RITUAL SPACE IN THE CAVERNS OF THE UNCONSCIOUS: WORD, METAPHOR, AND EPIPHANY IN H.D.'S *TRILOGY*

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Abstract

H.D.'s long-poem *Trilogy* can be seen as a public ritual in which readers are shown a method of encountering archetypes that are housed in the unconscious. In this reading, the speaker of the poem uses the poem itself as an example for readers of this imaginal journey, to show that word, metaphor, and epiphany can lead to an expansion of soul. Previous criticism that has taken a psychoanalytic view has focused on the theoretical models of Sigmund Freud as a way of understanding *Trilogy*'s poetic strategies of releasing potential knowledge from the unconscious. While a number of critics have mentioned Carl Jung's theories, a strong Jungian interpretation has largely been neglected. The purpose of the present study is to examine *Trilogy* through a Jungian interpretation, with special emphasis on the post-Jungian analyst James Hillman. Jung provides a theoretical basis which suggests that archetypes are parts of the individual's Self, and that their 'message' is the self wanting to know the Self. Hillman goes further by suggesting that instead of primarily making archetypes conscious, the imagination can be used as a meeting place between the conscious and unconscious minds, and that by imaginally entering the metaphor of the archetype, an individual performs a fantasy in which his or her soul is deepened. In *Trilogy*, the speaker performs a poetic fantasy that exposes the affective capability of word and metaphor, and shows that even in mundane phenomena there exist archetypal signficances. By making a bridge between the phenomenal and noumenal realities, a unitary reality is realized, and the collapse of binary distinctions leads to an epiphany which links consciousness with unconsciousness. Further, this link that the speaker establishes through word, metaphor, and epiphany

creates a route by which an authentic Feminine Principle, the archetype of the Great Goddess, may be brought out of the darkness of the unconscious to be included in the collective and individual psyches.

Dedication

I dedicate this thesis to Sharon Josephson, whose untiring support, and attentive ear to my psychoanalytic rants, provided the space in which I could air my ideas and gain feedback on the ideas expressed herein.

To my mother, Dr. Alison Griffith, for raising me with a fundamental awareness of feminism, and who showed me, by the example of her own life, that women are more than what society dictates.

To my father, Jim Boulter, who was the first to introduce spiritual ideas and matters of the soul to me.

To Dr. Mary Ann Gillies, who opened the door to female modernist writers, and introduced me to the exquisite poetry of H.D.

And to Maria Kingsley, for suggesting to me that the phenomenal and noumenal realities are the same thing, which allowed me to make the link between yesterday and tomorrow, thus completing the ouroboric circle.

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Introduction

One can read H.D.'s long-poem *Trilogy* as a ritual space, a performance, an enactment, that seeks to re-vision noumenal perception of real phenomena through the uncanny voice of the unconscious. Critics of H.D.'s *Trilogy* have largely turned towards the psychoanalytic theories of Sigmund Freud, especially in relation to H.D.'s own theories of the unconscious.[1] This is not surprising since, in the years 1933 and 1934, H.D. was a direct analysand of Freud's, and she recounts this experience in *Tribute to Freud.* Of all critical analysis of H.D., one of the foremost authorities on H.D.'s involvement with Freud is Susan Stanford Friedman. In her book, *Psyche Reborn: The Emergence of H.D.*, Friedman discusses H.D.'s journey as a poet, and while her discussion follows H.D.'s experiences, the influence of Freudian psychoanalysis is emphasized. In particular, Friedman describes the period of the 1920s and 1930s as being an incubation period in which H.D. overcame both her own breakdown and the aftermath of World War I (*Psyche Reborn* 9). As Friedman suggests, "Psychoanalysis took H.D. inward in a way that systematized and expanded on her early fascination for intense, subjective experience. In the unconscious decoded with Freud's help, H.D. found the wellsprings of inspiration" (*Psyche* 11). However, H.D. also became interested in the occult, and this too, according to Friedman, influenced H.D.'s theories of the unconscious. In fact, Friedman often quotes H.D.'s *Tribute to Freud* in which H.D. says such things as "the professor was not always right," and "there was an argument implicit in our very bones" (*Psyche* 13). Friedman therefore delineates a position which

examines Freud's influence but establishes that H.D. was an independent thinker in regards to his influence.

William Wenthe would likely agree with Friedman that H.D. developed her own theories of the unconscious. In " 'The Hieratic Dance': Prosody and The Unconscious in H.D.'s Poetry," Wenthe focuses on H.D.'s prosody "in which she . . . carried on an investigation of poetic form that sought to evoke the unconscious through the medium of the poem" (114). In his discussion of *Trilogy*, Wenthe connects H.D.'s prosody to Freud's *Jokes and Their Relation to the Unconscious*, "insofar as Freud emphasizes the effect of these unconscious relations [condensation, displacement] as *disruptions* of conventional language structure" (131). Wenthe also draws upon Jacques Lacan, who saw "metaphor and metonymy [as being] the principles by which the unconscious manifests its contents" (131). Therefore, Wenthe uses both Freudian and post-Freudian psychoanalysis to interpret H.D.'s poetry. However, like Friedman, Wenthe argues that H.D. was only influenced by Freud, and that she had a "unique" (114) view of the unconscious. Lawrence H. McCauley also cites Freud in "The Wail Cannot Di-Jest Me." McCauley draws on Freud's "free association" of words, "in which the suppression of the critical faculty allows the imaginative faculty to operate unhindered" (146). McCauley further cites Freud's *Interpretation of Dreams*, suggesting a close relation between H.D.'s punning and phonemic association and Freud's concepts of condensation and displacement (147). Rose Lucas refers to Julia Kristeva, another post-Freudian. In "Re-(reading)-Writing the Palimpsest of Myth," Lucas argues that H.D. had to work in the rational, finite system of language which "Kristeva, after Lacan, refers to as the symbolic and rational realm of the Father" (43). Lucas uses the Kristevan model to indicate the

degree to which H.D. had to fight against a patriarchal tradition, but her general approach to psychoanalytic influence remains well-grounded in post-Freudian theory. Lucas' discussion, in general, is centred on myth as a picture-making process that transcends the rational system of language and which provides an avenue for H.D.'s self-expression. This extant body of knowledge builds upon H.D.'s psychoanalysis with Freud, and provides temptation to discuss Freudian concepts of the unconscious in connection to H.D.'s poetry. However, while many critics make brief mention of Jung's archetypal theory, a strong Jungian and post-Jungian interpretation has been largely neglected. This is the purpose of the present study.

