ulysses: The Alchemy of Individuation between Text and Meta-text

Given Rimbaud's belief in the power of words to create and to transform reality, the poet's idea of 'Alchemy of the Word' is also applicable to Joyce's *Ulysses*, I argue, where the language style is a 'reproductive one,' breeding new (Joycean) formulations, igniting a new perception of reality, and endowing new meaning to common words, examples of which follow in this section of the chapter. Through a Jungian lens, however, the development of new words from the old in *Ulysses* is a form of rebirth, a hermetic, Rimbaldian 'alchemy' of words taken to a new level, one suitable for a novel characterized by a 'mythic method'. As the manifold similarities between Rimbaud's and Joyce's style give shape to *Ulysses*, we can construe both artists as alchemists of words and creators of a new reality, a reality *of* language and *by* language.

In his *Red Book*, Jung claims the creative power of words in the following allusion to John 1:1-10: 'What was word, shall become man. The word created the world and came before the world' (*RB*, p. 251). With this statement, Jung asserts the difficulty of separating the word from consciousness, since they both collaborate in the creative process, the creation of the world, and it is through language that the assimilation of reality becomes possible. Assimilation of reality is in typical psychoanalytic mode a kind of felicitous 'adaptation'. However, while adaptation in Freud is normative in the sense of creating a stable balance between ego and non-ego, in Jung, this balance is projected forward, developmentally—not to some hale notion of stasis, but towards betterment and further betterment. This transformation of reality, and perhaps the relation of this notion to that of Rimbaud's 'Alchemy of the Word' (claiming that words wield a creative power)

could create space for Jung in modernist poetics, since theirs are similar notions.[362] Interestingly, in *Ulysses*, the idea that the word becomes matter is highlighted by Stephen: “In woman's womb word is made flesh but in the spirit of the maker all flesh that passes becomes the word that shall not pass away. This is the postcreation”.[363] Similarly, in his *Second Manifesto of Surrealism* of 1930, André Breton states a related idea that:

> Arthur Rimbaud’s expression, ‘alchemy of the word’ (*alchimie du verbe*) should be taken literally. For the surrealists, this meant not only transforming language, but also changing reality through language. The catalyst for this transformation was to be the imagination, which, after the model of Rimbaud, was to be liberated by the ‘long, immense, reasoned derangement of the senses’.[364]

Rimbaud’s notion of the ability of language to change reality—as construed by the surrealists—is mirrored in many telling ways in Joyce’s *Ulysses*. Derangement is the key: as the arrangement of a new arrangement. Jung, however, would have related as well, by tying word to consciousness (hence, to reality and all matter that is associated with it). In Winston Weathers’s article, ‘A Portrait of the Broken Word,’ the critic argues that Joyce, through his central characters, ‘establishes a language wherein the word becomes

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[362] Perhaps a similar idea to that of Philo’s on Logos. According to Philo, Logos was God’s ‘first-born.’ God, transcendent, creates and sustains the world through Logos. In other words, the Logos is transcendent, as it is the aspect of the divine which operates the world; through Logos, the writer takes a transcendent truth and expresses it in the worldly idiom. (See Jacob Bryant’s *The Sentiments of Philo Judeus Concerning the Logos, or Word of God* (Charleston: Nabu Press, 2013)

[363] James Joyce, *Ulysses* (London: Penguin, 2000), p. 511.

[364] Inez Hedges, ‘Surrealist Metaphor: Frame Theory and Exponential Analysis’, *Poetics Today*, 4.2 (1983) <http://www.jstor.org/stable/1772289 > [accessed 11 Dec. 2010] (p. 275).

matter'.[365] With repeated word images, Joyce attempts to highlight and as it were, hypostasize on the visceral nature of the word. Words have a 'thingness', where Joyce 'establishes a vocabulary of words as physical things, shapes, and forms... We are in a world where words have become things, where to reach things we must go through words'.[366] If the word becomes matter, then the word also becomes an experience, '…with the further conclusion that language is experience, and hence, language *is* reality'.[367] In the language of *Ulysses*, therefore, the words act and function as transformative objects of reality, just as in the early episode when Stephen sees how 'Across the page the symbols moved in grave morrice, in the mummery of their letters, wearing quaint caps of squares and cubes' (p. 33).

Rimbaud's 'Alchemy of the Word' also finds itself in the Joycean wordplay of *Ulysses*. Rimbaud makes use of the hallucination of words as an 'alchemical' method: 'I settled into run-of-the-mill hallucinations'.[368] The young French poet would change, distort, and explore different forms of language, for "He had experimented with various stanza forms, various meters, rhymes, assonance, consonance, and alliteration as new molds in which to cast his poetic thought or feeling".[369] Jung's view on word-making and word transformation, however, sees this act of verbal and formal creativity as a transcending process, one that elevates the status of both the human person and word. Transcendence may be seen as the same thing in this sense as objectivity or whatever true

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[365] Winston Weathers, 'A Portrait of the Broken Word', *James Joyce Quarterly*, 1.4 (1964) <http://www.jstor.org/stable/25486458> [accessed 22 February 2011] (p. 34).
[366] Ibid., p. 34.
[367] Ibid., p. 35.
[368] Rimbaud, p. 18.
[369] Ralph Behrens, 'John Gould Fletcher and Rimbaud's 'Alchimie du Verbe'', *Comparative Literature*, 8.1 (1956) <http://www.jstor.org/stable/1768964> [accessed 9 October 2010] (p. 56).

state of affairs may pertain (‘beyond’, that is, all subjective delimited perspectives); and thus, the transformation to a new reality is a way of transcending via the immanent or worldly idioms of derangement and rearrangement. ‘The God of words is cold and dead and shines from afar like the moon, mysteriously and inaccessibly. Let the word return to its creator, to man, and thus the word will be heightened in man’ (*RB*, p.251). The craftsmanship of making words appears throughout Joyce’s works, Rimbaud’s verbal ‘hallucination,’ manifests itself in the wordplay of *Ulysses*, and it takes on many forms. One such way is when Joyce’s adverbs and nouns become verbs, like when Stephen says, ‘I am *almosting* it’ (p. 59) and ‘*Sherlockholmesing* him’ (p. 735). Another common form of Joyce’s verbal craftsmanship akin to ‘hallucination of words’ (auditory hallucinations at times tending towards the synaesthetic) in *Ulysses* is the compression of several words together into one word: ‘The *snotgreen* sea. The *scrotumtighteningsea*’ (p.3), ‘The faithful hermeticists await the light, ripe for chelaship, *ringroundabout* him’, (p. 245), and ‘Warring his life long on the *contransmagnificandjewbangtantiality*’ (p. 47). Additional wordplay in *Ulysses* is the backward word, such as when the Lord’s praise is sung backwards by the men: ‘Htengier Tnetopinmo Dog Drol eht rof, Aiulella!’ (p. 584) and palindromes as when Molly in ‘Penelope’ refers to a knock at the door: ‘I knew his *tattarrattat* at the door’ (p. 884). Furthermore, Joyce indulges in verbal alchemy when he creates a distorted vocabulary (de-ranging) such as the scrambled words in the lyrics of ‘The Croppy Boy’ that are supposed to say ‘and forget to pray for my mother’s rest’ but instead are scrambled into ‘hor hot ho rhother’s hest’ (p. 578). More wordplay is evident when Joyce eliminates letters from the ends or beginnings of words: ‘On. Know what I mean. No, change that ee. Accep my poor litt pres enclos. Ask her no answ. Hold on. Five

Dig. Two about here. Penny the gulls. Elijah is com' (p. 360). Joyce's development of his own language system and 'rules' in *Ulysses*, therefore, is redolent of how Rimbaud spoke of his development and (unwieldy) control of language, as he 'regulates the shape and movement of every consonant, and, based on an inner scansion, flattered [himself] with the belief I had invented a poetic language that, one day or another, would be understood by everyone, and that I alone would translate'.[370] Elsewhere, in a humorous protest to Benoist-Méchin, Joyce hopes:

> If I gave it all up immediately, I'd lose my immortality. I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality.[371]

Moreover, Rimbaud's 'hallucination' of words prevails in *Ulysses* through some of the interchangeability of vowels, such as in the 'Sirens' episode when 'Bloom mentally runs through archaic near-homonyms meaning "to copulate with"',[372] for Bloom interchanges the vowels by 'Tipping her tepping her tapping her topping her. Tup' (p. 706). Not only do the vowels become interchangeable in *Ulysses*, but so do the consonants:

> Substituting Stephen for Bloom Stoom would have passed successively through a dame's school and the high school. Substituting Bloom for Stephen Blephen

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[370] Rimbaud, p. 16.
[371] Richard Ellmann, *James Joyce*, 2nd ed. (Oxford: Oxford University Press, 1982), p. 521.
[372] Thomas Dilworth and Karen Marrero, 'Plato and Rimbaud in 'Scylla and Charybdis'', *James Joyce Quarterly*, 28.1 (1990) <http://www.jstor.org/stable/25485137> [accessed 14 February 2011] (p. 298).

> would have passed successively through the preparatory, junior, middle and senior grades of the intermediate and through the matriculation, first arts, second arts and arts degree courses of the royal university. (p. 798)

This letter-switching in the word-creation process resonates with the metaphysical idea of its divine importance in Jung's *Red Book*, which is that 'He who breaks the wall of words overthrows Gods and defiles temples' (*RB*, p. 250). Overthrowing the gods is an overthrowing of power in language, creating new possibilities in which people or things 'would have passed successively' under other conditions of reality. Words here are no longer representational, but adding this creative power which 'overthrows gods' renders the writer as a god, and conjures up the image invoked by Joyce himself in *A Portrait*, that of 'The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails' (*PA*, p. 42). In this hallucinatory experimentation with words, Joyce is breaking through the 'Stephen-ness' in Stephen and the 'Bloom-ness' in Bloom, merging two seemingly distinct figures. This, again, is a form of derangement on behalf of rearrangement.

This technique of word wall-breaking also happens in *Ulysses* in order to adopt a playful attitude, where there is a slippage from one sound or meaning to another, and this is so, and this is especially the case with Molly's speech. In "Penelope," during Molly's long monologue, the text's eminently/emphatically playful, fluid quality appears through the omitting of punctuation, to give the speech a flowing, stream of consciousness effect:

> did you ever see me running Id just like to see myself at it show them attention and they treat you like dirt I dont care what anybody says itd be much better for the world to be governed by the women in it you wouldnt see women going and killing one another and slaughtering when do you ever see women rolling around drunk like they do or gambling every penny they have and losing it on horses yes because a woman whatever she does she knows where to stop. (p. 926)

The wall-breaking appears occurs here not just because of the absence of punctuation, but Molly's words represent another aspect of Rimbaldian alchemy: the obscurity or total absence of the references and antecedents of her words, for Molly's words change their points of reference constantly, as 'Pronouns have unclear antecedents and words that start with one grammatical connection can end by shifting to another one in the flow of her language'.[373] It is as though Molly transforms her words in order to liberate them from the confinement of their references: 'Liberated verbal units from containment by sentences, Molly reveals the constant sliding or dynamic interplay of language that corresponds to the actuality of feeling, the shifting from which all language comes and toward which it aims'.[374] One moment Molly's words seem to refer to someone but a few words later the reference seems to change and move on to another person or thing:

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[373]Sheldon Brivic, 'Joyce between Genders: Lacanian Views', *James Joyce Quarterly*, 29.1 (1991) <http://www.jstor.org/stable/25485235> [accessed 6 March 2011] (p. 746).
[374] Ibid, p. 746.

> who was the first person in the universe before there was anybody that made it all who ah that they dont know neither do I so there you are they might as well try to stop the sun from rising tomorrow the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leapyear like now yes 16 years ago my God after that long kiss I near lost my breath yes he said I was a flower of the mountain yes so we are flowers all a womans body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood or felt what a woman is. (pp. 931-932)

Starting by wondering about who was the first person in the universe, all of a sudden, Molly starts addressing someone in the second person 'there you are,' only to change reference again and refer to 'they' before she moves back in time to a certain 'he' (most probably Bloom). If verbal alchemy succeeds in liberating the words— or thoughts— of Molly, then it is a method that she uses in order to project the liberation of her femininity (or her 'wall' breaking' and 'defiling of temples'— in Jungian terms) on and through her words. There is a prioritizing of her anima, or the 'spirit' within the verbal dance (between the words) over the sum of meaning, or content of form. This openness to interpretation induced by such a fluid style robs language of its fixed, denotative nature, which is a notion that is also approached by Jung. In his *Red Book*, when Jung asks his opinion of the work, the anchorite replies that there was no single meaning to a certain order of words: 'you must know one thing above all: a succession of words does not have only one

meaning. But men strive to assign only a single meaning to the sequence of words, in order to have an unambiguous language' (*RB*, p. 244). The unrestrained flow of words releases the ideas in Molly's head, allowing them a type of freedom to roll and flow in overlapping scenes that not only open her monologue to interpretation, but gives it multiple meanings through its multiple possibilities. The process, implied perhaps, is endless.

Another aspect of Joycean wordplay, however, is the opposite of the fluidity of language—it is the ability of language to impose a type of fixation to meanings and ideas. According to Jung, there is a certain anxiety associated with words' openness to interpretation, since people usually fear the unbounded and seek to create limits and restraints: 'Restraint becomes imperative for you. You cry out for the word which has one meaning and no other, so that you escape boundless ambiguity' (*RB*, p. 250). There is an almost talismanic quality of creating language for this purpose, in order to protect oneself 'against the daimons of the unending', for speaking the 'magic' word banishes the limitless, and according to Jung, 'Because of that men seek and make new words' (*RB*, p. 250) (As we will later see in relation to the later *Finnegans Wake*, there is a dialectic in Joyce between questioning authority and at the same time re-confirming up its very resources). Joyce somehow tampers with the idea of fixing language in *Ulysses*, as he seeks to make new words—but not without the destruction of old ones. In the chapter, 'Oxen of the Sun,' Joyce's verbal alchemy appears within the chapter's style of reflecting the 'evolution of the English language' which is juxtaposed alongside a woman's nine-month gestational period, and ultimately, significantly, birth. As is well-known, the chapter deals with the early origins of English in order for a new language to be developed,

starting with an Old English language and ending with a modern slang. As William Fitzpatrick says, 'The modern chaotic slang with which the episode terminates is an indication of the degeneration of the English tradition, and of the conviction that from this dissolution a new language of art must be formed'.[375] Ending with the new and starting with the old heralds a rebirth of language, the springing of the new out of the old: 'Will he not see reborn in her, with the memory of his own youth added, another image?' (p. 250) Again, this idea of creating a new language out of an old one not only recalls Rimbaud's 'Alchemy of the Word' where the poet states that: 'Worn-out poetical fashions played a healthy part in my alchemy of the word'.[376] Jung also builds on this notion by giving it a definite purpose, which is to fixate meaning by shattering the old and creating new words out of them:

> And yet you cannot find the new words if you do not shatter the old words. But no one should shatter the old words, unless he finds the new word that is a firm rampart against the limitless and grasps more life in it than the old word. A new word is a new God for old men. (*RB*, p. 251)

This notion of creating a new language out of the old brings us to a commonly recurring word throughout the novel, 'metempsychosis'. Metempsychosis, as defined by Bloom, is '…Greek: from the Greek. That means the transmigration of souls' (p. 77). Joyce's method, in *Ulysses*, however, seems to adopt this method of reincarnation or

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[375] William Fitzpatrick, 'The Myth of Creation: Joyce, Jung, and "Ulysses"', *James Joyce Quarterly*, 11.2 (1974) <http://www.jstor.org/stable/25487111> [accessed 20 March 2011] (p. 131).
[376] Rimbaud, p. 18.

'metempsychosis' through the repetition of certain words, phrases, or images, ultimately leading to the rebirth of the same word but in a different meaning and for a different purpose. This is seen especially in the chapter 'Oxen of the Sun,' where the maternal theme, with Mina Purefoy's labor pains, allows for an embryonic structure allowing the language to undergo gestation-like phases of evolution (and/or growth). History combines with language and the maternal theme, for the structure of 'Oxen of the Sun' allows for the historical movement of language, allowing for a transformation of the past. Joyce relates to his literary predecessors by a form of reiteration or re-fashioning of the past, allowing for a type of linguistic 'metempsychosis' through transformation by fluid reiteration. For example, in Bloom's claim that 'love loves to love love' (p. 433), the sentence is almost entirely made up of the word 'love,' but the word appears differently each time it is repeated. The first 'love' is the concept of love, a noun, but 'loves' is the verb form, the action that the first 'love' does. Then, the same verb appears but in the infinitive form, 'to love'. In the end, love appears again, but as a different one than the first 'love'. 'Love' at the start is transformed to and as 'love' at the end. In a way, this is a microcosm of how modernist experimentalism subverts romantic closure. The medium of language in 'Oxen of the Sun' presents numerous ways to conceptualize a situation and to renovate certain modes of perception. This way, language is presented not only as a transformative medium, but it is also a fertile ground that allows for the creation and generation of new concepts. This word reiteration, with the same word having a different meaning each time it is repeated, emphasizes the idea of constancy and variability of meaning, bringing another mystical notion—the mandala—to mind. This word repetition is 'mandalaic' in the sense that each point of meaning (or meaningful reality) is (an-

archic) center, perhaps as a way of going beyond (hierarchical) differentiations of language. Joyce repeats 'word-images,' or as Susan Bazargan puts it, 'an "itera-image," an image that repeats and regenerates the original by containing and transforming it simultaneously'.[377] Another example of this type of transforming repetition is Stephen's 'With will will we withstand, withstay' (p. 511), where both 'will' and 'with' recur, only to have been transformed in meaning during their second appearances. Initially, 'will' has the meaning of 'determination', or 'the power of choosing one's actions', but the second 'will' is the future form of the verb 'be'. Similarly, 'with' appears twice, in both 'withstand' and 'withstay', the first time meaning 'to resist' and the second time meaning 'to remain'. Thus, the reader is presented with images that 'bear their ancestors and forge them anew at the same time'.[378] This concept of repeating the word-image is also displayed quite strongly in 'Oxen of the Sun', which 'congregates hosts from the past, all presented, all altered'.[379] The repetition of words here marks the difference between concepts and words: when concepts collapse into words, concepts transform with every reiteration; meanwhile the word does not change, but remains constant. Love is beholden to the empirical sentence in which its de-rangement and re-arrangement ensues—i.e., no longer self-identical as a notion or concept.