Trilogy is well-suited to a Jungian expression. Nevertheless, there may be several reasons such an interpretation has not been taken up before. I have already pointed out that H.D. was an analysand of Freud. Moreover, Friedman suggests that the

> . . .difference between them [Freud and Jung] is a partial explanation for H.D.'s refusal to meet Jung or consider herself a Jungian. As she wrote in defense of the "*alchemist si remarkable*," "there is no conflict in my mind between him and the redoubtable Carl Jung . . . 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 magic from the French writers Ambelain and Chaboseau. (*Psyche* 192)

The "difference" that Friedman articulates is that Jung went in the direction of psychological mysticism, whereas Freud's ideas, according to Friedman, "were fundamental to many mystical traditions" (*Psyche* 191-2). She goes on to say that Freud gave voice to mysticism and mythology in the language of science. To my mind, scientific language seems contrary to the poetic voice, and contrary to H.D.'s exploration of psychology and mysticism. H.D., as Friedman and others argue, developed her own theories of the unconscious and the way in which mysticism works to make internally

existing knowledge available to the conscious mind. I think the key is in H.D. saying that "I see no conflict in my mind" between Freud and Jung. This is to say, H.D.'s interpretation of Freudian theory *is* aligned with Jung's, but this alignment follows from her own mingling and development of mysticism, mythology, and psychoanalysis.

It is the intermingling of these disciplines that makes H.D.'s *Trilogy* so well-suited for a Jungian interpretation. Jung sought to uncover what drives the human psyche to 'create' and worship the divine. He often used myths as a way of expressing his ideas, and firmly grounded his theories in the symbols and practices of the religious penetration of the unknown. This may, indeed, be one reason why scholars shy away from Jung, in that his work leans too close to a mystic or 'cosmic' interpretation of the psyche. Nevertheless, Jung's interest in the psychic drive behind myth[2] provides critics with a new approach to the imagistic and mythic style that structures *Trilogy*. This is especially true in relation to the post-Jungian theorists James Hillman and Marion Woodman who provide very useful tools for reading H.D.'s poetry. Hillman argues that the mind has a poetic basis, and therefore we must read psychology mythologically. That is, mythology plays an important role as a methodology for understanding the inner workings of the mind. The metaphorical language of an image builds a bridge from the conscious to the unconscious. Following an image, and "becoming it" as Hillman would say, might well be considered an accurate description of H.D.'s poetic method. Another issue for H.D. is the search for an authentic and independent feminine divinity, which is expressed in *Trilogy*. Woodman suggests that men and women will continue to misunderstand each other until we construct a means by which these two sides are made equal in the individual psyche. This search is a particularly important issue in *Tribute to the Angels*,

and is ultimately realized in *The Flowering of the Rod.* Woodman's concepts help me to explore the ways that H.D. works out the mediation between the feminine-masculine sides far more fruitfully than do the standard Freudian concepts used by previous critics.

Trilogy can be read as a public ritual that seeks to bring about an archetypal encounter. Victor Turner explains that ritual exhibits three distinct phases: separation--transition--incorporation (*From Ritual to Theatre* 24). I will use this model in its most basic form, as the focus of my discussion is less on ritual, in general, than on ritual as a frame by which the archetypal encounter that emerges from the poem can be understood. Readers are faced, for example, with an unconventional form of communication in *The Walls Do Not Fall* which serves to *separate* them from 'normal' time and space. Turner explains that one cannot just enter a temple, there must be "in addition a rite which changes the quality of *time* also" (*Ritual* 24). In the poem, time and space are collapsed through unconventional language-use. In *Tribute to the Angels*, readers move through a *transition* period, a journey into the underworld, which is quite similar to how "ritual subjects pass through . . . an area of ambiguity" (*Ritual* 24). It is here that readers see reality can change according to the sorts of metaphors used to describe it, causing reality to take on an ambiguous nature. *The Flowering of the Rod* takes up the last phase, in which feminine symbols are *incorporated* into the collective conscious through a union of opposites in the epiphanic experience. I am not suggesting that readers will necessarily have an epiphany after reading *Trilogy*, but it is a symbolic journey which, like many rituals, enacts a mythic process of renewal. Further, the driving force behind this symbolic journey is the unconscious mind and the archetypes that serve to un-earth the

hidden, the unknown, and the forgotten divinities of the past. H.D.'s poetry, in effect, serves to bring ancient divinities into the present mythologic imagination.

I have structured this thesis into three chapters, with each chapter focusing on one of the three poems that comprise the whole of *Trilogy*. Before I summarize these chapters, it is necessary to explain a number of terms that I use throughout the thesis. When referring to the speaker of the poem, I use the feminine pronouns 'she' and 'her.' I do so out of respect for the fact that the author, H.D., is a woman, and because one of the primary themes of the poem is the realization of the feminine as an authentic divinity and symbol. However, as many critics refer to the speaker as H.D., at times when I am discussing other critic's ideas, I use 'H.D.' instead of 'the speaker.' The term 'Feminine Principle' is used to indicate archetypal, symbolic, and divine manifestations of the feminine. I have borrowed this term from Susan Stanford Friedman, who uses it in *Psyche Reborn*, and I acknowledge my indebtedness to her. However, I do not intend the term to indicate an essential nature, as this to me would be disrespectful to the multiplicity of women's experience, as well as possibly reinforcing stereotypes which the speaker of the poem argues against. Moreover, I often refer to 'patriarchal' or 'masculine' perspective, which, again, is not intended to imply an essential perspective or nature of all men, but rather to indicate a form of perception which presupposes social and historical male dominance. I believe it is historically accurate to say that the male experience is the 'norm' by which all other experiences have been measured, therefore relegating the feminine experience to the position of the Other. I argue in this thesis, especially in Chapter Two, that the speaker seeks to end this form of domination, and release women from subjugation to these norms.

There are many Jungian terms that I use throughout the thesis, most of which I have provided explanation of in the endnotes to each chapter. However, in order to increase clarity, I will address some of them briefly here. 'Collective unconscious' is used to indicate, according to the Jungian schema, the area of the unconscious in which the pre-existent forms, the archetypes, of human experience are housed. The collective unconscious cannot be known by the conscious mind, but the archetypes that arise from there can be known through cultural, social, and personal referents that are accumulated over one's lifetime. That is to say, archetypes are 'clothed' in these referents. 'Collective conscious,' on the other hand, refers to the social context in which an individual's awareness is shaped. I use 'conscious' to indicate the conventional, waking mind which perceives the world, and 'unconscious' to indicate the area of the psyche from which the archetypes proceed. My use of the term 'projection' indicates an event in which an unconscious archetype that stems from a subject is perceived as belonging to an object or person in the world, and serves to create the 'reality' of the object but, in fact, only obscures the nature of the object. I also refer to archetypes by metaphorical names provided by Jung: 'Shadow,' 'Anima,' and 'Wise Old Man' are explained when I use them, but I treat these terms as mythemes, as building-blocks of myth. I believe that most people in literary studies are familiar with these Jungian referents. Further, while Jung has been criticized for casting archetypes into these 'rigid' molds, I argue that Jung never intended them to be 'absolute' formulative descriptions. Rather, they are intended to be examples and aids in his discussion of the concept of archetypes. Lastly, I often use 'soul' to indicate, following Hillman, a metaphorical conception of the psyche, and

'underworld' to indicate the unconscious. I explain the use of these terms in full when necessary in the thesis.

Chapter One centres on the lexical level of *Trilogy*. In *The Walls Do Not Fall*, the speaker seeks to expose the hidden, unconscious meanings that words contain, and the way in which words and language carry a hidden affective capability in the socialization of the psyche. Indeed, as the speaker suggests, we need to "understand what words say" before we can "pass judgment on what words conceal" (*TWDNF* 8). The speaker reveals what is concealed in language through etymology, anagrams, cryptograms, and phonemic association, and uses these discursive features as a method which makes meaning through an associational strategy that ultimately transcends conventional chains of discourse. Her methodology is suggestive of the way in which the unconscious works, as discussed by Friedman, Wenthe, and McCauley. I will look at each of these critics' contributions to the discussion of the discursive features of the poem in Chapter One. However, unlike my predecessors, I will not be discussing the speaker's use of language and words as reflections of unconscious processes but rather as leading to the unconscious and archetypal encounter. Therefore, I place emphasis on what the poem *does* more than on what it says.

In essence, I read the poem is a rite of initiation in which readers are *separated* from conventional language by being shown that words carry hidden meanings that may affect the individual unconsciously. Readers are introduced to the ensoulment of words, that is to the concept that words carry archetypal significance, and that words act as mediators between the conscious and the unconscious states of mind. Therefore, words have an angelic quality which may act as guides to the interior of the psyche and

contribute to the activity of soul-making. James Hillman argues that words, like people, have souls, and by looking at the interiority of words, we are led to the interior of ourselves. Further, it is incumbent on readers to involve themselves significantly with the poetic features of the poem, as they provide a non-linear, trans-rational means by which the distinction between historical periods, places, and self and Other is collapsed.

In Chapter Two I move to *Tribute to the Angels*, where I focus on the metaphorical level of the poem and the underworld of the image. "An archetypal content," Jung explains, "expresses itself, first and foremost, in metaphors" (*CW* 9i, par. 267, p. 157). Hillman further suggests that the language of the unconscious is metaphorical in nature, and he uses the term 'underworld' to describe the unconscious; this term is meant to give the unconscious a topography and a perspective which presupposes a psychic viewpoint. To better understand the unconscious, images that arise from the underworld through dreams, visions, and fantasies should not be literalised into day-world abstractions. Rather, their metaphorical nature should be used as a bridge to follow them backward to the unconscious from which they came, and thus we can come to understand the underworld through its language. Furthermore, George Lakoff and Mark Johnson argue that metaphors structure perception, and as such create reality. Metaphors hide certain aspects of an object while revealing others, and it is this system of concealing and revealing that serves to promote specific normative structures in society. This fact is not lost on the speaker of the poem.

In this post-Jungian reading of *Tribute to the Angels*, the speaker seeks to create an authentic feminine archetype that is independent of patriarchal perspectives. However, she does not provide a precise form for this archetype, and, instead, follows the

metaphorical messages from dreams and visions and synthesizes them with mythic personalities as means by which the archetype may be realized. In fact, the speaker often defines this archetype *by what she is not*. Thus, the speaker uses negation as a rite of purification in which the existing metaphors produced by the masculine perspective that structure the Feminine Principle are dis-membered. This poem is the speaker's journey into the underworld in that it is through negativity and dis-memberment, and therefore through death, that the authentic feminine archetype is realized.