Thus, Joyce may be viewed as playing the role of a god the way Jung portrayed 'overthrowing gods'. Furthermore, this process (either Joyce or Jung in this context) shares some mystical linguistic aspects with Rimbaud, insofar as both godly attitudes are procreative. Indeed, in *Thus Spake Zarathustra*, we find a similar modernist notion of

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[377] Susan Bazargan, 'Oxen of the Sun: Maternity, Language, and History', *James Joyce Quarterly*, 22.3 (1985) <http://www.jstor.org/stable/25476661> [accessed 21 February 2011] (p. 272).
[378] Ibid., p. 272.
[379] Ibid.

'becoming what you are'.[380] To be a god in Jung's developmental sense is predicated on the very 'overthrowing' of the past, whether personal or civilizational. Jung shares with Nietzche a vital conception of 'creative destruction'—which is, of course, very pertinent to modernist sensibilities: by definition, almost. This brings us back to the Rimbaldian concept of Voyance: in his letters to George Izambard and Paul Demeny, Rimbaud claims that the poet, with his senses deranged, turns into '*a seer* via a long, vast and reasoned *derangement of all the senses.* All forms of love, suffering, madness; he seeks himself, he exhausts within himself all poisons, so as to keep only their quintessence'.[381] In 'Alchemy of the Word', Rimbaud claims that words have the ability to transform reality since they can act as structures of consciousness:

> I settled into run-of-the-mill hallucinations: I very clearly saw a mosque in place of a factory, a group of drummers consisting of angels, carriages on the heavenly highways, a sitting room at the bottom of a lake, monsters, mysteries; the title of a vaudeville could conjure anything.[382]

Joyce, as we have seen in 'Oxen of the Sun,' uses the English language in a range of historical forms, and the Chaucerian gives the text a hyperbolic effect that transforms the reality of the situation into something much grander than what it really is. As in Joyce's opening of *Ulysses*, and whether in itself or not, anachronistic language in the twentieth

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[380]Friedrich Nietzsche, *Thus Spake Zarathustra,* trans. R.J. Hollingdale (London: Penguin Books, 1969), p. 6

[381] Bishop, p. 6.

[382] Rimbaud, p. 18.

century was bound to be read and felt as 'stately'. The ability of language to organize experience and to become a prism through which one may see a certain situation is vividly illustrated in the passage where:

> …in the castle was set a board that was of the birchwood of Finlandy and it was upheld by four dwarfmen…and on this board were frightful swords and knives that are made in a great cavern…and there was a vat of silver that was moved by craft to open in the which lay strange fishes withouten heads though misbelieving men nie that this be possible thing without they see it nathless they are so. (p. 505)

In reality, what the speaker is describing is actually a can of sardines on the dining table; however, through language's ability to guide the reader's senses (in both senses), the everyday can of sardines is transformed into 'a vat of silver' containing 'strange fishes' without heads on a board held by four dwarves in a castle. The image of the sardines on the table has 'gained comic, hyperbolic dimensions through the telescopic lens of language'.[383] This chapter almost turns into a 'Don-Quixotesque' version of Bloom, the 'traveler' in a castle: 'And the traveler Leopold went into the castle for to rest him for a space being sore of limb after many marches environing in divers lands and sometime venery' (p. 505). 'Oxen of the Sun' brilliantly demonstrates how language can recreate and rearrange an entire physical setting; just as Rimbaud is able to see ponycoaches in the sky and a mosque in place of a factory, so Joyce re-presents a normal everyday experience

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[383] Bazargan, p. 275.

into a heroic journey. Exploiting this language potential in *Ulysses* for the purpose of adding grandeur to quotidian experience would serve the novel's 'Alchemy of the Word' and its 'mythic method'. Words are able to transform the perception of the real as Rimbaud suggests. And this is a way of adding meaning to the mediocrity of modern life. As Eliot writes in '*Ulysses*, Order, and Myth': 'Instead of narrative method, we may now use the mythical method. It is, I seriously believe, a step toward making the modern world possible for art'.[384]

According to William Walcott, 'the secret of Ulysses, to which Jung refers, "is surely the secret of the new world-consciousness"'. By 'new world-consciousness' he means a detachment of consciousness, "a consciousness liberated from the object, given over neither to the gods nor to sensuality and bound neither by love nor hate, by conviction nor prejudice"'.[385] Whether Joyce changes his adverbs to verbs, joins or scrambles words, interchanges the vowels and consonants, uses the concept of metempsychosis to reiterate terms, or uses middle English to dramatize a certain setting, the author is implementing 'an alchemical method' onto his words. Joyce's alchemy occurs on the level of transformation, be it the transformation of words into newer ones or the transformation of the way reality is perceived. Thus, in *Ulysses*, Joyce displays an 'alchemy' of words by becoming a 'creator' of reality through the medium of language. When Joyce applies his metempsychosis and word magic to *Ulysses*, he sees in the power of words an effective agent of transmutation, or as Jung would have termed it, individuation. And by 'alchemy' perhaps, we mean the process of 'transmutation' which is, specifically alchemical in that

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[384] T. S. Eliot, '*Ulysses*, Order, and Myth' *Selected Prose of T. S. Eliot*, ed. by Frank Kermode (New York: Harcourt Brace Jovanovich, 1975), p. 178.
[385] William O. Walcott, 'The Paternity of James Joyce's Stephen Dedalus,' *The Journal of Analytical Psychology*, 10.1 (1968). p. 81.

it joins in Joyce's stylistic registers magic with realism, the literal with its leap into the figurative. Thus, alchemy can be construed as a specific *kind* of transmutations. After all, as Andre Breton suggests in his *Les Vases Communicants,* 'The act of interpreting reality actually consists of transforming it'.[386]

A Portrait of the Artist as a Young Man: The Different Phases of the Anima

Max Saunders's idea of the 'fake autobiography', which is applicable to *A Portrait of the Artist as a Young Man* in context of Stephen/Joyce, states that the novel presents a fictional author writing their actual experiences autobiographically—instead of a real author's experiences through a fictional character, in this case, Stephen:

> Joyce's novel is definitely an imaginary portrait (and also an imaginary self-portrait) in the Paterian sense: a portrait of someone given a fictional name, someone who does not exist in reality (even if they draw on characteristics of the author)…the novel would be an imaginary portrait in another sense: not just a work of art about a fictional person, but a fictional work of art about a fictional person…an imaginary self-portrait by that imaginary artist.[387]

Thus, *A Portrait of the Artist as a Young Man* is an imaginary self-portrait of someone with a fictional name; in other words, it is a fictional work of art about a fictional person, rendering it an imaginary self-portrait by that imaginary artist. According to

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[386] Anna Balakian, 'Metaphor and Metamorphosis in André Breton's Poetics', *French Studies—Oxford Journals*, (1965) <http://fs.oxfordjournals.org/content/XIX/1/34.full.pdf+html> [accessed 12 January 2011], p. 35.

[387] Max Saunders, *Self-Impression* (Oxford: Oxford University Press, 2010), p. 301.

James Joyce's brother, Stanislaus, the former had 'followed his own development closely, has been his own model and has chosen to use many incidents from his own experience',[388] however, at the same time he had 'transformed and invented many others'.[389] This is paradoxical in the sense that the author's alter-ego is based so closely on himself, but with a mythological name. In this case, *Portrait* , authored by Joyce, is 'fictionally' authored by Stephen (not only his diary at the end, but also insofar as the thematic development for one instance is rigorously from Stephen's perspective), who becomes Joyce's alter-ego: a parodic view of Joyce towards his own self. As Joyce himself once commented on *Portrait*, he had not really 'let this young man off very lightly, have I? Many writers have written about themselves. I wonder if any one of them has been as candid as I have?'[390] In the sense of Jungian individuation, this renders the work as an 'alchemical' product of individuation, for when the magus (Joyce) becomes the substance (Stephen), the magus undergoes an individuation himself. Therefore, if Joyce is Stephen, then the former is undergoing this alchemical process through the text of the novel. Stephen's individuation is the textual individuation of the writer.

According to Richard Ellmann, 'it is probable that he [Joyce], like Yeats … was attracted more by the symbology than by the pious generalizations of Theosophy'.[391] And this is true, for Joyce's alignment of language with mythology, magic, and alchemical symbolism in the heroic 'journey' of Stephen Daedalus displays an obvious

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[388] Stanislaus Joyce, *My Brother's Keeper* (London: Faber, 1982), p. 67.
[389] Ibid.
[390] Frank Budgen, *James Joyce and the Making of 'Ulysses' and Other Writings* (London: Grayson and Grayson, 1934), p. 52.
[391] Ellmann, *Yeats: The Man and the Masks*, p. 79.

interest in the power of symbology in depicting psychological changes and developments within the 'hero' during his 'quest'. This has been seen through his use of myth to describe the 'journey' of modern man in *Ulysses*, casting his protagonists as mythical heroes (ironically, much of the time), treating Leopold Bloom as a modern Ulysses at shipwreck. Mythical alignment is also found in *A Portrait of the Artist as a Young Man*, where, through various levels of symbology, Stephen is obviously associated with Daedalus, which, at some points, invokes elements from Ovid's *Metamorphosis*. In *A Portrait*, Joyce's employment of symbols can productively be aligned with Jung's views on the symbol, the artist, and the archetypes—principally the anima. Although Jung was ambivalent about Joyce's work (as expressed in Jung's commentary on *Ulysses*), Jung's works on alchemy and psychology can be seen to have influenced Joyce in writing *A Portrait of the Artist as a Young Man*.

As mentioned earlier in the thesis, Jung believes the psyche (being the Self made up of collective unconscious, personal unconscious, and consciousness) strives toward its totality and towards realizing its full potential.[392] This is what Joyce shows through Stephen on his journey towards becoming an artist. Stephen as an artist complements the Jungian notion of impersonality that the artist has to use his special gift, apart from his own personality, for the goal (of the unconscious) is to use his talent in order to shape ideas into existence. Stephen comes to this conclusion as he develops his theory of aesthetics, where he theorises that the artist's personality dissolves and is transformed into his own work: 'The personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself out of existence,

[392] See p. 61.

impersonalizes itself, so to speak' (p. 242). The preverbal 'cry' and the resulting impersonality might be seen as the equivalent of previous identity diffusion and posthumous identity confirmation. The 'alchemical' journey of Stephen towards art, and through his experience of what Jung calls the anima archetype, aims to reach the conclusion that the hero artist is also a creator, where, quoting Stephen again, 'the artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails' (p. 242). This utterly familiar formulation is alchemical in the sense that Stephen, like the basic material in alchemy, transforms into an artist; (the 'dross' of a young man into the 'gold' of a creative artist). Jung, however, views the poet as an instrument of a collective creative power through his or her individuation—in the case of Stephen, then, being his journey towards becoming an artist. In *A Portrait of the Artist as a Young Man*, Stephen, as a parallel of Daedalus, attempts to give form to the unconscious forms of the archetypes—through (mythic) wings that assist his flight's journey toward art.

Stephen's 'portrait' is a metaphor of his personal myth, which is the parallel of that of the Greek Daedalus, where the wings of the latter represent the freedom of and through the hero through art. Understanding Stephen's individuation in terms of universals, or Jungian archetypes, can be properly explored by closely examining the role of the anima archetype in *Portrait* and his experience of its different manifestations as he grows up.[393] The anima archetype marks the different phases of Stephen's 'heroic' journey. These phases in Jung (unlike Freud's more foundationalist determinism) are

[393] Indeed, staggered development occurs outside the fictional frame as well insofar as Joyce's earlier, more copious *Stephen Hero* was itself an earlier stage on the way towards *Portrait*.

synchronic or contrapuntal stages on personal journeys as well as the more obvious serial diachronic alighting. They can be seen, aptly here, as the four different Jungian manifestations of the anima archetype governing the individuation process, and Stephen's journey toward individuation.

According to Jung, the hero in any myth passes through four 'anima' stages: Hawwah (Eve), Helen (of Troy), the Virgin Mary, and Sophia (*CW 16*, p. 174). In Jung's *Psychology of the Transference*, he discusses the characteristics of each anima phase. The aforementioned feminine archetypes are different stages of this individuating journey; and it will be seen that each stage of Stephen's development is paralleled by its respective linguistic or stylistic register.

The first stage, Hawwah, or Eve, is characterized as and earth mother as purely biological, in which 'woman is equated with the mother and only represents something to be fertilized'.[394] The second stage, Helen, is a predominantly sexual phase, 'but on the aesthetic and romantic level where woman has already acquired some value as an individual' (*PT*, p. 10). In the next phase of Mary, however, the sexual transforms into the spirituality of religious devotion, as Mary personifies the Christian relationship to the hero. At this stage of 'motherhood', the initial mother figure of Hawwah has been replaced by the more spiritual one of Mary. The final anima phase, 'Sophia', is characterized by wisdom, it is the stage which 'unexpectedly goes beyond the almost unsurpassable third stage' (*CW 16*, p. 174), spiritualizing Helen once more. In his journey towards becoming an artist, Stephen seems to pass through these four stages, or

[394] Jung, *Psychology of the Transference,* trans. by Richard Francis Carrington Hull (Princeton: Princeton University Press, 1954), p. 10.

rather, four archetypal encounters. They lead to his individuation and are manifested through the textual individuation of the novella's different exercises in style. His movement toward the dialogue with the anima archetype of Sophia leads Stephen finally to the 'wisdom' of theorizing art. It should always be recalled that irony in Joyce is always multi-dimensional or, if you like, always a ready meta-irony. Even if we do not wish, as some do not, to take his embedded aesthetic theory fully seriously outside of the novel's frame—by the same gesture we needs must take it seriously enough not to.

As observed by Hiromi Yoshida, 'desire for a self-transformative encounter with a female is a recurring motif that functions as a major propelling narrative drive throughout *A Portrait*'.[395] The next section examines Stephen's four archetypal encounters with Eve, Helen, Mary, and Sophia, along with their stylistic inflections.

The Mythic Method, Art, and the Hero's Journey Toward Archetypes

The opening of *A Portrait of the Artist as a Young Man* starts with the motto: 'and he turns his mind to unknown arts,' and marks the beginning of, in Jungian terms, a hero's journey. The phrase, referring to Icarus from Ovid's *Metamorphosis*, immediately gives mythical connotations to Stephen's story, and introduces the flight motif to the novel. In Stephen's case, the myth associated with the motto is not that of Icarus (whose wings of art never helped because of willfulness), but rather more likely to Daedalus, as indicated by Stephen's surname. Giving Stephen the name 'Daedalus' is Joyce's way of signifying Stephen's ultimate success, unlike Icarus. Ovid, thus, finds himself deranged; or we might say Ovid is rearranged. As observed by Joseph Campbell: 'The sentiment

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[395] Hiromi Yoshida, *Joyce and Jung* (New York: Peter Lang, 2006), p. 39.

on most people's part seems to be that artists can't make it. Well, Daedalus did. Joyce was an optimist with respect to the capacity of a competent artist to achieve release'.[396] In other words, the 'unknown arts' refers to the art of flight, a metaphor for transformation from one element into another, which is depicted throughout the formation of the novel. Indeed, flight might be construed as a metonym for transcendence, traversing beyond. Daedalus, being the father of Icarus, may serve Joyce thus in showing how this transcending process is indeed individuating. In other words, Joyce's Daedalus is the antonym of Auden's (later) 'Icarus'. Insofar as flight might be construed as the transcending work of the imagination, it involves integration and unification, unlike the dispersal of fancy. *A Portrait* (and a newly masterful one at that), after all, has a frame; and that apart from the content that alights on Aristotle (unities). The 'flight' Stephen makes in *A Portrait* is a pivotal one, an escape from a limited or particularized religious and cultural experience to broader, universal 'archetypal' experience leading to understanding. Pursuant upon this, it is also a flight to the archetypes of mythology, where the details of Stephen's life and journey towards individuation are recounted by means of symbols, which are the equivalents of archetypal images.