In Chapter Three I continue my post-Jungian reading, demonstrating that the speaker in *The Flowering of the Rod* seeks to re-member the Feminine Principle to the collective conscious through an imaginal and mythologic fantasy. In *Tribute to Freud*, H.D. suggests the very Jungian idea that the unconscious houses memories of the human race that extend beyond personal memories of the individual, and therefore the past is not dead but continues to live within the human psyche. In the poem, the speaker engages in a rhythmic cycle of images drawn from Egyptian, Greek, and Christian myths that pertain to scenes of transfiguration and resurrection and which establish a frame through which the Feminine Principle is to be remembered. Further, Hillman suggests that memory often contains a fantasy-element that is perceived to have actually happened. That memory is mixed with fantasy suggests that memory may provide access to archetypal presences that wish to be heard, and therefore memory and imagination can act as a method of soul-making. In order to fully appreciate an image, it is necessary to 'enter' the image, as suggested by Henri Bergson. By intuitively entering the image, the image becomes a reality. Lastly, the accumulation and repetition of mythic images serves to produce an expectation that may be described as the build-up of a cathectic charge, and

the release of this psychic energy results in a highly emotive and sympathetic experience, depending on the degree of involvement with the poem by readers.

However, while memory and image act as vehicles for the resurrection of the feminine archetype, to give them movement and energy the speaker creates a palimpsest of Christian myth in which the principles of resurrection are exemplified. The speaker enacts a mythic tale in which a representative of the masculine perspective is forced to move beyond the collective conscious memory through a confrontation with the feminine perspective. Kaspar and Mary symbolically fill these roles. Kaspar represents the collective conscious but also provides the archetypal Wise Old Man, and Mary represents the unconscious in that women's experience has been pushed into the position of the Other by the shadow, the "inferior function," of patriarchy. For Kaspar to realize women's experience he must descend into the underworld and into the shadow of patriarchy to move beyond his patriarchal Anima projection, and once beyond it he can hear the 'message' of the collective unconscious. Their shared experience serves to expiate the entrenched negativity towards women and bring forth a positive representation of the feminine into the collective conscious. Kaspar's epiphany is an instant of time in which the binary experience is united into one experience; his consciousness momentarily engages with the collective unconscious, providing an avenue by which authentic feminine symbols are brought into the mythologic imagination and into the real world. In my reading of *Trilogy*, *The Flowering of the Rod* represents the final stage of the ritual, in which the re-integration and unification of opposites is enacted. This symbolic tale provides impetus not only to the feminist drive for authenticity, but

also provides feminine and masculine symbols to all people regardless of traditional, socially-scripted gender roles.

Chapter One:
In The Beginning Was the Word

On one level of communication, involvement in words and their intended meaning can be as simple as listening to the speaker. But the understanding of words can be much more complex. Indeed, getting below the surface of things, to the 'truth of the matter,' has been the active principle for scholars, philosophers and mystics for a long time. In *The Walls Do Not Fall*, the speaker seeks to initiate the reader into an esoteric discourse that moves beyond the received meaning[3] of words and which communicates through a system of concealing and revealing. The notion of concealing while revealing is nothing new to H.D. scholars. Among others, Susan Stanford Friedman, William Wenthe, and Lawrence H. McCauley discuss the way in which the poem includes a hidden discourse of meaning made through punning, etymology and phonemic association. This system of hiding meaning leads these and other scholars to connect the poem's prosodic features to the unconscious processes of the psyche, as delineated by Freudian psychoanalysis.[4] In the present study, however, I will not be linking these features directly to the unconscious, but to their *metaxic* activity of soul-making.[5] The discursive features of the poem act as mediators between the phenomenal realities of the world and the noumenal realities of the imagination, providing entrance to archetypal presences within the word and within the psyche. I am therefore placing emphasis on what the poem *does* rather than what it says. The interior of the word leads to the interior of the soul. But we must remember that the poem is first and foremost an *initiation* into the ensoulment of words, because as its speaker warns, "if you do not even understand

what words say, // how can you expect to pass judgment / on what words conceal?" (*TWDNF* 8). In effect, the speaker attempts to train the reader to examine language at a deeper level than conventional signification, thereby establishing that language can cross temporal and spatial boundaries; and in crossing such boundaries, language can also create an interlocutory dialogue between conscious and unconscious states of mind. Therefore, words can act as intermediaries, as angels, between the known and the unknown. The dissemination of esotericism inevitably begins through initiation rites, and the speaker mirrors this activity by insisting that the real understanding of language occurs through an unusual mode of exegesis that arises from the enjoining of word and soul. In other words, readers must put their own lives into the words in order to make the words live.

The word 'soul' has many connotations. 'Soul' is used by James Hillman as a metaphor for psyche, the Greek word for soul. He argues that the mind has a poetic basis, and he says, "by 'soul' I mean the imaginative possibility in our natures, the experiencing through reflective speculation, dream, image, and *fantasy*–that mode which recognizes all realities as primarily symbolic or metaphorical" (*Archetypal Psychology* 25). 'Soul' is a deliberately ambiguous term which Hillman uses as a way of reading psychology mythologically, thus establishing metaphorical, mythical language as a way of deepening the psychic experience. Soul-as-metaphor "encourages an account of the soul toward imagining itself rather than defining itself" (*Archetypal Psychology* 30). This statement points to the activity of soul as an imaginative function which continually expands itself as it progresses. Hillman suggests that soul "is an operation of penetrating, an insighting into depths that makes soul as it proceeds. If soul is a prime mover, then its primary

movement is deepening, by which it increases its dimension" (*Archetypal* 26). In relation to the poem, it is incumbent upon readers to put their own soul into the poem. The reader cannot take the position of detached observer of the poem's discursive features; the meaning of the poem is dependent on the realization that words carry an interiority as do people, and that this interior provides a perception which spans time, distance, and consciousness. Indeed, perceiving words as having soul makes them more like us, charges them with a human element which serves to connect us with the affective capability of our own discourse. Hillman goes so far as to emphasize that words are "persons" who have an invisible power over us. Indeed, Hillman would have us recognize the personality and soul in words as is their due respect:

> They are personal presences which have whole mythologies: genders, genealogies (etymologies concerning origins and creations), histories, and vogues; and their own guarding, blaspheming, creating, and annihilating effects. For words are persons. (*Re-Visioning Psychology* 9)

Words carry with them a host of unconventional meanings, and to seek out and encounter these meanings is a method of ensoulment that partakes of both the phenomenal actuality of words and the imaginal workings within the individual psyche. Hillman argues that words need "a new angelology . . . so that we may once again have faith in them" (*Re-Visioning* 9). His comment stems from the premise that words are no longer trusted to carry soul when they have been reduced to being quasi-mathematical parts of a communication-machine in a science-oriented culture. Hillman suggests that we cannot communicate anything soulful if archetypal significance is not carried in the word, and that we need to recognize "words as independent carriers of soul between people" (*Re-Visioning* 9).