While Joyce and many of his contemporaries were exploring the literary potential of myth, Jung was undertaking explorations in psychology. Both he and Joyce interpreted mythology in psychological terms. For Joyce, the myth of Daedalus plays an essential role in the personal development of Stephen into an artist—a pivotal factor in

[396] Joseph Campbell, *Mythic Worlds, Modern Words*, ed. by Edmund L. Epstein (Novato, Calif.: Joseph Campbell Foundation, 2003), p. 9.

his individuation journey. A Jungian reading, however, would show how the anima archetype, as detailed, appears to have a major influence on the development of Stephen—both personally and aesthetically. As we shall see later in the distinction between the biographical individual and his art, despite the obvious connection with the hero archetype, Stephen's individuation or 'personal alchemy' seems to be shaped and formed by his different encounters and experiences with various aspects of the anima.

The individuation story of Stephen is marked by his moment of epiphany, when his realization of the anima contributes to his embrace of the arts as a method to build 'wings'. However, the mythological image in *A Portrait* starts from the beginning of the novel, when little Stephen's song was: 'O, the wild rose blossoms/ On the little green place' (p. 1). With 'the little green place' being an obvious image of Ireland, the 'wild rose' blossoming on it can have an important archetypical connotation that symbolizes the start of Stephen's alchemical journey, for the rose in Jungian thought is a symbol of the mandala; a symbol that looks like a geometric web, representing the universe in Hinduism and Buddhism, and representing one's search for wholeness. As Jungian analyst Aniela Jaffe asserts, the rose as an abstract mandala appears much in European Christian art (such as rose windows in cathedrals), and in Jung 'These are representations of the Self of man transposed onto the cosmic plane' (*MS*, p. 268). The rose, therefore, is a mandala, in itself a spiritual symbol of the cosmic center—towards which Stephen will be going. By juxtaposing this cosmic symbol with the local symbol for Ireland, 'the little green place,' Joyce indicates the transition of Stephen from the 'provincial, limited experience of religion, race, and loyalties to a larger archetypal

understanding'.[397] And this understanding may be seen to quite literally transcend from locality or particularity to community and universality. Biographical empirical consciousness is mapped onto collective unconsciousness and this signifies a rearranging of the universe.

Speaking of a uni-verse, language, in Joyce's *Portrait*, is an archetypal manifestation and marker of the development of the hero. From a Jungian perspective, and specifically in relation to the influence of the anima archetype, the transformation of language style throughout the novel is a marker of the individuation process of the hero, Stephen. Man and word move through the self-same process. Joyce's language develops with the development of Stephen as he grows into adulthood and experiences different encounters with the anima during his individuation journey; so at the novel's start, Joyce uses an infant style with the childish storytelling opening: 'Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo...' (*PA* p. 1). Hugh Kenner suggests that 'the whole book is about the encounter of baby tuckoo with the moocow',[398] which relates in a Jungian reading to the genealogy of Stephen's anima development. The 'moocow', symptomatic of the anima, is transformed into Stephen's epiphany at later stages of the nascent young man within him, and his journey toward the 'moocow' is marked by different linguistic styles—starting off with the infantile story opening at the beginning of the novel. Nevertheless, as Stephen finds himself at an interface with the 'sins' of youth and early adulthood, the language

[397] Campbell, p. 28.
[398] Qtd. In Yoshida, *Joyce and Jung*, p. 39.

becomes inflected with the tones of yearning and desire, which is, in Jungian terms, a possible influence of the 'Helen' anima:

> He stretched out his arms in the street to hold fast the frail swooning form that eluded him and incited him: and the cry that he had strangled for so long in his throat issued from his lips. It broke from him like a wail of despair from a hell of sufferers and died in a wail of furious entreaty, a cry for an iniquitous abandonment, a cry which was but the echo of an obscene scrawl which he had read on the oozing wall of a urinal. (p. 108)

As already noted, the language in this extremely familiar episode, at this point becomes very sensual, especially in the scene where Stephen encounters and 'communes with' the prostitute.[399] Words are 'pressed upon his brain as upon his lips', leaving him with 'an unknown and timid pressure, darker than the swoon of sin' (p. 110). The novel, however, reaches a point where language describes fright, guilt, and anxiety over the images of hell describe in the sermon: 'One soul was lost; a tiny soul: his. It flickered once and went out, forgotten, lost. The end: black, cold, void waste' (p. 155). Suddenly, the image of hell dominates Stephen's thoughts and threatens his life, which becomes amplified into this fierce image that alters his character, which in turn, produces a dynamic, transformed language. Thus, when the 'hero' experiences the 'Helen' stage of the anima the transformation of language occurs from the chaste and childlike to

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[399] Previously discussed on p. 25.

adolescent sensuality, when ‘Such moments passed and the wasting fires of lust sprang up again’. According to Jung, this stage of individuation is ‘still dominated by the sexual Eros’ (*CW 16*, p. 174). Here, the verses pass from Stephen’s lips and the inarticulate cries and the unspoken brutal words rushed forth from his brain to force a passage. His blood was in revolt’ (p. 108). The image of fire is redolent as both a conventional Catholic trope and an alchemical one. In a sense, Joyce’s *Portrait*, whose artist in this chapter is seen as developing significantly, incorporates as with Ulysses, more than one mythos; and perhaps homonymously. The alchemical image of fire dominates the chapter, starting with ‘his own soul, going forth to experience, unfolding itself sin by sin, spreading abroad the bale-fire of its burning stars and folding back upon itself, fading slowly, quenching its own lights and fires’ (p. 55). Fire continues during the rector’s sermon about the sinners’ fire of hell, which was conducted during Stephen’s and the other listeners’ dark fire’ (p. 58), after which ‘the laughter of a girl reached his burning ear’ (p. 61). This is to express Stephen’s ‘burning’ sexual desires that are later satisfied by his encounter with the projection of his Helen-anima, subsuming into itself the archetype of the postlapsarian Eve. When Stephen realizes that he does not feel the same way toward his father anymore, he obsesses over the idea of his transformation through sex—a projection of his contrasexual anima, for ‘He wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin’ (p. 106). The ‘forcing’ of an-other is an interesting expression. To ‘force’ the other might be construed as magical insofar as it involves creating a connection between distinct persons, a leap between them. In alchemical terms, the language of the second chapter in *A Portrait* reflects what Jung might refer to as the ‘dissolutio’ phase in alchemy—the

temporary dissolving of the self.[400] This is a necessary stage in individuation: the dissolving of the old self in order for the new self to emerge. Stephen allows this ‘dissolution’ to happen when his obvious desires culminate in his encounter with the prostitute toward the end of the chapter:

> He closed his eyes, surrendering himself to her, body and mind, conscious of nothing in the world but the dark pressure of her softly parting lips. They pressed upon his brain as upon his lips as though they were the vehicle of a vague speech; and between them he felt an unknown and timid pressure, darker than the swoon of sin, softer than sound or odour. (p. 110)

This idea of Stephen’s dissolving self shows how the Helen phase of anima comes into play, in a Jungian reading, along the way to individuation, which Jung would have seen as a parallel to the phase of alchemical dissolution, which is significant for it not only marks a milestone, to repeat, in his personal/sexual development, but it also plays an important role in his development as an artist. This becomes especially clear later on in the novel, when Stephen as a nascent artist re-encounters the image of his old self immediately before formulating his theory of ‘aesthetic stasis’. Not only is Stephen’s self in a state of dissolution upon his ‘communion’ with the prostitute, but language had dissolved into ‘an unknown and timid pressure…softer than sound’ (p. 110) temporarily emptying itself of meaning, as Stephen himself becomes self-less, ‘surrendering himself

[400] As mentioned previously in the introduction chapter.

to her, body and mind' (p. 110). 'Softer than sound' might refer to pre-verbal experience in late twentieth century thinkers like Kristeva and Lacan, an artistic tendency to radical musicality is rooted in preverbal traumata. And Joyce is definitely an instance of identity diffusion and consequent musicality of style. Alternately, if we see 'softer than sound' as less emphatically nonverbal or a-verbal, it might indicate dissolution with the feminine insofar as to dissolve into the feminine is to dissolve into the earth. According to Vicki Mahaffey, 'when language loses meaning, the speaking subject also dissolves, and the capability of speech is assumed by the sensual organs that convey it, the tongue and the lips'.[401] Stephen's language, therefore, undergoes a kind of 'dissolution', dying away with no sound or meaning, but emergent in the next stage of Stephen's individuation. The temporary dissolution later formulates Stephen's artistic notions on beauty, when he explains to Lynch the idea how 'stasis' 'awakens, or ought to awaken, or induces, or ought to induce, an esthetic stasis, an ideal pity or an ideal terror, a stasis called forth, prolonged, and at last dissolved by what I call the rhythm of beauty'.[402] The word 'aesthetic' quite literally means the logic of the senses, which in turn, means the logic of specifically spatial and temporal being. Thus, beauty would be the success of that logic, which might be construed as 'rhythm'. And insofar as rhythm is a kind of dynamic balance, it might be construed as the process of incorporating and profiting from polarities.

After passing the 'Helen' anima stage through a series of fire-dominated images and a 'communion' with a prostitute then, the 'Mary' anima seems to be the only

[401] Mark A. Wollaeger, *James Joyce's A Portrait of the Artist as a Young Man* (Oxford: Oxford University Press, 2003), p. 217.
[402] Ibid., p. 232.

comfortable connection Stephen has with the divine. This form of the anima, Jung argues, ‘raises Eros to the heights of religious devotion and thus spiritualizes him: Hawwah has been replaced by spiritual motherhood’.[403] Amidst the terrors Stephen suffered during the mass sermon, the only refuge his mind took from the threats of hell was the image of the Virgin Mary, symbolizing his spiritualization of desire. Again, I take the overt Catholicity as a given reference point; my main concern is to show the analogously-telling alchemical form-ulation:

> The imagery of the psalms of prophecy soothed his barren pride. The glories of Mary held his soul captive: spikenard and myrrh and frankincense, symbolizing her royal lineage, her emblems, the late-flowering plant and late-blossoming tree, symbolizing the age-long gradual growth of her cultus among men. (p. 114)

All of a sudden Stephen longs for comfort in the divine maternal lap, which he regards with great reverence. Holding his soul ‘captive’, the exalted image of the virgin Mary and the reflection on her calms his fury, for ‘Her eyes seemed to regard him with mild

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[403] Jung, *The Practice of Psychotherapy*, p. 174. This is unlike Freudian sublimation. Sexual energy sublimation, for Jung, is of a mystical nature, in contrast to the Freudian view, which regards sublimation as a transmutation of libido into creative energy. In his letters. Jung criticizes Freud’s ideas on transformation: ‘Sublimation is part of the royal art where the true gold is made. Of this Freud knows nothing, worse still, he barricades all the paths that could lead to true sublimation. This is just about the opposite of what Freud understands by sublimation. It is not a voluntary and forcible channeling of instinct into a spurious field of application, but an alchymical transformation for which fire and prima materia are needed. Sublimation is a great mystery. Freud has appropriated this concept and usurped it for the sphere of the will and the bourgeois, rationalistic ethos.’ [*C.G.Jung Letters. Vol. 1: 1906-1950*, ed. by Gerard Adler and Aniela Jaffé trans. by Francis Carrington Hull (Princeton: Princeton University Press, 1973), p. 171].

pity; her holiness, a strange light glowing faintly upon her frail flesh, did not humiliate the sinner who approached her' (pp. 114-115). Mary, in fact, marks the destination of Stephen's journey—she becomes not only his salvation, but the (rather Quixotic) goal of his journey of knight-errantry: 'If ever he was impelled to cast sin from him and to repent the impulse that moved him was the wish to be her knight' (p. 115). After declaring Mary as his ultimate motive, the start of Stephen's Quixotic individuation is marked. Following the stage dominated by the sexual anima, the pursuant stage witnesses a conflation of the image of the virgin with that of the whore also takes place: 'it was when her names were murmured softly by lips whereon there still lingered foul and shameful words, the savour itself of a lewd kiss' (p. 115). This reflects the transition from his sexual phase to the guilt-ridden stage of spiritualization of desire, where Stephen as a hero is about to explore a different facet of the anima archetype. While the echoes of the sermon haunt Stephen later on in the classroom, he is still able to placate himself by crying out to the Virgin Mary, who becomes his only refuge and only means for salvation: 'There was still time. O Mary, refuge of sinners, intercede for him! O Virgin Undefiled, save him from the gulf of death!' Finally, at the end of the novel, however, there is a new birth—the birth of the artist and of the new language: 'Welcome, O life, I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race' (p. 286).

Stephen's experience of the Mary form of anima is expressed through language, making it express how Stephen's psychic development is a product both for and by style itself—insofar as style may mean linguistic and lexical registers. After Stephen 'repents', in Jungian terms becoming more and more influenced by the Mary archetype, and 'Every

part of his day, divided by what he regarded now as the duties of his station in life, circled about its own centre of spiritual energy' (p. 164), the style of language shifts into a different kind of abstraction (from involved personhood), and becomes inclined toward the academic, the intentionally detached: 'The clear certitude of his own immunity grew dim and to it succeeded a vague fear that his soul had really fallen unawares' (p. 170). Language and word choice now correspond with Stephen's attitude toward the world and his psychological condition, for the more ascetic he becomes, the more his language also loses depictions of color and more complex syntax. The aridity of the language reflects the tough restraint Stephen is practicing in his new, difficult stage of life, where 'His name in that new life leaped into characters before his eyes and to it there followed a mental sensation of an undefined face or colour of a face. The colour faded and became strong like a changing glow of pallid brick red' (p. 179). Hence, Stephen's asceticism temporarily deprives the narrative voice of color, in contrast to the rich, sensual, concrete language experienced during Stephen's previous anima experience of the Helen archetype. In other words, as Stephen mortifies his senses of sight, hearing, and smell (p. 167), so does the sensuality of his language become mortified, with descriptions of 'A field of stiff weeds and thistles and tufted nettle-bunches', 'tufts of rank stiff growth', 'battered canisters and clots and coils of solid excrement', 'a faint marshlight', 'bristling grey-green weeds', and 'an evil smell, faint and foul as the light' (p. 151). What interests me here is again, Joyce's meta-irony. He is naming aridity but not necessarily by way of arid descriptive language. As with the mutual interpenetration of conventional or literal Catholicity and symbolic alchemical intents descried here—so Joyce seems to have the best of both worlds, being thus both inside and outside the 'frame' of his narrative at the

same time. As Stephen moves from exploring one facet of the anima to the other, then, in making the transition from 'Helen' to 'Mary', the writing style also corresponds with Stephen's psychic transformation. The sensuality of Stephen's fantasies and sexual experiences in the previous chapter is replaced with 'Goatish creatures with human faces, hornybrowed, lightly bearded and grey as indiarubber' (p. 151) and the richness of language is like the '…Soft language issued from their spittleless lips as they swished in slow circles round and round the field, winding hither and thither through the weeds, dragging their long tails amid the rattling canisters' (p. 151). The aridity described may be apposite for a puritanical 'repression'; however, again, by naming it as such, Joyce seems to transcend it. In a sense, this is the paradox of artistic performativity: the painter paints himself, but still remains the painter. It is, therefore, through a sexual repression in Stephen's personal unconscious that he finds his way towards the collective unconscious: and this because the repression is *satisfied* through an encounter with an archetypal manifestation. At the conscious level, the anima manifests itself through language—or, pertinently, the loss of meaning in language—which corresponds to the dissolution or dissolving of the individual undergoing individuation (in alchemical terms). The individual, then, 'dissolves' for the sake of the collective. This kind of impersonality is characteristic of the artist; the movement from the individual to the collective is the journey from the personal toward the impersonal archetypal, hence forming art—in this case, the new language (art and language, almost by definition, being 'objective,' interpersonal, or societal realities, as opposed to biographically subjective). Furthermore, collectivity and impersonality align insofar as they might both be construed as 'transcendental'—not personal, empirical, or biographical in other words. And by

transcendental, I mean not some particular experiences, but the experience of the very occasioning ground of particular experiences.[404]

Stephen's ultimate anima experience, however, is that of Jung's 'Sophia' archetype, which 'illustrates something which unexpectedly goes beyond the almost unsurpassable third stage: *Sapientia*. How can wisdom transcend the most holy and the most pure?—Presumably only by virtue of the truth that the less sometimes means the more. This stage represents spiritualization of Helen and consequently of Eros as such' (*CW 16*, p. 174). Stephen's union with the Sophia archetype springs out of a new synthesis between desire and spirituality. While Jung asserts that 'the commonest dream symbol of transcendence is the snake' (*MS*, p. 153), Stephen refers to it not through image, but through reference to the fall, which is symbolized by the serpent in this novel. Stephen believes that 'He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world' (p. 180), and not by listening to the wisdom of the priest's appeal, which 'did not touch him to the quick' (*MS*, p. 153). This via negative is the path he selects; via a fall, then, in order to move (rise) to the next level. We find Stephen descending, instead of ascending towards a higher form of anima. He ascends, paradoxically, by descending; the arrangement so to speak, is affected by derangement. Determined to go about and embark on his own journey of descent and darkness, Stephen feels that he is about to fall:

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[404] See Theodore Adorno, *Kant's Critique of Pure Reason*, trans. by Rodney Livingstone ed. by Rolf Tiedemann (Stanford: Stanford UP, 2001), pp. 12-33: In these late lectures on Kantian epistemology, Adorno speaks interestingly about the concept of the transcendental as distinct from both the empirical and the transcendent. In a felicitous phrase, he calls it a 'no man's land' by which he means that synthetic a priori truths such as space, time, or causality, are neither logical truths, absolutely independent of experience, nor empirical truths reducible to particular experiences.