In *Psyche and Matter*, for example, Marie-Louise von Franz discusses how hidden meanings manifest themselves through an emotional response to psychic complexes[6]:

> . . . Jung developed and changed the so-called association experiment of Wilhelm Wundt. In this test, a list of a hundred words is put together, one part of which is composed of words to which the test persons are expected to be relatively indifferent . . .; the rest of the list are words that might well hit some kind of emotionalized content. As soon as a complex is touched, the response time slows down extraordinarily. When an important complex is touched, even the answers to the following words slow down, which is called the "perseverance phenomenon." . . .[Jung] discovered that in the psyche exist "complexes" . . . [which are] emotionally intensified content clusters that form associations around a nuclear element and tend to draw more associative material to themselves. (2-3)

I agree with Von Franz that the "perseverance phenomenon" occurs because the word is hooked by the psyche, causing the individual to explore deeper resonances of meaning in both word and psyche. H.D.'s method, similarly, is a two-way road into the material presence, the "little boxes" (*TWDNF* 39) of language, and into their immaterial presence that hooks onto archetypal elements buried in the psyche.[7] The speaker seeks, as it were, to induce readers to slow down their immediate interpretation of a word based on conventional meaning, causing a moment of reflection which invites the perseverance phenomenon. Readers are asked to work their way through memory, the cultural, mythological, and social referents through which real phenomena are perceived, until a word's forgotten personality, the archetypal element living in the unconscious, is encountered. Finally, then, a dynamic interplay, or intertextuality, between the 'soul' of the word and one's own soul is enacted through the perseverance phenomenon, establishing a discourse that moves deeper than conventional meaning.

However, while many words may enter the psyche, only certain ones are likely to have archetypal significance for the reader. When a word activates a feeling-toned

complex[8] in the reader, an irruption of psychic contents occurs which acts as a corollary through which an archetype is given the speech that the unconscious craves, and thus the word is imbued with extra-ordinary meaning for the reader. In this way, words can act as bearers of meaning that move beyond (and behind) the conscious mind. If we accept words as persons, as psychic entities with personality, there is every possibility of a word activating an archetype for the reader. The psyche is drawn to words by sound, phrasing, and context which resonate in the reader, and act to pull the reader along pathways of which he/she may not have been aware. The speaker in *TWDNF* makes the connection to words as bearers of divine personalities and to the mediators of the unconscious:

> idols and their secret is stored
> in man's very speech,
>
> in the trivial or
> real dream (8)

This statement explicitly suggests that the "secret" of divinities can be found in both speech and dreams. I will return to this statement later, but for now the suggestion exists that words have personalities that are akin to personalities found in dreams, and therefore, to the unconscious. The personalities thus encountered take on the attributes of the gods, suggesting not only a way to 'read' them, but also that divine truth may be found by looking within rather than outside the individual.[9]

Post-enlightenment ideology agrees that God is only a belief, not a fact, and this has helped to push the concept of divine powers into the areas of myth and the irrational. However, Jung explains that the psychological activity of god-making is very real, and the deposition of divine archetypal personalities to the unconscious is not without its consequences. Jung describes the power of this psychic activity:

> Only in the age of enlightenment did people discover that the gods did not really exist, but were simply projections. Thus the gods were disposed of. But the corresponding psychological function was by no means disposed of; it lapsed into the unconscious, and men were thereupon poisoned by the surplus of libido that had once been laid up in the cult of divine images. The devaluation and repression of so powerful a function as the religious function naturally has serious consequences for the psychology of the individual. The unconscious is prodigiously strengthened by this reflux of libido, and, through its archaic collective contents, begins to exercise a powerful influence on the conscious mind. The result has been mass-murder on an unparalleled scale[10]. This is precisely what the unconscious was after. Its position had been immeasurably strengthened beforehand by the rationalism of modern life, which, by depreciating everything irrational, precipitated the function of the irrational to the unconscious. (*CW* 7, par. 150, 94)

The obvious suggestion is that the idea of a god is irrational and 'primitive', but this does not take into account, as Jung explains, that both of these aspects of the psyche still exist. In *The Walls Do Not Fall*, the speaker suggests that we need to understand words as mediators of the unconscious contents. Involving ourselves with words, with the "secrets stored in man's very speech," necessarily involves moving into trans-rational, that is, imaginative, nonlinear modes of understanding.

In order to implicate imaginatively the word as a carrier of both inner and outer meanings, the speaker explicitly suggests several methods with which the inner workings of words provide freedom to their souls:

> I know, I feel
> the meaning that words hide;
>
> they are anagrams, cryptograms,
> little boxes, conditioned
>
> to hatch butterflies . . . (39)

The speaker intellectually and emotively ascertains that words are containers, "little boxes," encoded to carry meaning which provides a kind of knowledge that gives

freedom to the psyche (soul). The butterfly symbolizes the psyche, but it should be noted that the plurality suggests that the number of meanings of a given word is not limited to one. Further, the encoding of words as "anagrams, cryptograms," connects to an esoteric system of dissemination of the divine knowledge as found in Kabbalistic and Hermetic traditions. In *Psyche Reborn: The Emergence of H.D.*, Susan Stanford Friedman argues that H.D.'s primary source for these traditions was the syncretist Richard Ambelain. In *Dans l'ombre des cathédrales*, Ambelain claims that the cathedral of Notre Dame is rich in encoded hermetic symbols of pagan divinities. For example, in the stone carvings of the Christian saints Anne and Mary are concealed the pagan goddesses Cybele and Isis. Friedman suggests that "Their presence recalled the mystery, magic, and wisdom associated with the ancient esoteric cults that were celebrated in goddess religions of the Near East" (172). The presence of pagan, goddess-centred religions imbedded in the 'hieroglyphics' of Christian art provides a gateway to the mystic traditions that were secretly encoded, and the "religious scholar or mystic who can break the code can experience and contribute to the tradition" (Friedman 172). Ambelain provided H.D. with the key to unlocking paradigms of communication, in this case medieval Christian symbology,[11] which she then brought to bear on linguistic modes of communication, revealing the concealed spiritual presences in words. The method by which these presences are realized is through a syncretic, trans-rational[12] search through phonemic association, etymology, punning, and anagrams. In addition, naming, personification, and juxtaposition act as further means by which H.D. initiates the reader into the poem's soul-making function.