> The snares of the world were its ways of sin. He would fall. He had not yet fallen but he would fall silently, in an instant. Not to fall was too hard, too hard; and he felt the silent lapse of his soul, as it would be at some instant to come, falling, falling, but not yet fallen, still unfallen, but about to fall. (*MS*, p. 153)

This repetitive 'falling' via its overt rhythmic gesturing may be seen to release the energy of the interstices; much like T.S. Eliot in 'Burnt Norton', the rhythmic repetition not only names the word repeatedly but seems to suggest a mystical transcendence of merely additive, indicative words. In a sense, Joyce's falling here is an experience of the absolute (God), but via negativa. Right after this decision, Stephen literally crosses 'the bridge over the stream of the Tolka and turned his eyes coldly for an instant towards the faded blue shrine of the Blessed Virgin which stood fowl-wise on a pole in the middle of a ham-shaped encampment of poor cottages' (*MS*, p. 153), a scene corresponding to its parallel in Greek mythology, the river and the bridge by the gates of hell, portal to Hades. As part of his 'backside' route to individuation, Stephen has rejected the organized, inhibitive religious context of his previous anima encounter, his 'spiritualized desire', and he transfers it onto his next—and ultimate anima projection:

> Her image had passed into his soul forever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! A wild angel had

> appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on! (pp. 191-192)

A close look at some of the language use here may be illuminating. The phrases of ‘silence’ and ‘passed into’ suggest transcendence via the death of a separate anima. The idea of ‘eyes calling’ might be suggestive of a mother’s preverbal gaze eliciting an incumbent selfhood. The ‘leaped’ and the ‘fair quartz’ might be seen as alchemical insofar as ‘to leap’ is the mode of magic and the era of the troubadours was contemporaneous with that of alchemy. And the ‘closing cadence’ of indefinite development might be suggestive of Jung’s own developmental model of progression. In other words, the ‘the eyes calling’ might be the ‘I’s’ vocation. It is through erring and falling that he found his triumph and his way to the gates of ‘error and glory’. Happening shortly after his self-conflation with the serpent, Stephen comes across his live vision of the bird-girl, who becomes his ‘personally appointed muse’,[405] subsequently in forming his aesthetic theory, for she:

> …seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips,

[405] Yoshida, p. 26.

> where the white fringes of her drawers were like feathering of soft white down. Her slate-blue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's, soft and slight, slight and soft as the breast of some dark-plumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face. (p. 190)

Almost everything about the girl (dovetail, plumage, softness) is bird-like, which evokes the image of wings, referring to Stephen's mythical parallel, Daedalus. Stephen, as a Daedalus figure, uses these wings, however, to transcend via the fall (as opposed to the 'rise'). This 'vision', I argue, is a rendering of alchemical symbolism, a form of transcendence by the energy produced by synthesis of both serpent and bird images, a correction of the fall (serpent) with the rise (bird), upon Stephen's encounter with the dove-girl, whose eyes 'turned to him in quiet sufferance of his gaze, without shame or wantonness' (p. 190). Since there was not lust or desire in his rapture, with the visionary girl's 'dove-like' nature, she becomes, in Jungian terms, a symbol of the Holy Spirit. The scene of the bird by the water is an allusion, it could be argued, to the baptism of Christ by the Holy Spirit, who speaks to Jesus through the bird. Apparently, this is an 'essential' moment in the life of the 'hero', a moment of initiation and spiritual development. Although it is also undeniably sexual and voyeuristic, it remains the case that any essence can only be reached by a way of an appearance. Indeed, in a major work, Hannah Arendt argued this.[406] An alchemical correlation to the baptismal idea of

[406] Hannah Arendt, *The Life of the Mind* (San Diego: Harcourt, 1978), pp. 19-39.

death by water and rebirth corresponds to the alchemical 'disolutio', which is marked by images of water. In Jungian terms, this highly symbolic moment sets the hero figure off to the next, and probably most important stage in his journey. Clearly, at a spiritual level, Stephen is experiencing the Sophia anima:

> He turned away from her suddenly and set off across the strand. His cheeks were aflame; his body was aglow; his limbs were trembling. On and on and on and on he strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him. (p. 190)

The archetype that is activated at this moment of epiphany can be interpreted in Jungian terms as the Sophia anima. The very central gambit of a move toward impersonality, as parsed above, would in fact suggest the Jungian model is a very compelling model to make use of. This aspect of the anima, however, is what marks Stephen's readiness to embrace 'the life that cried to him'. The mystical aspect of Stephen's encounter with the dove-girl, which relates to the mysterium coniunctionis in alchemy—representing the ritual union of the animus with the anima in order for individuation to occur. The dove's 'flight' is an image suggesting from as it were outside the frame of the portrait that is beyond the biographical individual of Stephen. Before Stephen becomes an artist, Jung would have seen that he had to commune with his anima after experiencing her in the four stages of eroticism, culminating in Sophia. As Martha Carpentier asserts in *Ritual, Myth, and the Modernist Text*, 'Characters representing the young artist…are portrayed

as experiencing ritual union with the female archetypes who dominate these works, before they are fully able to create. It is as if they must draw the final strength and vision necessary for their craft from a deep symbolic understanding of the ultimate creatrix'.[407] The ultimate creatrix might be understood as the matrix (earth, mother, mater) of creativity. The ultimate creatrix, being the anima, requires Stephen to understand and experience its power of creativity before moving forward. The flight towards art is made through the (feminine) archetype, via a personal experience and towards a collective meaning—from the individual to individuation. In his personal, individual experiences, Stephen meets various alternate types of women (feminine counters) who correspond to different forms of the anima. The different women who influence his emotions change throughout his journey of individuation. Finally, Stephen's turning away from the church and toward the world is symbolized by his turning away from the Virgin to the beautiful bathing dove-girl—a projection of Sophia, a secular version of the Mary who serves as his tool for rising to heaven, but not through the church. This is how Stephen as a hero moves forward in his journey toward individuation. The voyeur of the appearance is propelled by that surface into 'flight' from it, transcending into 'essence'.

Stephen as a Symbolist 'Hero'

For Stephen, there is no distinction between a word and the object it is referring to—the word simply *is*, for 'in the virgin womb of the imagination, the word was made flesh' (p. 244). It is this 'fleshiness', or as I termed it earlier, the 'thingness' of language that gives Joyce's works the ability to materialize, or rather, in alchemical terms, 'precipitate' both

[407] Carpentier, Martha Celeste, *Ritual, Myth, and the Modernist Text: The Influence of Jane Ellen Harrison on Joyce, Eliot, and Woolf* (Amsterdam: Gordon and Breach, 1998), p. 11.

abstract notions and concrete textual artefacts which materialize almost into objects themselves. Words become things, and with the course of words becoming matter, or ‘flesh’ as noted by Stephen, it becomes a reality, an experience. One way of putting it is the subjective is transmuted into the objective. Stephen notes this exceptionally well in his diary of March 24, when he describes Ghezzi, an Italian friend in university, who gave him a recipe for ‘what he calls *risotto alla bergamasca*’. Stephen humorously notes how Ghezzi was actually able to bring a single letter, the O, to life, and he even tries to envision how an innocent gesture as speech and articulation could become an experience—a sinful experience in his sarcastic reading of it: ‘When he pronounces a soft O he protrudes his full carnal lips as if he kissed the vowel. Has he? And could he repent? Yes, he could: and cry two round rogue's tears, one from each eye’ (p. 281). The connotation of ‘carnal’ lips gives the vowel a ‘fleshy’ nature, a precipitation of a sound that kisses hearing and touch simultaneously—specifically, ‘kissed’:

> The verses passed from his mind to his lips and, murmuring them over, he felt the rhythmic movement of a villanelle pass through them. The rose-like glow sent forth its rays of rhyme; ways, days, blaze, praise, raise. Its rays burned up the world, consumed the hearts of men and angels: the rays from the rose that was her wilful heart. (p. 245)

With the ‘O’ becoming reified, Joyce equates language with gestural experience. Through Stephen, Joyce establishes a language in which the word becomes matter.

Gesture after all, is an intention dramatized or ceremonialized almost; where words have their own density, and a 'heavy lumpish phrase' can sink 'slowly out of hearing like a stone through a quagmire'. Words are objects to be seen and felt, for 'Stephen saw it sink as he had seen many another, feeling its heaviness depress his heart' (p. 219). Here words, presented as palpable, self-referential objects or 'things', render reality as a function of language. This idea is reminiscent of George Steiner's ideas on the language of the 'Epi-logue' in *Real Presences*, in which he states that 'Words neither say or un-say the realm of matter, of contingent mundanity, of the other. Language speaks itself'.[408] Language, as presented by Joyce with its 'thingness', contains a creative aspect which makes it able to create and propagate other new 'things' or realities as well as meanings. And for language to speak itself, it becomes, as in Pater, much like music—its own foundation and not dependent, say, on paper or left to right. 'Language speaking itself' might be seen, thus, as an existentialist expression, where in existentialist mode, subject and object are seamlessly one—that is, the representational function and the procreative function of language together at the same time. Again, like Steiner's assertion, it is only within the language system 'that we possess liberties of construction and of deconstruction…so boundless, so dynamic, so proper to the evident uniqueness of human thought and imagining that, in comparison, external reality… is little more than brute intractability and deprivation'.[409] Similarly, Joyce at times seems to elide the distinction between the word and what it signifies, for with the word becoming an object, one can 'see' (in both senses, visceral and epistemological) these

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[408] George Steiner, *Real Presences: Is There Anything in What We Say?* (Open Road Integrated Media, 2013), Amazon Kindle e-book, location 1333.
[409] Ibid.

words.[410] For example, Stephen plays with the term ‘ivory’ several times in the novel, in order to understand the other concepts it is associated with—mostly in relation to the feminine: ‘How could a woman be a tower of ivory or a house of gold? Who was right then?’ (p. 34) He tries making many links, starting with the ‘long white hands’ of Eileen: ‘One evening when playing tig she had put her hands over his eyes: long and white and thin and cold and soft. That was ivory: a cold white thing. That was the meaning of TOWER OF IVORY’ (p. 34). Then, after contemplating ivory as a ‘cold white thing’, Stephen continues to ponder the potencies in the connotations of ‘ivory’:

> Eileen had long thin cool white hands too because she was a girl. They were like ivory; only soft. That was the meaning of TOWER OF IVORY but protestants could not understand it and made fun of it… Her fair hair had streamed out behind her like gold in the sun. TOWER OF IVORY. HOUSE OF GOLD. By thinking of things you could understand them’ (p. 42).

However, after repeating the word ‘ivory’, the word finally becomes a very concrete thing that has its own lustre, and the word itself dawns upon him: ‘The word now shone in his brain, clearer and brighter than any ivory sawn from the mottled tusks of

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[410] In Joseph Conrad’s famed ‘Preface’ to *The Nigger of the ‘Narcissist’* this dual sense of vision, visceral and epistemological finds its place as one of the opening gestures of modernism ‘All art, therefore, appeals primarily to the senses, and the artistic aim when expressing itself in written words must also make its appeal through the senses, if its high desire is to reach the secret spring of responsive emotions…it is only through an unremitting, never-discouraged care for the shape and ring of sentences, that an approach can be made to plasticity, to color; and the light of magic suggestiveness may be brought to play for an evanescent instant over the commonplace surface of words…’ (Joseph Conrad and Robert Kimbrough, *The Nigger of the ‘Narcissus’* (New York: W.W. Norton, 1979), p. 146).

elephants. IVORY, IVOIRE, AVORIO, EBUR' (p. 201). The synesthetic association of words (sights with hearing) a Rimbauldian theme from 'Voyelles', where the symbolist poet assigns colors for vowels, precipitating the abstract into matter:

> A black, E white, I red, U green, O blue: vowels,
> I shall tell, one day, of your mysterious origins:
> A, black velvety jacket of brilliant flies
> which buzz around cruel smells[411]

Joyce seems to draw on his predecessor's alchemical association of vowel sounds with color,[412] for Stephen seems to do that, but in a reverse method: he translates colors into words, which in turn are an external, colorful translation of his inner emotions. It is, in effect, a doubled and doubling maneuver:

> The phrase and the day and the scene harmonized in a chord. Words. Was it their colours? He allowed them to glow and fade, hue after hue: sunrise gold, the russet and green of apple orchards, azure of waves, the grey-fringed fleece of clouds. No, it was not their colours: it was the poise and balance of the period itself. Did he then love the rhythmic rise and fall of words better than their associations of

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[411] Fowlie, Wallace, *Rimbaud: Complete Works, Selected Letters, a Bilingual Edition* (Chicago: University of Chicago Press, 2005), p. 141.

[412] One of the inheritors of Joyce, Nabokov, also mentions synaesthesia in his autobiography, *Speak, Memory*, where he talks about experiencing 'colored hearing', which is a color sensation produced by the letter sound: '…the color sensation seems to be produced by the very act of my morally forming a given letter while I imagine its outline' [Vladimir Nabokov, *Speak, Memory* (New York: Vintage International, 1989), p.34].

> legend and colour? Or was it that, being as weak of sight as he was shy of mind, he drew less pleasure from the reflection of the glowing sensible world through the prism of a language many-coloured and richly storied than from the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose? (p. 185)

What emerges here is the nascent artist, which ‘sees’ the connection between the effects that words have and the similar impressions left in his mind by visual stimuli of the sunrise, apple orchards, waves, and clouds. The experience of external reality of color is now, for Stephen/Joyce equivalent to the experience of words themselves. Words, therefore, are no longer avenues towards the real, but they actually become the real, parallel world; the artist becomes the creator, aligning both Stephen and Joyce with God. Stephen enhances and enriches language by giving it a physical equivalent through color. Stephen negates separate worlds determinately. Word and scene here become one, and the words depicting the daytime view actually become, trans-formatively, the colors that describe the sunrise, orchards, waves, and clouds. Referring to Steiner again, just as a painting is made of color and music is made of sounds that refer only to themselves, ‘language becomes home to its numinous freedom, to its disinvestment from the inchoate, derelict fabric of the world’.[413] Transcendence here, is a function of assimilating first, though, that ‘derelict fabric’. Stephen also explores what literary critic Harry Levin calls the premise that ‘any given physical effect can be exactly duplicated by means of

[413] Steiner, location 1333.

language'[414] in a moment of 'aesthetic arrest', when Stephen unifies in a harmonic 'chord' the phrase, the day, and the scene he is contemplating. Stephen is following his own theory, which he develops during his conversation with Lynch and Cranly about aesthetic arrest, in which he states that art 'is the human disposition of sensible or intelligible matter for an esthetic end' (p. 233). Words become this 'intelligible matter,' whose 'colors,' which 'glow and fade,' he uses for an aesthetic end. Again, within this aesthetic notion of language, Joyce, through Stephen, displays a sense of language similar to symbolist synesthesia. As David Weir avers, 'Joyce did endow his character with certain traits that recall those of the major nineteenth-century French poets',[415] which can be seen through the way Stephen assigns the colors of the scenery as the colors for 'words'—related to Rimbaud's assigning colors for vowels; Stephen is also equating the impressions of experience with those of language. Impressions of mundane experience, that is, with impressions made in the same mundane person of words—now another kid of 'experience'. In the words of Winston Weathers, 'Emotion, feeling, life are not described by words but are buried into words; the words become necessary in order to have the vital realities of existence. Emotions are not real, feelings are not real until they are phrasable, until all is integrated by words'.[416] Joyce establishes a synesthetic mode as an experience of language for the newly-emerged artist, Stephen. Language as a physical reality becomes the prism through which he communicates his reality, the paradigm through and

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[414] Harry Levin, *James Joyce: A Critical Introduction* (New York: New Directions, 1960), p. 24.
[415] Weir, David, 'Stephen Dedalus: Rimbaud or Baudelaire?' *James Joyce Quarterly,* 18.1 (Fall, 1980) <http://www.jstor.org/stable/25476341> [accessed 14 Feb 2011] (p. 87).
[416] Weathers, Winston, 'A Portrait of the Broken Word', *James Joyce Quarterly*, 1.4 (1964) <http://www.jstor.org/stable/25486458> [accessed 22 February 2011] (p. 35).

by which he perceives the world around him, aesthetically, complementing his notion of aesthetic arrest.

When Stephen grows older and tries to remember some scenes and faces from his childhood, his memories are all in the form of language—all he could recall were names: 'Victora and Stephen and Simon. Simon and Stephen and Victoria. Names…The memory of his childhood suddenly grew dim…He recalled only names. Dante, Parnell, Clane, Clongowes' (p. 100). Stephen also tries to increase his mental word bank, words being of vital importance to him, an artist, collecting them a quest he strove and is striving for: 'Words which he did not understand he said over and over to himself till he had learnt them by heart: and through them he had glimpses of the real world about him' (p. 66). The symbolist leap between obscure counter (word) and its transcendental function involves magic, election, a leap between worlds in and for the self. Insofar as selfhood deploys and is deployed by language, it would seem a pertinent construal of what is happening between language and what it represents, and vice versa. For signifier creates the signified as well as the staple inverse.

Stephen and the Collective Unconscious in Magic, Memory, and Naming

Joyce strives to invoke the Jungian concept of the great memory in his essay on Mangan, 'In those vast courses which enfold us and in that great memory which is greater and more generous than our memory, no life, no moment of exaltation is ever lost'.[417] The statement suggests a grander form of memory that engulfs all of life, a memory superior to that of the individual. This is similar to Jung's notion of the

[417] John S. Rickard, *Joyce's Book of Memory* (Durham: Duke University Press, 1999), p. 106.

collective unconscious suggesting, as it does, a certain ‘oneness’. The collective unconscious is portrayed in *Portrait*, as Stephen alights on universals throughout his journey towards his development as an artist. For instance, as Stephen wanders on North Bull Island, some figments of an ancestral memory appear to him:

> A veiled sunlight lit up faintly the grey sheet of water where the river was embayed. In the distance along the course of the slow-flowing Liffey slender masts flecked the sky and, more distant still, the dim fabric of the city lay prone in haze. Like a scene on some vague arras, old as man’s weariness, the image of the seventh city of christendom was visible to him across the timeless air, no older nor more weary nor less patient of subjection than in the days of the thingmote. (p. 186)

For all the conventional, ‘timeless’ Catholicity (literally and specifically), of the ‘seventh city of Christendom’, the idea of the ‘cosmic memory’, permeates the novel. Insofar as this novel is radically allusive working by association, it may seem to be more about present experience than memory; however, in the context of this present interpretation (archetypes), that present is one with collective memory insofar as it is an eternal present. According to Craig Carver, ‘the “timeless air” is in effect the Akasa (Sanskrit: sky) in which he perceives the Dublin of the distant past,’ referring to the idea of ‘astral light’ that preoccupied Yeats, and other poets, who were interested in the inclusion of magic into their writings: ‘One aspect of the theory of magic in particular which interested [Joyce] was the idea that the universal medium constituted the cosmic

memory, that the images of all beings and events were forever preserved in the Astral Light'.[418]

When Stephen encounters a group of his friends at the beach and hears them address him in different versions of ancient Greek, the vision of the mythical Daedalus comes back to him, and all of a sudden, the concept of time loses its linearity as the past becomes conflated with the present and the future (typical in Joycean and other styles of modernism). The names that follow, as names, are proper nouns; this may be significant insofar as the way they are deployed here are both particularized and at the same time catholic (literally) and mythological:

> Stephanos Dedalos! Bous Stephanoumenos! Bous Stephaneforos! Their banter was not new to him and now it flattered his mild proud sovereignty. Now, as never before, his strange name seemed to him a prophecy. So timeless seemed the grey warm air, so fluid and impersonal his own mood, that all ages were as one to him. A moment before the ghost of the ancient kingdom of the Danes had looked forth through the vesture of the hazewrapped city. Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air. What did it mean? Was it a quaint device opening a page of some medieval book of prophecies and symbols, a hawk-like man flying sunward above the sea, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a

[418] Craig Carver, 'James Joyce and the Theory of Magic,' *James Joyce Quarterly*, 15 (1978) <http://www.jstor.org/stable/25476132> [Accessed 2 December 2015] (p. 203).

> symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being? (p. 188)

First of all, in his 'visionary' state, Stephen uses the word 'mood' the same way Yeats would have used it in his commentary on Blake. According to Yeats's use of the word, 'mood' refers to the great memory, or what Jung would call the collective unconscious: 'When we allow our imagination to expand away from the egoistic mood, we become vehicles for the universal thought and merge with the universal mood'.[419] In other words, Stephen might be perceiving himself as a vehicle for 'universal thought' in the world of archetypes, and fusing with the great memory. The grey air seems 'timeless', and through the prism of his 'impersonal' and 'fluid' mood, 'all ages are as one' to Stephen: according to the mystical notion of the Great Memory, the past is also an aspect of the present. The future meets the present during this moment, for Stephen considers it a 'prophecy', an invoked vision caused by the sound of his own name (perhaps, once more redolent of the mandalaic). Indeed, according to Eliphas Levi's *Transcendental Magic*, a magician is also a seer who, by looking into the astral light [or the Great Memory], has the ability to see the events of the past and the future.[420] As the theosophist Annie Besant[421] claims in *Memory and its Nature*, 'when the consciousness can function freely on the astral plane, and is aware of its surroundings there, it can see

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[419] W.B. Yeats, *The Works of William Blake: Poetic, Symbolic and Critical*, ed. by Edwin John Ellis (London: Bernard Quaritch, 1893), p. 242.
[420] Eliphas Levi, *Transcendental Magic,* (Newburyport: Red Wheel Weiser, 1968), pp. 126, 174.
[421] Joyce has been found to own a few books on Theosophy and occultism; among these books are two copies by Annie Besant, who was a president of the Theosophic Society (of which Yeats was also a member). Joyce also makes several references to Besant in *Ulysses* and *Finnegans Wake*.

much that on the physical plane is "past" or 'future"'.[422] According to my interpretation, Joyce can be aligned with Yeats's interest in mystical concepts of Theosophy which hold that everything that happens, is happening, or will happen, is already a stored fact in the consciousness of the universe, which is concordant with Jungian collective modes of understanding. Again, in *Memory and its Nature*, 'everything that occurs . . . past, present, and future, is ever there in His "eternal NOW." ... In that ocean of ideas, all IS; we, wandering in the ocean, touch fragments of its contents, and our response to the contact is our knowledge'.[423] By glimpsing a fragment of the past with the ancient kingdom of the Danes and his name's invocation of the mythical Daedalus, one can say that Stephen has fulfilled this theosophical notion of 'touching' some fragments of the past. Myth, and more properly, historical lore, combine here. Through this window into the past, Stephen has made a prophecy of his ultimate escape of the local to the universal—the power of his future wings of art that will help him to eventually leave his limitations in Dublin.

A connection between Yeats and Rimbaud is evident. We realize that elements of Yeats's magical poetics and Rimbaud's alchemy of the word are palpable in *A Portrait*'s significant emphasis on the idea of magical invocation through language. While Yeats claims that 'this great mind and great memory can be evoked by symbols',[424] Joyce seems to use the same method of evocation with Stephen. Since Stephen's vision of 'the hawklike man flying sunward above the sea' is stimulated by his hearing of the Greek-Attic versions of his name 'Stephanos Daedalos! Bous

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[422] Annie Besant and H.P. Blavatsky, *Memory and Its Nature* (Adyar, India: Theosophical Publishing House, 1935), p. 63.
[423] Ibid., p. 54.
[424] Haydn and Hadyn, p. 301.

Stephanomenos! Bous Stephaneforos!', then Joyce could be seen as mirroring the Symbolists' extension of the doctrine of magic into art. Joyce, therefore, renders symbols as 'magical' tools, agencies by which Stephen is allowed access to the collective unconscious, translated into the myth. This is where the alignment between the contemporary and antiquity lies in this novel—through linguistic invocation. It is through the art of language that Stephen is able to form Daedalus's wings and move into the visionary realm of archetypes, or the Great Memory underpinned by the symbolist notion that 'a reinforcement of their belief in the power of word or symbol to evoke a reality otherwise inaccessible'.[425]

For Stephen, a modern Daedalus, the 'magic' present of his word-wings give him the means to determine a reality; he becomes a poet-magus (in the style of Yeats). With the influence of French symbolism, Joyce becomes an advocate of the power of the magus who uses language to evoke the 'astral light' (or the counterpart of the Jungian collective unconscious). 'Astral' light might be considered transcendental if it is, as light, revelatory of things in mundane experience, but experience in itself as transcendental ground of the former mundane experiences. This is archetypal insofar as the experience of the person and that which facilitates that sensual experience elicit each other dialectically. In a sense, just as we have seen past, present, and future conflate in Joyce, here again, universalist symbols (of water) also become conflated. This notion of poetic invocation could have led Joyce to the alignment of the artist with the alchemist through Stephen, who 'like a cloud of vapour or like waters circumfluent in space the liquid letters of speech, symbols of the element of mystery, flowed forth over his brain

[425] Ellmann, *Yeats: The Man and the Masks*, p. 88.

(p. 251)'. These 'liquid' words that change physical states from evaporation to fluidity actually become the 'intelligible matter' (*PA*, p. 233) that Stephen mentions as the vehicle of art. Simultaneously, these 'physical' words can be seen in terms of the verbal alchemist's evaporation and distillation of elements in order to produce new substances out of the old.

In relation to the earlier section on naming in this chapter, during Stephen's trip to Cork with his father, the latter evokes images of the past by using words as symbolist counters. For Mr. Daedalus, the trip was a personal, sentimental journey, where the past repeatedly appears to him. Joyce deliberately uses language which associates Mr. Daedalus with the image of magus:

> He listened without sympathy to his father's evocation of Cork and of scenes of his youth, a tale broken by sighs or draughts from his pocket flask whenever the image of some dead friend appeared in it or whenever the evoker remembered suddenly the purpose of his actual visit. (p. 94)

In this reminiscence, Joyce demonstrates the affinity between magic and art through Mr. Daedalus. The terms 'evocation', 'pocket flask', 'image', and 'evoker' highlight the 'magical' abilities of his storytelling (about which Stephen is contemptuous) to conjure up images from the past in the future-tending present—from, that is, universal memory. To be 'broken by size' might be considered a magical sounding phrase in two senses: breaking to precipitate and a break from the past. Even Stephen's memories of his childhood appear to him as evoked images, that is, as he is able to retrieve them as he

walks the streets of Cork with his father; at first, it appears to the reader as if Stephen had lost the memories of his past, until he is able to access it (only) through language, which brings the past to a kind of reality: 'He tried to call forth some of its vivid moments but could not. He recalled only names…' (p. 100). In a sense, the onomatopoeic moocow of his childhood is represented here, where memory is no longer a matter of content, but mere naming. The note, then, of language speaking itself in this manner propels us now to Joyce's third major work.

***Finnegans Wake*: Alchemy and Antinomy**

In his letter to Harriet Shaw Weaver (24 November 1926), Joyce states that 'one great part of every human existence is passed in a state which cannot be rendered sensible by the use of wideawake language, cutanddry grammar and goahead plot'.[426] With this reference to *Finnegans Wake*, Joyce implies that the deeper meanings in the novel lie not only beneath and beyond the common undertakings of language and plot, but also because of it. The 'alchemy' in *Finnegans Wake* is not only found in Hermetic and mythological references, but it occurs at the level of language. With Joyce in role of the magus, the dream-world of HCE is his laboratory, and the 'new language' a version of alchemical gold, formed with the elixir of the archetypes, the expression of eternity.

Joyce, achieving this, provides thus, a meeting point with Jung. And the synergizing meeting points described in this chapter as others are freshly illuminating of Joyce's poetics. If in Joyce language speaks itself, this can be construed at a metacritical level as Joyce being universal or archetypal and Catholic enough to have articulated by

[426] James Joyce, *Letters*, *Volume 1* (New York: Viking, 1966), pp. 204-205.

his poetics the very open field of continuing articulation of that poetics—my own here making its contribution. As I will demonstrate, he does it through his concentration on opposites and the reconciliation of antimonies and the creative tension arising from them, by his emphasis on the theme of the great fall and its consequences/importance, the shape of the circle, the focus on the archetypal aspects of the collective dream, and most importantly, the writer's scientific approach to the language laboratory, which mimics its pseudo-scientific predecessor—alchemy.

Finnegans Wake is, among other things, a book of opposites written in a labyrinthine language, a novel that speaks of death and rebirth, beginnings and ends, the dreamer and his dream, Shaun and Shem, and king and queen. Unifying these opposites shows how the theme of contraries helps in proving how even the vilest of substances still has some goodness within, and to show how the theme of alchemical incest (or the union of the polarities) fits well with *Finnegans Wake*'s major preoccupation; incestuous, as opposites only exist as opposites insofar as they solicit each other meaningfully. In the words of Barbara DiBernard, 'The coincidence of contraries so important in the Wake stems partially from this theory, for even the vilest, blackest substance was thought to have the seeds of gold within it'.[427] Everywhere in the novel there are references to polarities and the tensions between them, as in the example of characters Shaun and Shem, who are opposites of each other.

Joyce presents the two brothers, Shaun and Shem, as 'equals of opposites, evolved by a onesame power of nature or of spirit, iste, as the sole condition and means of its himundher manifestation and polarise for reunion by the symphysis of their

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[427] Barbara DiBernard, 'Alchemy in Finnegans Wake', *James Joyce Quarterly*, 14.3 (1977) <http://www.jstor.org/stable/25476064> [Accessed 20 July 2016] (p. 274).

antipathies'.[428] Joyce is making the statement that what holds the two brothers together is the one nature of their antipathies; however, a scientific/achemical intervention takes place when the atom explodes:

> The abnihilisation of the etym by the grisning of the grosning of the grinder of the grunder of the first lord of Hurtreford expolodotonates through Parsuralia with an ivanmorinthorrorumble fragorombaossity amidwhiches generaluttermosts confussion are perceirable moletons skaping with mulicules while coventry plumpkins fairlygosmotherthemselves in the Landaunelegants of Pinkadidndy. (p. 353)

No sooner do the two brothers disappear upon annihilation ('abnihilisation') before reappearing again in different forms where the traits of one are interchanged with that of the other. This, to recoup, is another derangement becoming rearrangement. Since the novel, clearly, was completed prior to the development of the atomic bomb, the reference to the 'atom'and its connection to the 'etym' refers to both the word (with different layers of meaning, both generally contemporaneous and specific to Joyce) and the atom itself, an influence of the period's preoccupation with Ernest Rutherford's ('Hurtreford') division of the atom. Indeed, a modernist contemporary of Joyce's, Walter Benjamin, made use of a similar metaphor for newly modernist representation of historiography. In 'Convolute N' of his posthumously published *Arcades Project*, Benjamin descries a new way constructing history as a process comparable with the

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[428] James Joyce, *Finnegans Wake* (London: Penguin, 2000), p. 92.

splitting of the atom. So his aim is to free the massive energies of history that are trapped in the 'once upon a time' of classical historiography. His warm Marxism resulted in him speaking of 'splitting the atom', and by this he meant the redeeming of all the negative/discarded parts of a victor's positive history; to keep turning, the negative side of victor's stories, the loser's stories, in other words, into positive possibilities until the apotheosis which he would call 'the messianic hour'. What this, in effect, means, is that the past is infinitely plunderable, meaning the present is infinitely differentiated and thus, the future is radically open to change or difference; not, in other words, an over-determined, linear 'progress' of the positive 'established' past.[429]

This creative destruction lived out and dramatized in the annihilation and re-appearance of Shaun and Shem is a linguistic equivalent to the division of an atom into particles, and the creation of new forms as a result of this reconstruction: the brother with the blue eyes now has brown eyes and vice versa. Consequently, the alchemical theme of creation through destruction is brought out through this scene.[430] This creative-destructive loop might also be seen as a conjunction of opposites (Jung); the Latin phrase, *coincidentia oppositorum,* which Jung often uses, makes use of the ablative rendering the 'of', significantly closer to an 'about' or 'a-round'.

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[429] See: Walter Benjamin, *The Arcades Project*, trans. H. Eiland and K. McLaughlin (Cambridge: Harvard University Press, 2000), p. 457.

[430] Perhaps the portrayal of this important antimony of creation/destruction is in line with Nietzsche's ideas, which suggest that fruitfulness, or creation, comes through destruction. In *Thus Spake Zarathustra*, Nietzsche writes that 'always doth he destroy who hath to be a creator' (*TSZ* 55) and 'he who hath to be a creator in good and evil—verily, he hath first to be a destroyer, and break values in pieces' (*TSZ* 96). Therefore, author who 'abnihilized' the 'etym' into new words is not only parallel to Rutherford's breaking of the atom into particles, but Joyce's particular idea on the loops of creation and destruction can allude to the Nietzschean 'superman' that has to destroy the old (values) in order to create new ones. [Friedrich Nietzsche, *Thus Spake Zarathustra,* trans. R.J. Hollingdale (London: Penguin Books, 1969)]

The main pair of opposites the novel revolves around is that of the mother-father archetypes. Toward the end of the third book, there is a dissolution of the sons as the father, the primordial form, resurfaces, this time in a reunion with his wife in their diamond-wedding anniversary. Behind all the chaos of their children's conflicts, the father and mother are united, continuing to be the primary life-givers, a symbol of what Jung called the *coniunctio*, the creative union through the tension. A novel built on mutually supplementary antagonisms, the ending of the book actually dissolves those antagonisms, and breaks the opposition between male and female, life and death, and love and hate—in the depiction of the alchemical marriage that concludes the final book of the novel. The purposive force of both the world of experience and the dream world lies within these polarities. According to the logic of *Finnegans Wake*, as Joseph Campbell asserts, opposites, 'by their attraction, conflicts, and repulsions, supply polar energies that spin the universe'.[431] It is in the end that the Jungian hero reaches a similar milestone as that of Stephen in *Portrait*, which is the great flight of Daedalus, or encountering, merging, and communing with the archetypes, which is the movement from the individual to the collective, or the particular to the universal.