William Wenthe argues that H.D. formulated a model of prosody which exceeds standard meaning through phonemic association:

> The associative relation which words are related to sound, apart from, indifferently to, semantic meaning, offers us a technical account of the way that prosody functions apart from the discursive, syntagmatic chain of discourse . . . establishing a mode of linking independent of the rational process of discursive signification: prosody *exceeds* signification as unconscious self exceeds the conscious. (136)

Between phonemically related words, meaning is not dependent on the conventional meanings, but rather on the associative context in which the word is found. For example, let us return to an earlier statement of the speaker:

> idols and their secret is stored
> in man's very speech,
>
> in the trivial or
> real dream (8)

The interior repetition of the high front unrounded vowel (secret, speech, trivial, real, dream), establishes a semantic relation between these words by their similarity of sound. The three nouns–secret, speech, dream–in this sample stand as principle places of the speaker's search, for not only are they connected by sound, they also may be seen as 'three vials' ("tri-vial"), further supporting the need to look at the interior of words and the psyche for the "secret." The word "idols" has several conventional meanings, namely that pagan gods are reduced to being mere idols in the Judeo-Christian ethos, as well as the positivist position that the gods are the product of 'idle' speculation. However, "idols" phonemically associates with 'vials' and "real," further suggesting that the associative context points to finding real gods contained in both word and dream.

In another example of phonemic association, the speaker engages in an unusual rhyming of words which connects the words by the repetition of the liquid "-er" sound.[13] This sound ultimately connects each of the rhymes to "myrrh":

> When in the company of gods,
> I loved and was loved,
>
> never was my mind stirred
> to such rapture,
>
> my heart moved
> to such pleasure,
>
> as now, to discover
> over Love, a new master:
>
> His, the track in the sand
> from a plum-tree in flower
>
> to a half-open hut-door,
> (or track would have been
>
> but wind blows sand-prints from the sand,
> whether seen or unseen):
>
> His, the Genius in the jar
> which the Fisherman finds,
>
> He is Mage,
> bringing myrrh. (5)

The movement of words follows the rhyme of "stirred/ rapture/ pleasure/ discover/ Master/ flower/ door/ jar/ myrrh", not to mention other, less apparent interior "r" repetitions. Words ending in "er" bring a very active and dramatic sense to meaning, for they are pointers, actors, doers. The "-er" end-sound phonemically connects each word within the rhyme structure, providing treasure-points on a map, as it were, to significant words throughout the rest of *Trilogy*. The liquid "r" establishes a wave of echoes,

connecting to other parts of *Trilogy* through a nonlinear associative context; for example, Mary, mermaid, myrrh, siren, remember. These echoes demonstrate the way in which phonemic association transcends linear chains of discourse; rather than a context-oriented and proximatic meaning-making, the echoes simultaneously span the poem's physicality while pulling its meaning together into one active moment of experience. The echoes therefore provide an immanence of experience which synchronizes memory and enables an archetypal encounter through conscious and unconscious resonances. Using language that is more dependent on associational strategies rather than conceptual recognition provides an imaginal space wherein the reader must actively search through the imagination in a fashion similar to solving riddles or Zen koans. Telling a secret outright strips the magic from a riddle by denying an intimate psychic involvement with the question, and serves to focus more on the answer than on the process of answering the question. It is, in fact, this process that makes soul as it proceeds,

> so that, living within,
> you beget, self-out-of-self,
>
> selfless,
> that pearl-of-great-price. (4)

The process occurs in an imaginal space within the self, and it is a non-rational process generated by phonemic association.

Further, Lawrence H. McCauley suggests that a close stylistic parallel exists between Ambelain's discussion of the Kabbalah and H.D.'s *Trilogy*, which reflects the non-rational, imaginal spirals of associative language. According to McCauley:

> . . . in discussing the transmission of Kabbalism through the Middle Ages, Ambelain links Kabbalah to the chivalric traditions via the words *Cabale*, French for Kabbalah, and *caballos*, the Greek root for the French *cheval*

> (horse). This leads him to the prototypic cavalier (*cabalier*) or horseman, Sagittarius the horse/ man. He then identifies Sagittarius with Chiron, the centaur, a Promethean figure who granted knowledge to humans against the wishes of Zeus. (150)[14]

The movement of ideas from the Kabbalah to Middle Ages chivalry is a syncretism of history and culture which points, in the final image, backwards in time to Greek myth and to divine knowledge granted to humanity. The use of word-history to make such a connection does not follow a strict sense of logic. It is, rather, an imagistic logic which makes meaning by following the various connections established by historical and imagistic similarity of words. However, it does display an associative strategy intent on discovering meaning that exists both materially and imaginally. In *Tribute to the Angels*, the speaker uses the etymology of "Mary" to expose the roots of the word and to create an associative pathway to a final image that is more spiritually promising:

> Now polish the crucible
> and in the bowl distill
>
> a word most bitter, *marah*,
> a word bitterer still, *mar*,
>
> sea, brine, breaker, seducer,
> giver of life, giver of tears;
>
> now polish the crucible
> and set the jet of flame
>
> under, till *marah-mar*
> are melted, fuse and join
>
> and change and alter,
> mer, mere, mère, mater, Maia, Mary,
>
> Star of the Sea,
> Mother. (8)