Joyce is interested in the polarities and in non-changing constants—they contribute to the texture dynamics seen in the pattern of birth, death, and rebirth.[432] Polarities are found to reunite within the structure of the novel itself, with its circular

[431] Campbell, p.241
[432] To quote a similar idea by Joseph Campbell: 'In *Finnegans Wake*, everything is brought together in what Joyce calls a sound compound to form one great miracle master through which shines always the radiance of HCE and ALP, the divine couple who generate the world, the dark hidden father and his *sakti*, come alive again by virtue of the magic of the left-hand path. It is they who are the substance, the consubstantiality that Stephen was seeking when he was walking by the sea' (p. 242).

structure: beginning at the end and ending at the beginning. The book begins, notoriously mid-sentence, ‘riverrun, pat Eve and Adam’s, from swerve of shore to bend of bay, brings us by a commodious vicus of recirculation back to Howth Castle and Environs’ (p. 3), and returns to it: ‘A way a lone a last a loved a long the…’ (p. 628). An often-made point in *Finnegans Wake* is that the word ‘recirculation’ is significant in the sense that it not only speaks of the structure of the sentence it occurs in, but also refers to the motif of death and rebirth that recurs in the novel. This involves one alchemical symbol, which is that of the Uroboros, the serpent biting its tail, a symbol of infinity or wholeness. The word ‘recirculation’ rekindles for Jungians the ancient alchemical image of the snake-circle, where ‘In the age-old image of the uroboros lies the thought of devouring oneself and turning oneself into a circulatory process, for it was clear to the more astute alchemists that the prima materia of the art was man himself’.[433] This is another way in which Joyce is both inside and outside the frame of authorship itself. The circle engulfing the novel, therefore, can be seen as an expression of the alchemical uroboros biting its tail. This image of the circle with the beginning in the end can represent the symbol central to Jungian alchemical thought and expressing ‘the moment when death and resurrection meet’.[434] *Finnegans Wake*, nonetheless, is the novel where ‘the moment of death and resurrection meet’ many times through the characters in their dream world.[435] Furthermore, Jung argued that the novel’s uroboros shape represents the union of the polarities Joyce exploits, along with the theme of immortality, since:

[433] Carl Jung, *Mysterium Coniunctionis*, trans. R.F.C. Hull (Princeton: Princeton University Press, 1970), p. 365.
[434] Marie-Louise von Franz, *Alchemy: An Introduction to Symbolism and the Psychology* (Toronto: Inner City Books, 1980), p. 70.
[435] Historical phenomena, like Celtic/Egyptian mythology are expressions of the same repository of archetypal symbols, the collective unconscious.

> The uroboros is a dramatic symbol for the integration and assimilation of the opposite, i.e., of the shadow…at the same time a symbol of immortality, since it is said of the uroboros that he slays himself and brings himself to life, fertilizes himself and gives birth to himself. He symbolizes the One, who proceeds from the clash of opposites, and he therefore constitutes the secret of the prima materia which, as a projection, unquestionably stems from man's unconscious. (*CW 14*, p. 365)

Constituting the secrets of the 'prima materia,' or the basic matter (before its alchemical transformation), further implicates the novel's principle style and preoccupations within the circle of alchemy. This invocation of the uroboros image also tells us that within the *Wake*'s complexities, there are many alchemical motifs and references—with the *Wake* itself being an alchemical work of 'thauthor'.

As Barbara DiBernard claims, '*Finnegans Wake* is the result of a modern alchemical process',[436] a viewpoint derived from consideration of this novel's alchemical references, some of them technical, and others alluding to some names that appear in alchemical texts.[437] Some parallels within *Finnegans Wake*, however, illustrate associations with traditional alchemist images, as in the cases of HCE and Shem the Penman. HCE, for example, is accused of forgery, which echoes an historical skepticism about the practices of alchemy—when the idea of transmuting base metals to gold was

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[436] DiBernard, p. 247.
[437] Alchemical references in *FW* may have come from the texts examined by Jung, such as the *Rosarium Philosophorum*, *Secret of the Golden Flower, Zosimos, Paracelsus,* and *The Spirit of Mercurius.*

viewed as suspicious—especially in the twentieth century, an age of far more advanced empirical scientific endeavor. While modern theorists of alchemical logic, such as Jung, have recognized the transmutations of alchemy as dual in nature (at the both the chemical and the 'spiritual' level), Joyce adds a third aspect to alchemy's 'nature', which is that of writing. By adding 'writing' to the theory that identifies alchemy with the 'spiritual', Joyce further ties alchemical metaphor to the artistic process—principally through the writing of Shem the penman, 'our low hero' (p. 184).

In the passage about Shem's room (toward the middle of the novel), there is a level of alchemical metaphoricity, which shows in the Eucharistic union of the finite with the infinite. Here, Joyce uses alchemy in *Finnegans Wake* as a reference point, pattern, and metaphor. Joyce presents Shem as an 'alshemist' (p. 185) producing art in isolation, in his 'stinksome inkenstink' (p. 183), known as the 'Haunted Inkbottle' (p. 182), like the alchemist Ripley, who was notorious for the 'fumes and unpleasant odours emanating from his alchemical laboratory'.[438] Shem 'scrabbled and scratched and scriobbled and skrevened nameless shamelessness about everybody he ever met, even sharing a precipitation under the idllish tarriers' umbrella of a showerproof wall, while all over up and down the four margins of his rancid Shem stuff the evilsmeller [...]' (p. 182). 'Shame' (for the penman) is incumbent on being illicitly seen. And we know from Ellmann's biography that Joyce hungered for fame and recognition, as in the notorious comment about wanting to trouble and self-importantly preoccupy English professors for the next century.[439]

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[438] E.J. Holmyard, *Alchemy* (Baltimore: Penguin Press, 1957), p.186.
[439] 'If I gave it all up immediately, I'd lose my immortality. I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of

The setting of Shem's room has many references to alchemy, resembling an alchemist's laboratory, with its wall and floor-writing , where 'The warped flooring of the lair and soundconducting walls thereof, to say nothing of the uprights and imposts, were persianly literature with burst loveletters, telltale stories, stickyback snaps…' (p. 183). The reference to Persia is also significant, since many of the alchemical texts arrived in the West from Persia. Moreover, Shem's room contains objects that kindle the ambience of alchemy, for Shem seems to have possession of items such as 'puffers,' 'globules of mercury' and, perhaps like Joyce himself (who assumes the role of the author-alchemist of the novel through Shem), 'cantraps of fermented words, abracadabra calubra culorum' (p. 184).

The color symbolism in the description of Shem's room has alchemical overtones to it, since color is very important in alchemical texts.[440] Shem is 'self exiled in upon his ego a nightlong a shaking betwixtween white or reddr hawrors' (p. 184). These 'white or red hawrors,'according to DiBernard, are 'the White and Red Elixirs which transmute base metals into silver or gold or are the elixirs which give'.[441] The red and white colors in the 'alshemist's' laboratory are evocative of Jung's analysis of the significance of color symbolism in the process of individuation, as each color corresponds to an alchemical stage.

In addition, the Shem passage is 'alchemical' since it deals with the theme of transmutation from the ordinary to the extraordinary, with Shem's transforming of songs

insuring one's immortality.' [Joyce quoted in: Richard Ellmann, *James Joyce*, 2nd ed. (Oxford: Oxford University Press, 1982), p. 521.]

[440] The significance of red and white colors in alchemy has been mentioned earlier in the introduction.

[441] DiBernard, p. 278.

of everyday life into (a more hieratic) art. It follows that the inclusion of allusions to Nicolas Flamel align the death-resurrection motif alongside that of alchemy:

> Codex and Podex, and under his own benefiction of their pastor Father Flammeus Falconer, boycotted him of all muttonsuet candles and romeruled stationery for any purpose, he winged away on a wildgoup's chase across the kathartic ocean and made synthetic ink and sensitive paper for his own end out of his wit's waste. (p. 185)

'Father Flameus Falconer' is a clear reference to the famous alchemist Nicholas Flamel, who, in keeping with the theme of recurrence in *Finnegans Wake*, was said to have lived forever, and to have been found centuries later(after being lost)[442]—this aligns with the theme of life, death, and resurrection that dominates Joyce's novel.[443] Following that allusion, the notion of 'waste' occurs again again, not only to refer implicitly to excrement used by alchemists but also to the *massa confusa*, or the disordered mass that an alchemist intends to transform into gold—another reference to the novel itself, and Joyce's/Shem's role as an alchemist-writer. According to Jung, excrement and gold seem to be connected in alchemical texts: 'the lowest value allies itself to the highest.

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[442] Holmyard, p. 239.

[443] This theme is also redolent of another contemporary modernist idea, that of Nietzsche's 'eternal recurrence.' Nietzsche's theory expresses the idea that everything in existence, including the universe with all its energy, has been recurring continuously—and will continue to do so—for an infinite number of times. In *The Gay Science*, Nietzsche writes the following: 'What, if some day or night a demon were to steal after you into your loneliest loneliness and say to you: "This life as you now live it and have lived it, you will have to live once more and innumerable times more; and there will be nothing new in it, but every pain and very joy and every thought and sigh and everything unutterably small or great in your life will have to return to you, all in the same succession and sequence…The eternal hourglass of existence is turned upside down again and again, and you with it, speck of dust!" [Friedrich Nietzsche, *The Gay Science*, trans. Walter Kaufmann (New York: Vintage Books, 1974), p. 341]

The alchemists sought their prima materia in excrement, one of the arcane substances from which it was hoped that the mystic figure of the *filius philosophorum* would emerge ('in stercore invenitur') (*CW 5*, p. 189)'.[444] This theme of transformation and transmutation which focuses on excrement as base matter 'bedang and bedung to him…through the bowels of his misery' (p. 185) echoes the alchemical dictum that Jung mentions while explaining a common alchemical theme: that the goal of alchemy is sometimes found within the vilest of substances.[445]

When Jung discusses the location of truth, goodness, and beauty, he says that they 'are not always found where we look for them: often, they are hidden in the dirt or are in the keeping of the dragon:'*In stercore invenitur'* (it is found in filth) runs an alchemical dictum—nor is it any the less valuable on that account' (*PT*, p. 25). Not only is this 'filth' an ingredient for his art and the reason for the odor in his room, but Shem also uses it as ink (or rather, 'inkenstink') to write with—on his own body:

> …and the first till last alchemist wrote over every square inch of the only foolscap available, his own body, till by its corrosive sublimation one continuous present tense integument slowly unfolded all marryvoising moodmoulded cyclewheeling history …but with each word that would not pass away the

[444] Unlike Freud, who would see references to excrement as part of what he would have called 'anal eroticism', Joyce keeps with the messiness of excrement as opposed to its sublimate in Freud; in other words, as opposed to categorical and overly structured mentality and representation. What this means is, excremental imagery stays excremental and not a metonym for obsessive and overly neat categorization. In a way, like Nabokov, one of Joyce's most prominent inheritors, Joyce might be poking fun at Freud, in the same way that Lolita is an anti-Freudian joke in that all the perversions are overtly recognized as such and not latent or potently hidden from view.
[445] See Micahel Wood's afterword to Nabokov's *Pnin* (London: Penguin Books, 2000), p. 161-170.

> squidself which he had squirtscreened from the crystalline world waned chagreenold and doriangrayer in its dudhud. (pp. 185-186)

The metaphoric invention ‘squidself’ suits not only Shem, but Joyce himself, who extracts an entirely new world order ‘from the crystalline world’ of his self-constructed vocabulary, in the formation of his own sense of the alchemy of the word. The ‘ink,’ literally coming from within the (squid-like) writer himself, echoes the words of Morienus:

> This thing is extracted from thee, for thou art its ore; in thee they find it, and, to speak more plainly, from thee they take it; and when thou hast experienced this, the love and desire for it will be increased in thee. And thou shalt know that this thing subsists truly and beyond all doubt. (*CW 14*, p. 365)

Shem here is a projection of Joyce, the ‘Shembolic’ artist. This carnal image of writing tells the reader that the act of writing itself is not only an abstract one--on the contrary, the physical aspect of the act of writing is presented by Joyce as a cultivation of the artist's body. The pun on the word ‘till’ meaning ‘until’ and the ‘till’ of the printing machine, further connects the idea of the physicality of the writing process, a production ‘from his unheavenly body a no uncertainquantity of obscene matter’ (p. 185). A till, after all, is a very ‘clunky’ instrument. And being clunky remains innocent of the kind of obscenity Joyce was censored for originally. The body is not only ‘unheavenly,’ but it gives birth to words ‘as no man of woman born’ (p. 79). The body, therefore, brings

words to life the way a mother gives birth to a child, in a visceral and arguably messy way—in this case through the body of Shem.[446] At the same time, however, it is different to a mother giving birth to a child, for a mother is neither shameful nor shameless. A final way of seeing it is that dung fertilizes the earth. Both taken together might be seen as a two-way, chiasmatic process—mother to child, child back to (earth) mother.

That was not the first reference to the material, 'printing' nature of the art of writing (in *Finnegans Wake*). The (alchemical) craft of writing appears earlier on in the novel, this time in alignment it with Gutenberg:

> A bone, a pebble, a ramskin; chip them, chap them, cut them up allways; leave them to terracook in the mutthering pot: and Gutenmorg with his cromagnom charter, tintingfast and great primer must once for omniboss step rubrickred out of the wordpress else is there no virtue more in alcohoran. For that (the rapt one warns) is what papyr is meed of, hides and hints and misses in prints. (p. 20)

There is an interesting juxtaposition of many things here. First of all, the mention of cookware-like utensils like 'terracook in the mutthering pot' implies an alchemical

[446] Joyce's experimentation puts into question the authority of the western canon. This is implicit in any avant-garde, by definition. At the same time, he is setting himself up as the new authority. Indeed, one relatively recent work on modernism, Carey's *Intellectuals and the Masses*, has argued that modernism and high modernism par excellence, via its technical difficulties was an attempt to re-establish elitism or authority in an increasingly democratizing world: 'modernist literature and art can be seen as a hostile reaction to the unprecedentedly large reading public created by late nineteenth-century educational reforms. The purpose of modernist writing…was to exclude these newly-educated (or "semi-educated") readers, and so to preserve the intellectual's seclusion from the "mass."' [John Carey, *Intellectuals and the Masses: Pride and Prejudice Among the Literary Intelligentsia, 1880-1939* (London: Faber and Faber, 2012), Amazon Kindle e-book (location 32)]. Joyce, therefore, is doing something radical in questioning authority and tradition, but also, at the same time, for Carey at least, setting himself up as a new authority.

ambience again; words like ‘tintingfast’ and ‘primer’ further refer to the primary tincture of the alchemical process; however, what is interesting is the pairing of these tools with ‘Gutenmorg’[447] and ‘wordpress’—which identifies writing as the primary tincture of alchemy, the type that Joyce (as magus) is working with. Joyce, or the artist of *Finnegans Wake,* therefore, associates himself with Gutenberg,[448] as noted by Gold, ‘waking a new Gutenberg Galaxy (so to speak) with the publication of the *Wake*’s ‘wordpress’.[449] Again, the ‘tinting’ expresses a preparation for an alchemical procedure, which, combined with the implicit image of the uroboros structure of the *Wake*, denotes the notion that ‘The underlying idea is that the material to be transformed had to be impregnated and saturated, either by imbibing the tincture…or by [eating] its own tail (uroboros), or the fruit of the philosophical tree’ (*CW 14*, p. 285).

The refiguration of the word ‘paper’ into *papyr* is a clear suggestion of the writing culture of ancient Egypt, and the word ‘meed,’ although used in the context replacing the word ‘made’, can have alchemical connotations and refer to the *reed* pipe of Hermes Trismegistus.[450] Further on into the novel, Joyce refers to the figure of Hermes when he alludes to the Emerald Tablet’s ‘as above, so below’:

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[447] Guten-‘morg’ can be read as an ironic, or even acidic term implying that the printing press is a ‘morgue’ for artistic freedom and expression, killing the literary work with censorship. James Joyce notoriously fought a series of battles and legal trials with publishers and editors for thirteen years (1920-1933) because of *Ulysses*. The novel violated a wide range of taboos and was accused of vulgarity (graphical eroticism, references to excrement and other bodily waste material) and threatening democracy, but it was finally granted permission for publication in the United Sates in 1933.

[448] Both Gutenberg and Joyce were ambivalent about authority—creating a new authority no one can read. The Gutenberg mentioned above were renowned for publishing Luther’s radical work against Catholic authority. It can be argued that when newly-liberated readers of the Bible began to read said Bible in ways he did not approve of, he ended up setting himself up as a known authority. [see: Albert Kapr, *Johannes Gutenberg: The Man and his Invention* (Aldershot: Scolar Press, 1996)]

[449] Moshe Gold, ‘Printing the Dragon’s Bite: Joyce’s Poetic History of Thoth, Cadmus, and Gutenberg in “Finnegans Wake,”’ *James Joyce Quarterly* 42.1 (Fall 2004) < http://www.jstor.org/stable/25570967> [Accessed July 20 2016], pp. 278-279.

[450] H.D. makes a similar reference to Hermes Trismegistus (also mentioning him as ‘Thoth’), linking him with the creative power of words ‘re-dedicate our gifts/ to spiritual realism,/ scrape a palette,/ point pen or

> …primal made alter in garden of Idem. The tasks above are as the flasks below, saith the emerald canticle of Hermes and all's loth and pleasestir, are we told, on excellent inkbottle authority, solarsystemised, seriolcosmically, in a more and more almightily expanding universe under one, there is rhymeless reason to believe, original sun…sweet bad cess for an archetypt! (p. 263)

The 'inkbottle authority' of both Shem and Joyce is endowed by Hermes, universalized as a truth, or 'solarsystemised, seriolcosmically'. The combination of 'archetype' and the act of typing (or 'script') is, of course, seen in the word 'archetypt,' which links the process of writing with universal patterns (archetypes). Since Hermes is also known by the name 'Thoth',[451] Joyce uses the word 'tooth' for the purpose of making that particular association with the god of writing and alchemy: 'Pose the pen, man, way me does. Way ole missa vellatooth fust show me how. Fourth power to her illpogue!' (p. 303) The author further utilizes the 'th' sound in different words to give them Hermetic meaning, as when Joyce has us listen to Thoth's recordings on a phonograph, when Shaun links Thoth (Shem) with the author: 'just thinking like thauthor how long I'd like myself to be continued at Hothelizod ... pricking up ears to my phono on the ground and picking up airs from th'othex over th'ether' (p. 452). However, 'thauthor' being both

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brush,/ prepare papyrus or parchment,/ offer incense to Thoth,/ the original Ancient-of-days,/ Hermes-thrice-great' (*Trilogy*, 35. ll 3-10, p. 48).

[451] Antoine Faivre, in *The Eternal Hermes: From Greek God to Alchemical Magus*, writes that 'the Greeks justifiably saw in Thoth the first figuration of Hermes, or even the same personage under a different name' (p. 16). Moreover, 'The Greeks are known to have given the name of Hermes to Thoth, a local divinity of Middle Egypt, worshipped at Khmonou (now called Achmounein), which they named Hermopolis. The assimilation of Thoth to Hermes had become official by the third century BCE, as attested by a decree of the priests at Rosetta (196 BCE): A Hermes in whom Thoth is to be understood under the name of Hermes the Great…'(p. 76).

Thoth and the author (in and outside of the frame), can have a double meaning, not only referring to Shem, but also to Joyce, alchemical magus, figured as Hermes-Thoth.

It seems that Joyce is also making a connection with his previous two novels. He is not only re-writing HCE's story, but the *Wake* also seems to be (alchemically) re-working some core allusions from both *A Portrait of the Artist as a Young Man* and *Ulysses*. In *A Portrait* Stephen Dedalus addresses the Egyptian god 'Thoth, the god of writers, writing with a reed upon a tablet' (p. 225), and in *Ulysses* Stephen recalls 'Thoth, god of libraries, a birdgod, moonycrowned' (p. 353). In this way, Joyce creates continuity across his works.

As we read through Joyce's 'alchemical products' in the development of a new language, the reader makes several journeys in time in order to understand textual production. Joyce asserts that in order to go forward or 'furrowards' in his new vocabulary and new modes of language, the reader must also go 'bagawards' to mythology: 'furrowards, bagawards, like yoxen at the turnpaht. Here say figurines billyoose arming and mounting. Mounting and arming bellicose figurines see here... we soon grow to use of an allforabit' (p. 18).[452] And the bellicosity is essential to a modernist in experimental creativity insofar as modernism, as a whole, is a war-like accosting of previous structures, conventions, and authorities; of the past as it were.[453] As Moshe Gold asserts, '… as we read and help the Wake's alphabets grow, Joyce actually wants us—his readers—to grow to use (though we will not grow used to) his alphabetic bits of husbandry'.[454] In Jungian terms, the author/magus highlights the

[452] See earlier note related to Walter Benjamin (footnote 454).
[453] Refer to footnote 455 on Nietzsche's creative destruction.
[454] Gold, p. 270.

'magical' aspect of writing, which is one of the two aspects of alchemy, the other aspect being *science*. There might be something chiasmatic about these two realms: alchemy signifying a pre-modern 'science' and the counterpart of enlightenment notions of rational knowledge (ratiocination). In other words, as noted earlier, both alchemy and science can be viewed as both continuous and/or discontinuous.

***Finnegans Wake* and the 'Scientific' Aspect of Verbal Alchemy**

Joyce went to great lengths, in *Finnegans Wake*, to invoke the ontological implications of particle physics, while providing some references to modern physics in allusions to scientific terminology and specific, recently discovered, elements.[455] Joyce shows how the word ('etym', as shall be shown), like the atom, once thought to be an indivisible whole, can actually be broken down into other particles. Scientists Soddy and Rutherford proved that radioactive elements 'disintegrate, releasing radioactive rays and transforming into other elements in the process'.[456] Joyce's 'alchemical' work on language follows a similar experimental manner: Unlike *Ulysses*, which had been pre-conceived before construction, Joyce's work on *Finnegans Wake* seemed to be less forensically planned. The metaphor here is atomic: 'not fragments, but active elements and when they are more and a little older they will begin to fuse of themselves'.[457] According to Andrzej Duszenko, Joyce 'began to approach words in a scientific, analytical way, breaking them down into syllables and phonemes, then recombining

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[455] Newly discovered elements at the time included actinium (1899), lutetium (1907), protactinium (1917), hafnium (1923), rhenium (1925), and technetium (1937).
[456] See Mark S. Morrisson, *Modernism, Science, and Technology* (London: Bloomsbury, 2017), pp. 58-62.
[457] Joyce, *Letters*, pp. 204-205.

them according to his own purpose. Etymology, that most scientific approach to words, became an important factor in shaping the texture of his work'.[458]

Joyce's approach (as artist-alchemist) was to 'transform reality in a manner that was aesthetically pleasing'.[459] One revolutionary change caused by quantum mechanics toward the perception of the difference between the goals/methods of arts and sciences is that an 'objective reality' practically does not exist, for even in the most 'scientific' context, the outcome of an experiment can inevitably be influenced by the scientist (and the choice of experimental procedures). Quantum mechanics views the language of classical science as inadequate for effective understanding of atomic and particle phenomena. The preferred language was similar to that of artists, one that relies on imagination for explaining the meanings of their experiments and mathematical discoveries.[460]

Joyce's language reflects an instinct to expand restrictive boundaries (which resembles the motive behind contemporary physics's procedures). While scientists (like the aforementioned Soddy and Rutherford) were trying to transcend the confines of certain modes of scientific language, Joyce was, as Eliot seemed to believe, trying to 're-cognize the limits of the human understanding […], immanently, to go beyond it'.[461] Joyce was doing something similar in the literary field. He seems to have been, similar to

[458] Andrzej Duszenko, 'The Joyce of Science: Quantum Physics in "Finnegans Wake"', *Irish University Review*, 24.2 (Autumn-Winter 1994) < http://www.jstor.org/stable/25484631 > [Accessed 20 July 2016], p. 273.
[459] Ibid.
[460] The distinction to be made here (as per Thomas Kuhn's influential *Structure of Scientific Revolutions*) is between seeing scientific progress as linear and univocally progressive or more communitarian in shape. This latter meaning that every age of scientific discovery is of an equal synchronic status within its own context to other, even later, scientific eras).
[461] Omar Sabbagh, 'Facets of Exhaustion:The Mystic Antagonism of T.S. Eliot's Music', *Agenda*, 51.3-4 (Jan 2018), p. 133.

Eliot in this sense, insofar as it has been argued that Eliot's aesthetic was a music 'of mystic antagonism'.[462] With the aim of creating and exploring a dreamworld (non-rational), he decided to shatter the familiar composition of word forms, or as Duszenko puts it, 'he resolved to break up the primal matter of words'.[463] Joyce's goal was to recombine disparate elements 'for the verypetpurpose of subsequent recombination' (p. 614), creating a new language, 'neumaid motts truly prural and plausible'.[464] Altering language, thus, can alter thought and, therefore, knowledge. In parallel to the goals and methods of quantum physics, Joyce experiments with linguistic 'particles': those of the broken semantic whole. Joyce describes this method within the context of Rutherford's experiment;[465] perhaps inspired by the splitting of atoms and transformations from energy to matter and vice versa, as new particles form, 'he annihilates words, reducing them to nothing, and then ex nihilo he builds up new words and meanings'.[466] As a result, the words in his new language both retain parts of the original source and constitute new forms.[467] In this sense, Joyce's atomic/etymic splitting of words and reorganizing of letters is again an establishment of himself as an authority, a creator who expands the boundaries of language—and meaning.[468] This establishment of a new authority after the

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[462] Ibid.
[463] Duszenko, p. 274.
[464] Ibid., p. 138.
[465] 'The abnihilization of the etym by ... the first lord of Hurtreford expolodotonates through Parsuralia with an ivanmorinthorro rumble fragoromboassity amidwhiches general uttermost con fusion are perceivable moletons scaping with mulicules. ... Similar scenatas are projected from Hullulullu, Bawlawayo, empyreal Raum and mordern Atems' (*FW*, p. 353).
[466] Duszenko, p. 275.
[467] Again, this shows Joyce's attempt at killing and re-establishing authority—polymorphism as opposed to univocity.
[468] This technique is also redolent of T.S. Eliot's notion of de-limiting the self as quoted in Omar Sabbagh's essay, that the: 'de-limiting of the self or subject was seen by Eliot – again, in both argument and, much of the time, in verse-con-figuration – as the sine qua non of access, however fleeting, to that, or the, ultimate '*omphalos*' of Truth; be that Truth poetic or otherwise.

derangement of previous cultural/historical signs of authority reveals Joyce's artistic process itself as meaningful within Vico-esque cyclical processes.

Joyce's playfulness with 'etym' and 'atom', make a more interesting point, as he treats words and language the same way a physicist would treat an atom or an alchemist would treat a base metal. In its same spirit Joyce develops the 'Adam' references through HCE, who represents the first man, along with his creation/destruction, for Joyce describes his work as having 'the sameold gamebold adomic structure…highly charged with electrons as hophazards can effective it' (p. 615). Both the human and subatomic realms merge in the episode when the cleaner, Kate, feels a 'birthright pang that would split an atam' (p. 333).

Since *Finnegans Wake* is not organized according to the familiar rational processes of consciousness, an important characteristic of the work can be said to be a kind of inner unity among its elements, a unity that disregards what the rational intellect imposes on reality.[469] This idea of the intrinsic unity of elements also has its parallel in quantum physics, which state that regardless of simple causal relationships, all matter is united profoundly—an idea established by Heisenberg:

> …elementary particles can, at sufficiently high energies, be transmuted into other particles, or they can simply be created from kinetic energy and can be annihilated into energy. ... All the elementary particles are made of the same

[469] This unity (whether magical or empirical) is representational of the collective unconscious.

> substance, which we may call energy of universal matter; they are just different forms in which matter can appear.[470]

This notion from modernist science might be a conception of scientific unity which seems more magical (anti-rational) than empirical; magical, in the philosophical sense perhaps of speculative, which is to say, beyond the empirical. However, as already described, there is a difference between the transcendent and the transcendental. While a modernist aesthetic rejects transcendence, it is capacious enough to include the transcendental, which goes beyond the empirical only by being thoroughly *through* the empirical.

What is characteristic of *Finnegans Wake* is that interconnectedness is expressed through the carefully-knitted correspondences, where the meaning of any particular/particulate element can be understood in its relationship to the whole. The multiple connections and correspondences, with their constant transformations, reflect the state of the constant flux of *Finnegans Wake*, forever shifting like the universe according to quantum physics (matter is always created and annihilated, and nevertheless transformed—hence, Joyce's replacement of the word 'being' to 'becoming'.[471]

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[470] Werner Heisenberg, *Physics and Philosophy: The Revolution in Modern Science* (New York: Harper, 1958), p. 160.

[471] It was a turning point in Joseph Conrad's life upon encountering the x-ray machine and the pioneer of radiology, John McIntyre, in Glasgow. There, they spoke about vibrational waves as being the only real basis of human consciousness. Conrad later reports to Garnett that 'the secret of the universe is in the existence of horizontal waves whose varied vibrations are at the bottom of all states of consciousness…all matter being only that thing of inconceivable tenuity through which the various vibrations of waves (electricity, heart, sound, light, etc.) are propagated, thus giving birth to our sensations—then emotions—then thought' [Zdzislaw Najder and Halina Carroll-Najder, Joseph Conrad (Rochester: Camden House, 2011), p. 270].

Perhaps the answer to Joyce's adaptation of a 'scientific method' is significant in the union between the physicality of word-sounds and the meaning of language, both being transmuted alongside the psychological transformation of the protagonist-hero. In his *Mysterium Coniunctionis*, Jung summarizes his ideas on psychological alchemy, envisioning what the alchemists viewed as the *unus mundus*, or 'one world', the psycho-physical mystery intimating that within the root of all being is a state in which both the physical and the spiritual unite transgressively. The Joycean connections between idea and word, word and symbol, symbol and object, and their ever-transforming states in *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake* reflect an alchemy of the word in the Jungian sense, in that they 'attempt to portray the psychic state which results from bridging over a dissociation between conscious and unconscious' (*CW 14*, p. 546).

Joyce's linguistic alchemy, then, not only carries ideas on the procreative abilities of language, but it also yields a Jungian idea on the interconnectedness of things. Joyce, through his experimentation with the visceral 'thingness' of words and their roles in creating not only art, but the artist himself, illustrates how 'word becomes matter' and 'is made flesh' because of its inseparability from consciousness (a notion Jung had come to realize, and Joyce had implemented in his 'art'). Through the journey with words, too, is Joyce able to move from the provincial/individual to the universal/collective, as the novels themselves become verbal experiences of archetypes, namely the anima, which is a major influence on and of language, reflecting both a spiritual and verbal individuation through an alchemy of the word. The psychological

alchemy of Jung, thus, has been verbally expressed through Joyce’s language, and his (alter-ego) protagonists on their individuation quests.

Conclusion

The intellectual milieu of the twentieth century nourished a large body of esoteric works, such as Madame Blavatsky's disclosure of occultic doctrines and sciences, Eliphas Levi's revelation of magical rituals and principles, Max Muller's translations of sacred Eastern texts, and A.E. Budge's works in Egyptology. With occultic movements such as Spiritism and Spritualism, Theosophy, and magical practice on the rise, poets and writers of the age took an interest in the occult. Magic, mysticism, alchemy, and all other ideas under the category of occultism found another home centuries after they comprised a huge portion of belief systems in the Middle Ages. As a matter of fact, the current of occultism continued to develop in a quite underground manner during the 18th and 19th centuries, only to resurface more boldly and spread among poets of the early twentieth century. As Diotallevi, a character in Umberto Eco's *Foucault's Pendulum* claims about the language of occultism, it can metastize, grow, and develop in the same manner as cancer cells:

> What is metathesis? Instead of "clasp" one says "claps." Instead of "beloved" one says "bevoled." It's the temurah. The dictionary says that metathesis means transposition or interchange, while metastasis indicates change and shifting…And as we sought secret meanings beyond the letter, we all took leave of our senses.[472]

[472] Umberto Eco and William Weaver, *Foucault's Pendulum*, 1st edn (New York: Ballantine Books, 1990), p. 467.

In relation to Diotallevi's statement, H.D., Yeats, and Joyce all metathetically apply a certain 'alchemy of the word' and incorporate it into their works. As alchemists of language, they aimed to bring to life their beliefs, using the procreative nature of words for the creation of new realities and modes of knowledge, echoing Rimbaud's 'alchimie du verbe' and derangement of the senses, which, again quoting Eco, proves that 'Rearranging the letters of the Book means rearranging the world'.[473]

However, the writers discussed in this thesis—or at least H.D. and Yeats, are not believers in the conventional sense. To be precise, bearing the traits of both skepticism and naïveté renders Yeats at the least cognate with the occultists. While at times Yeats's occult beliefs are presented as the center of his philosophy, he sometimes implies that he uses them for the metaphoric function they serve his poetry. On the other hand, H.D.'s exploitation of her belief system is not characterized by the type of 'modernist' irony that accompanies Yeats's usage of occult doctrines. H.D., on the contrary, did not feel any need to defend or argue for the reality of her firmly ingrained beliefs, even when they are scientifically challenged and dismissed by Freud himself as symptomatic signs of schizophrenia. Moreover, references to the occult also permeate Joyce's works; in *Ulysses*, *A Portrait of the Artist as a Young Man*, and *Finnegans Wake*, Joyce makes many references to alchemy, and makes it a writing model. In addition to that, Joyce's

[473] Ibid., p. 466.

works have expressed a clear interest in the cyclic nature of the universe and a belief in an ancestral, collective memory.[474]

During the period of Modernism, interest in mysticism increased and made way for concepts such as alchemy to appear in key literary works, especially poetry, which allows the poet to explore and create a world of the mysterious. For many literary figures like Joyce, H.D., and Yeats, a belief in the supernatural (or engagement with occultic societies, for which the latter two poets were known) actually served their works and, at the same time, made it possible to maintain a sense of irony during their reconnoitering of the world.[475] This was a challenging approach to the post-Freudian world, where the psychological reductionism of religious beliefs were becoming more prevalent.[476] This is why I wanted to consider the literary techniques in light of Jungian psychology, which views such tendencies as fruitful for artistic endeavor, in providing themes, meanings, and metaphors for poetry as opposed to merely revealing pathological symptoms of mental disorders (as Freud would have read them). As it

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[474] Joyce was familiar with both modern and traditional works on the occult, such as those of Swedenborg, Paracelsus, Hermes Trismegitus, and the Theosophical works of Madame Blavatsky, Annie Besant, and Charles Leadbeater.