The movement of word and image is similar to Ambelain's progression. The speaker draws upon material associated with the Feminine Principle and places it within the alchemical bowl. She distills the word 'mar,' Hebrew for 'bitter,' with other imagery, "sea, brine, breaker, seducer, / giver of life, giver of tears," which are connected to the feminine by their affiliation to giving birth and emotionality,[15] and fuses the image "*marah-mar*" into the "Star of the Sea, / Mother." Star of the Sea is another name for the star-fish, an alchemical symbol of love so hot that it burns,[16] symbolizing the purification and transformation of the negative, 'bitter' meanings into positive ones. What is important is that the speaker exposes (makes conscious) the word's root, places it within an associative context, and begins a phonemic resonance of 'ma-ma' (mother), whose sound continues to resonate through the remainder of *Trilogy*. The genealogy of the word 'Mary' is imaginally transformed to look towards a divine knowledge found in the archetypal Great Mother and defuses the misogyny that lies in its root, 'mar.' As Friedman suggests,

> The Goddess appears repeatedly in H.D.'s poetry to embody and inspire this dialectical process of re-vision, of revisionist mythmaking. She symbolizes both what has happened to women in patriarchal tradition and the potential to transcend the paralyzing definitions of "otherness."
> (*Psyche Reborn* 232)

The search for an authentic Female Principle is taken up with greater intensity in *Tribute to the Angels*, but for the present, readers are alerted to significant meanings concealed in everyday language, thus initiating them into the methodology of the speaker's discursive system of concealing and revealing. Rather than reading 'blindly,' each word becomes a numinous possibility for expansion of the soul.

Further, McCauley suggests that the etymology of "cryptogram" is the "tomb of the letter" (142) which provides an insight into how H.D. inscribes into the lexical level a system of wordplay that acts to connect the distant past with the present. Sifting through the tomb of the word, the poem's speaker seeks to un-earth the "rare intangible thread/ that binds all humanity" (*TWDNF* 15) by connecting present-day language with history. This thread effectively crosses barriers erected by differences in culture, language, and ideology. For example, the speaker plays with the word *cartouche*, an oblong circle used in ancient Egypt in which was inscribed the name of the king or pharaoh:

> yet give us, they still cry,
> give us books,
>
> folio, manuscript, old parchment
> will do for cartridge cases;
>
> irony is bitter truth
> wrapped up in a little joke,
>
> and Hatshepsut's name is still circled
> with what they call the *cartouche*. (9)

The play is on the fact that *cartouche* is the French word for, and the origins of, the word 'cartridge.' Kevin Oderman reports that 'cartouche' derives from Medieval Latin, *carta*, meaning paper, which in turn derives from the Greek word 'χαρτης' for the papyrus leaf (137). Thus, the speaker's pun on the word *cartouche* creates a multi-lingual circular link to several different historical periods. Ancient Egypt is evoked, the Second World War is evoked, but there is also reference, as Oderman suggests, to Napoleon's attempt to conquer Egypt in the late 18th century. Napoleon's campaign on a military level was a failure, but he brought with him scholars and artists to record what was found there. So

overwhelmed by the majesty of the Egyptian ruins, in the rush of recording they were forced to melt down lead bullets to make more pencils.[17] In other words, "Rather than cannibalizing the word for munitions, munitions were cannibalized for the word" (Oderman 137). I suggest that words, like cartridges, are loaded with a charge, but the difference lies in the perception of that charge. Words can be used to make cartridge-casings–"folio, manuscript, old parchment / will do for cartridge cases"–or they can be used to house near-divine entities, for "Hatshepsut's name is still circled / in what they call a *cartouche.*" Pharaohs were considered to be half-gods, and the fact that Hatshepsut's name is still circled implies an eternality of words that bespeaks a semi-divine status. The 'soul' of *cartouche* expands as the psyche draws more material associated to the word, and while it is just a word, it contains the potential to lead the psyche on an imaginal journey through multiple time periods and experiences.

Play with language is further demonstrated explicitly by the speaker through the use of puns. Punning creates meaning by associations between a word's received meaning and other meanings, often by similarity of sound. Therefore, punning exceeds received meaning and expands a word's possibilities of meaning. The act of punning forces the reader to seek meaning in an act of creative imagination, for the real 'meaning' of the word is found at the imaginative level. This method of communication, in effect, relies on both the 'reality' of the word as agreed upon by the speaking community, and in the imaginary[18] of the word as creatively envisioned by the speaker. Toward the end of *The Walls Do Not Fall*, the speaker explicates a pun on "Osiris":

> For example:
> Osiris equates O-sir-is or O-Sire-is;

Osiris,
the star Sirius,

relates resurrection myth
with resurrection reality (40)

The pun illustrates how words can move beyond accepted meaning. Oderman reports that the star Sirius is reputed to be the home of Osiris, and at the flooding of the Nile, Isis makes a journey to bring him from there to revive the land (141). E.A. Wallis Budge, in *The Book of the Dead*, explains that the Isis/Osiris myth deals with the death and dismemberment of Osiris by his brother Set. Isis collected Osiris' parts, and with the help of Thoth, he was resurrected. Osiris subsequently built a ladder and climbed up "to the place where the gods and the imperishable stars were, and his speech became like that of the beings who dwell in the star Sept (the Dog-star, or Sothis)" (140-1). Sept or Sothis was the ancient Egyptian name for the star Sirius, and essentially represented heaven.[19] Furthermore, there is a striking similarity between Osiris and Christ. As is commonly asserted, Christ suffered on the cross to take on humanity's sins, thus allowing humanity to enter heaven. Likewise, "Osiris was the God-man through whose sufferings and death the Egyptian hoped that he might rise again in a glorified Spirit-body, and to him who had conquered death and had become king of the Other World the Egyptian appealed in prayer for eternal life" (Budge 56). The similarities between Osiris and Christ are not lost on the speaker. Oderman suggests that Osiris/Sirius is a bilingual pun on "zrr-hiss" (*TWDNF* 43) and the German verb *zereiBen*, to rend, to tear. The sound "zrr-hiss" may indicate the sound of German V-2 rockets, which would symbolize death, but there is further affiliation to the death and resurrection of Christ. Oderman reports that "*zerreiBen* is the verb used in Luther's Bible to describe the tearing of the veil in the