[475] As John Keats may have termed it, 'negative capability,' this romantic notion (albeit under different names) was not strange among mystical poets in modernism such as H.D. and Yeats. According to Keats, negative capability is 'when man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason' [See: Walter Jackson Bate, *John Keats* (Harvard: Harvard University Press, 2009), p. 249]. Negative capability, which focuses on expressing the full experience and self-transfiguration instead of self-expressiveness, finds its descendants in modernist poetry, especially in T.S. Eliot's notions of 'impersonality' and 'objective correlative.' The theory of impersonality asserts that poetry requires a dispersion of the poet's personality, which is hidden in dramatic monologue, where the personality is replaced with a medium, or the 'objective correlative.' Negative capability finds itself, therefore, in Eliot's depersonalization theory, where the poet's ego is completely abnegated in order to express an experience rather than empirical self-expression (objective correlative). A poet's capability is negative in that it is able to resist adhering to certainty and refuses reducing human experience into a unified system. Negative capability calls for openness to experience's complexity, and it aligns itself with feeling, imagination, and experience (life and aesthetic), which are vehicles for a truth that cannot be reached via reason and facts.

[476] Indeed, their modernist contemporary T.S. Eliot can be included in the same remit. Omar Sabbagh, 'Facets of Exhaustion; The Mystic Antagonism of TSE's Music', *Agenda,* 51(2018), 128-137 (p.132).

happens, the literary works of H.D., Yeats, and Joyce could not have been the sole result of rational beliefs and cannot be attributed to what Freud saw as a return to primitive life as an alternative to a quotidian existence. Jung, however, saw the rising interests in the occult as a reaction towards rationality—which was associated with wars and mass destruction—and a return to the sacred unconscious from which the modern psyche was separated for the sake of rationality. Nevertheless, whether mysticism was a compensatory act or not, Jung found in it a symbolic reservoir worth observing. Mystical concepts, nevertheless, made their way into the works and style of H.D., Yeats, and Joyce, and became an artistic style in their poetry and prose; the metaphors they offer by their personal philosophies provide the very different works of H.D., Yeats, and Joyce with a unique individuation of both language and meaning. The well-established parallel between art and magic is displayed via Yeats's systemic explanation of the universe, by H.D.'s reforming verbal alchemy, and Joyce's juxtapositions of myths and archetypes.

The occult, as in the teachings and practices of Madame Blavatsky, despite being proven a charlatan, inspired poets (namely Yeats in the case of Madame Blavatsky): Blavatsky's expertise in synthesizing myths and symbols is the main reason behind her influence on poets across England and Germany.[477] Moreover, major writers from France, like Balzac, de Nerval, Lambert, and Hugo, who used occultic themes also influenced British, Irish, and American writers. The legacy of these French writers who

[477] Joseph Conrad, for example, makes references to Madame Blavatsky and the Theosophists through the characters of Sofia Antonovna and Madame de S in his novel, *Under Western Eyes*.

drew upon the themes of mysticism was to influence the French Symbolists, who, in turn, influenced other poets. In the words of Frank Kermode:

> As misty as this may sound, I do not think the commonplace modern conception of the work of art as some sort of complex image, autotelic, liberated from discourse, with coincident form and meaning, could have evolved—as it clearly did—from Symbolist aesthetic if there had not been such a rapprochement between poet and occultist. Magic came, in an age of science, to the defence of poetry.[478]

Many critics, however, would displace this interpretation of the occult in terms of the occult and symbolism. As an answer to the critics of literary occultism, and to enforce Kermode's insight on the affiliation between the Symbolist and occult movements of modernism, Leon Surette argues for a revised perception. According to Surette, 'it has been difficult to detach modernism from relativism and skepticism, because of a well-founded scholarly phobia of the occult. Even though the modernist preoccupation with myth has been impossible to ignore, "occultophobia" has dictated that it be attributed to academic anthropology'.[479] The problem with this 'occultophobia' is the damage done to the significance of occult writers (such as Blavatsky), who were able to play an essential role in influencing modernist writers' interpretation and understanding of mythology. Critics of such occult writers perceive mythology of non-canonical

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[478] Frank Kermode, *Romantic Image*, 1st edn (London: Routledge, 2002), p. 131.
[479] Leon Surette, *The Birth of Modernism: Ezra Pound, T.S. Eliot, W.B. Yeats, and the Occult* (McGill: McGill-Queen's Press, 1994), p. 207.

theosophists as mere records of supernatural phenomena rather than an important representation of a people's cultural ideas or collective consciousness.[480]

H.D.'s Verbal Alchemy

Through linguistic alchemy, H.D. strives to create a new reality for creating a new mythos. H.D.'s feminist poetics in *Trilogy* revolves around the theme of transformation: she explores a linguistic alchemy to transfigure 'Venus' from 'venery' to 'venerator' as a symbolic refinement of the feminine. Through 'Alchemy of the Word', H.D. treats her poems as alchemical crucibles, where she recreates a feminine principle, a resuscitation that can only happen through undergoing a process of linguistic alchemy, with logos (her transformation-revisionary tool) as an alchemical elixir. With the transformation of logos, 'Our Lady' carrying a blank book, an 'unwritten volume of the new' (*T*, p. 103, ll. 9-12), the poet transforms 'secondary figures in a patriarchal drama to powerful wellsprings of female creative identity' (p. 157). Using her 'corrosive sublimate' (p. 6), H.D. uses her pen to 'sublime' or purify tradition and the feminine through the alchemy of the word, converting them from inferior states to more sublime ones.[481] Alchemy in H.D.'s feminist poetics shows The Lady emerging like a butterfly out of a cocoon, replacing 'the Son as the symbol of Love and resurrection' (p. 232), giving poetic form to the ideas and tenets in her female-centered spirituality.

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[480] Peter Brooks argues about one of the aesthetic founders of modernism, Henry James, that the surface texture of many of his works hold a burden of what he calls 'the moral occult.' This melodramatic symbolic content is redolent of the occult insofar as it indicates a dichotomous world of black and white, good and evil.

[481] H.D.'s concept and use of the word 'sublime' is not based in fear as traditional aesthetic theory has it, and thus, once again eludes Freudian frameworks.

H.D.'s 'alchemy of the word' reshapes the way her poetics can be modulated by Jung's psychological discourse, specifically his use of alchemical texts as metaphors for transformation. In H.D.'s case, verbal alchemy becomes a metaphor for poetry since the poet regards the latter as a 'crucible,' a medium of transformation in *Trilogy*. It is through the poem that new words, meanings, and realities emerge, where H.D., dispersing her personal unconscious, becomes a vehicle for art and makes way for the collective unconscious to express itself, mirroring the process in Jung.[482]

Thus, the alchemical concept of metaphor in poetry is actually another metaphor for the individuation process, having one form changing into another;[483] it is when 'Venus', transcends her degraded form of 'venery' to become a 'venerator' once more, and when Mary, 'mara' (bitter), transforms into the fragrant 'myrrh'. H.D. shows how through metaphor, it is possible to evade the confines language, like alchemy, incubates and yields new possibilities and realities. Again, H.D.'s claim that 'today there are many wand bearers but few inspired'[484] is echoed in Jung's assertion that 'It's as if the poet could still sense, beneath the words of contemporary speech and in the images that crowd in upon his imagination, the ghostly presence of bygone spiritual worlds, and possessed the capacity to make them come alive again' (*CW 5*, p. 30), since it is only the poet who can comprehend the healing power of words. Under the rubric of H.D.'s

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[482] 'The unborn work in the psyche of the artist is a force of nature that achieves its end either with tyrannical might or with the subtle cunning of nature herself, quite regardless of the personal fate of the man who is its vehicle (*CW 15*, p. 75).

[483] See Roger Scruton, *Beauty* (Oxford: Oxford UP, 2011): Here, distinguished philosopher Roger Scruton argues that metaphor is not there just for what it represents, but is there as the generator of novel *experience*: 'The important question about a metaphor is not what property it stands for, but what experience it suggests' (p.1).

[484] H.D., *Notes on Thought and Vision and the Wise Sappho*, p. 31.

'Hermetic definition' of poetry, it is through poetry that the poet, an inspired magus, is ready to create and transform worlds, meanings, and knowledge.

Yeats's Visionary Alchemy

Yeats's focus on universal themes such as transformation, union of antinomies, and change while establishing an individual voice is the unique paradox in his work. In *A Vision*, while concentrating on geometric shapes, Yeats interprets and explains universal themes through a personal system, in a highly personal voice. Yet, the tension between the personal and collective is a creative one, and it recalls the Jungian notion of unconscious creative abilities through symbolic expression, where the poet uses collective symbols as products of personal 'visions'. One way of talking about this might be, in a Kantian idiom of synthetic a priori truths, to say that the transcendental is dependent on the empirical for its triggering, without being reducible to the empirical.

While Jung's alchemical studies suggest that alchemy is a personal transformation, Yeats indicates that through the personal voice of his experiences, or 'visions'. Jung saw the alchemist's work as a voyage into the depths of his own psyche, where he encounters the archetypes of his collective unconscious. Yeats's interest in alchemy and the occult was beyond a standard belief system, as it enhanced his interest in esoteric geometric symbols that informed his imagery in a modernist style that was thus, experimental. For example, Yeats's acquaintance with Vorticism in the literal and visual implications of alchemical metaphor in his poetry helps him generate meaning beyond language. And this beyond of language, due to Vorticist influence, entails the incorporation, beyond indicative words, of the energy released by the interstices of war. In the 'alchemical vocabulary' of *A Vision*, geometric shapes denote the themes of

creative destruction and transformation. Both Yeats's philosophy and poetry, therefore, raise a sense of the importance of 'alchemy' in modernist poetics, joining concrete expression with abstract meaning.[485] The poet would agree with Jung that symbols are a concretizing of psychic contents, which are abstract ideas that need materializing; thus, for Jung, a symbol is poet's need, and although Yeats would find his own personal unconscious expressed through symbols, Jung would see symbols as contents of the collective unconscious. This has led me in my thesis to read Yeats's poetic alchemy through the Jungian lens: Yeats's individual voice was a tool leading to universals, or Jung's collective unconscious; most importantly, Yeats found in antinomies a vehicle for creative tension, the way Jung would have regarded the coniunctio as a means for individuation.

Joyce's Textual Individuation

It has been seen how the journeys of Joyce's heroes are metaphors of the individuation process through, or in, the depths of the psyche, and therefore of language, ultimately giving birth to new consciousness, concepts, and language. There are two kinds of development in each of *Ulysses*, *A Portrait of the Artist as a Young Man*, and *Finnegans Wake*: first, there is a psychic development or individuation of the protagonists, which is seen through the symbolic and archetypal encounters on their expeditions. The second development is a textual one, or rather, a linguistic alchemy, where a new reality emerges through language. Reading Joyce's novels through a Jungian paradigm weaves it into a new context, rendering an alchemy of language in modernist texts through a

[485] See William Butler Yeats, *A Vision* (Edinburgh: Dunedin Press Ltd., 1925), p. 129: 'Having the concrete mind of the poet, I am unhappy when I find myself among abstract things, and yet I need them to set my experience in order. I must speak of time and space…I think of them as abstract creations of the human mind, limits which it has chosen for itself.'

creative consciousness. Joyce displays how this alchemy can be reached through the collective unconscious, by using the mythic method to take one day and present it as any day and every day—reflecting the universality of the individual.

Through the mythic method Joyce juxtaposes myth with contemporaneity, the unconscious with consciousness; moreover, Joyce juxtaposes the evolution of language in conjunction with the protagonists' individuations in their expeditions. As seen in *Ulysses*, Joyce utilizes many language styles in different phases (a kind of 'metathesis', to reprise Eco)—from news headlines to parody, satire, Catechistic style, and most interestingly, replaying the developments of the English language (from Latin) to his contemporary Dublin slang. Moreover, in *A Portrait of the Artist as a Young Man*, Joyce shifts between sensual language and serious language during Stephen's journey, showing perhaps how the form-ation of the journeys are indeed alchemical, reflecting as they might Jung's theories on psychic development and the anima; which, in turn, influence language, as both sensual and cerebral at the same time. Joyce comes up with new words and alludes to the collective unconscious through his heroes' experiences, thus revealing the 'creative unconscious' behind his writing by acknowledging the archetypes and their place in individuating the heroes' minds (who, whether it is Bloom, Stephen, or even Joyce himself, bring about the newly-formed language out of a creative self).

Reading Joyce from a Jungian perspective, then, also emphasizes the anima's symbolic and linguistic presentation. In *A Portrait of the Artist as a Young Man*, for example, Joyce's symbol usage can be read in light of Jung's views on the anima. The anima can be seen as a factor affecting both language and the personal development of

the hero; seen, that is, in the linguistic transformations throughout the novel. And the result of the hero's coniunctio with the anima at different levels, ends in a dissolving of Stephen's initial character and the emergence of the artist; finally culminating in the form of disintegrating diary-like entries at the end of the novel.

Moreover, *Finnegans Wake* can be read through a Jungian lens to see how Joyce 'performs' alchemy in the novel by focusing on the creative tension from reconciliation of antinomies (the ramifications of the great fall theme, the circle, the collective dream, and the writer's magus-like scientific language synthesis). Like in *Portrait* and *Ulysses*, 'alchemy' in *Finnegans Wake* appears at the level of language, Joyce being the 'alchemist' performing within the boundaries of HCE's dream-world, yielding 'new language' as the alchemical 'gold' formed by the archetypes. Alchemy in Joyce's novels, therefore, manifests a propagative, procreative tendency in language, while at the same time seeming to operate on Jungian ideas of individuation and the interconnectedness, or holism of things. Joyce demonstrates how 'word becomes matter' and 'word is made flesh' by exploring the viscerality and 'thingness' of language, and its role in creation (an idea realized by Jung implemented by Joyce in his 'art'). Words enable Joycean language and characters to journey from the individual (provincial) to the collective (universal), as his novels portray verbal experiences of archetypes, making use of the anima, which can be seen as an influential factor of language, manifesting an alchemy of the word. Jung's alchemy of individuation, thus, is expressed and implemented by Joyce's language and his protagonists on their hero journeys.

While there is an obvious conjunction between Freud and the writers and thinkers of modernist Europe through today, there is a less visible, more radical

conjunction with Jung. And that is despite the fact that Jung resonates well with the spirit (or lack of) in the people and the psyche during modernism, which could give people a role in their world. Perhaps for the same reasons of misreading Jung, which render him more of a mystic than a scientist, he is actually able to influence people in a moral psychological way, spiritually say, or temperamentally, as opposed to Freud, whose approach can be far too obsessed with a person's early years, making it difficult to develop a full lifespan psychology that goes beyond the individual life.

Freud is in the traditional context of modernist literature, and he himself is considered a modernist. However, Freud's role is contrasted with that of Jung in what can be summed up in a few features; firstly, the biographical and historical difference between Freud and Jung; secondly, the spiritual Jungian emphasis as opposed to the scientism/materialism of Freud; and finally, the different characterologies and concepts of personal development. Freud was a determinist who believed that the course of life is settled after a child's first six years, while Jung extends development to different equal portions at different stages of life. In particular, Jung criticizes strictly sexual conceptions of libido in Freud. For example, according to Jung, the spiritual, numinous metalogical experience is not a derivative of or sublimation for psychosexual energy as Freud tends to believe, but rather, libido is its own originary energy that is not necessarily sexual by nature.

The basic Jungian concepts, being the psyche, self, consciousness, the unconscious, the collective unconscious, and individuation via the integration of polarities have been qualified by Jungian critics of Jung (like the feminist reformers of his theory), which brings the possibility of Jung having space in the literary field in

general. In fact, Jung's role in literature deals with character and selfhood as its most pertinent vehicle, whether a character individuates or disintegrates. Moreover, Jung is seen to have engaged with literature (his essays 'Literature and Psychology' and 'Ulysses') and mythopoesis (his studies in mythology and alchemy). Jung's relevance to modernism in literature in particular is due to mythical methods, intentions, styles, and themes. Therefore, each of Yeats, H.D., and Joyce lists three dominant features that instantiate the above. After viewing their works in light of Jungian concepts, I have showed how Jung is a modernist psychologist and how modernist authors H.D., Yeats, and Joyce are Jungian exemplars.

Though Jung might on first sight seem conventional in his concepts—not modernist insofar as his emphasis in or successful integration of character and individuation, redress of dichotomies and polarities (in short, resolution)—he can be construed as a modernist as argued in detail in the forgone thesis for two primary reasons: historical and conceptual. First, historically, Jung can be regarded as a modernist because the times in which he lived coincided with modernism in literature. Secondly, all Jung's concepts were part of the modern and modernist turn to the subject started perhaps by Kant: consciousness constructs meaningful reality rather than being faced by a pre-ordained meaningful reality. For Kant, time, space, and categories like causality constructed transcendent reality, which is the meaningful reality of the universal ego or rational mind. Equally, Jung saw the personal, biographical, empirical psyche (conscious and unconscious) as a function of an equally transcendent collective unconscious. In short, instead of time, space, and causality, we have in Jung a litany or

archetypes. To reprise, this litany has been shown to live and breathe in the very texture of certain modernist authors.

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