temple at the time of Christ's death on the cross" (141).[20] These myths mirror the activity of the speaker; through the negative act of dismembering or tearing apart words, of entering the 'death' of received meaning, the word can then be resurrected as heavenly speech. The speaker thus re-enacts the mystery of resurrection at the level of the word. However, the seriousness of death and rebirth is mitigated by the humour that punning involves. It is, in effect, a way of transforming negative actions into positive ones, and destruction into creation.

Like puns, anagrams move through an active, creative space of the psyche; the reader is invited to take a step towards their meaning imaginally in that there is a concealed meaning which can only be ascertained through diligent efforts to decode them. They are also signals indicating that *all* words in the poem could have meanings which exceed their immediate intelligibility. This can make reading an uncomfortable experience because we depend on words to express not only ourselves but also the world around us. However, the speaker explicitly proclaims that to fully understand ourselves, we need to "seek further, dare more":

> this is the age of the new dimension,
> dare, seek, seek further, dare more,
>
> here is the alchemist's key,
> it unlocks secret doors,
>
> the present goes 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;
> so mind dispersed, dared occult lore,

found secret doors unlocked,
floundered, was lost in sea-depth,

sub-conscious ocean where Fish
move two-ways, devour;

when identity in the depth,
would merge with the best,

octopus or shark rise
from the sea-floor:

illusion, reversion of old values,
oneness lost, madness. (30)

In relation to anagrams, I suggest that in the line "dare, seek, seek further, dare more," the word "dare" can equate "read," and "seek" equals "kees" or 'keys.' Seen in this light, the 'keys' to understanding the poem are found through 'read'ing. As these words–"dare" and "seek"–are effectively accentuated by the comparative clauses directly following, their first occurrence in the imperative form suggests that to "seek further" ('keys for there') one must 'read more.' The speaker then says "here is the alchemist's key," further supporting this interpretation. By using the imaginal depths to interpret meaning, the reader is led closer to archetypal realities accessed through the imagination. One only needs to "surrender // sterile logic, trivial reason; / so mind dispersed, dared [read, in the past participle] occult lore" in order to unlock the secret doors and discover the "sub-conscious ocean" in which "identity in the depth, would merge with the best." This last superlative suggests that the depth of the word is found in the depth of one's own mind; one can bring about a "reversion of old values," a change of perspective, by identifying with the imaginal processes that border on archetypal realities. Additionally, as Hillman explains, "we do not just make words up or learn them in school, or ever have them fully

under our control. Words, like angels, are powers which have invisible power over us" (*Re-Visioning* 9). Similarly, the imagination borders on deeper levels of the psyche that are not entirely under the control of the conscious mind. According to Hillman, the "imagination is not merely a human faculty but is an activity of soul to which the human imagination bears witness. It is not we who imagine but we who are imagined" (*Archetypal* 16). Seen in this sense, the word's 'charged' interiority, its emotional (and therefore personal) content, comes from deeper archetypal patterns, providing new life to old words. Once again, taking apart the 'real' word and reconstituting it through creative imagination "relates resurrection myth / with resurrection reality" (40).

Viewing words as personalities subject to cycles of death and rebirth through phonemic association, punning and anagrams is, indeed, an animistic move towards the ensoulment of words, allowing them to mean at a deeper, more emotional level than nominal signification. Personifying words personalizes them, bringing them into closer psychic involvement. Hillman suggests that personification "offers another avenue of loving, of imagining things in a personal form so that we can find access to them with our hearts. Words with capital letters are charged with affect, they jump out of sentences and become images" (*Re-Visioning* 14). H.D.'s speaker uses personification as images which pre-figure the Word over the Sword, establishing that words–like angels–are intermediaries for the inventive or imaginal power of the mind, and are ultimately linked to dream and vision:

> Without thought, invention,
> you would not have been, O 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. (11)

In this context, the Sword is an invention that could not have occurred without a discourse enabling its existence. The speaker seeks to place the Word in a position of greater power than the Sword. Personification suggests that both are entities, with a host of symbolic and real meanings. The Sword is a symbol of war, of straight-edges and sharpness. In reality, swords are made only for killing; one does not use a sword to build a house or teach children arithmetic. As a personified object, it effectively encapsulates both the symbology of war and the mentality that propagates war. The Word, on the other hand, is polymorphous, and, connected to the Word of God, is the Word of Prophecy and the source of Creation. Personifying these words places them into a specific relationship with the reader, and asks: do you identify with the Sword or the Word? Personifying turns object-words into subjective identities, thus bringing them in closer to our psychic and emotional involvement. The personified word brings us into that *experience*; the Sword brings us into War, begging the question: where is Peace? And the Word brings us into Creation, asking: what can we Create? It is the experience of such "configurations of the soul" (Hillman; *Re-Visioning* 13-14) that personifying enacts, asking the reader to not approach these ideas as abstractions, but as real situations, real experiences that can only be understood through total psychic involvement.

In the act of personification and subsequent naming, of giving personal presence to words, words are given the being-ness of archetypal personalities leading to an encounter with the god archetype. Indeed, McCauley points out that "amen" can also be read anagramatically as "name" and "mean." The poem's speaker informs the reader that

> we must go forward,
>
> we are at the cross-roads,
> the tide is turning;
>
> it uncovers pebbles and shells,
> beautiful yet static, empty
>
> old thought, old convention;
> let us go down to the sea,
>
> gather dry sea-weed,
> heap drift-wood,
>
> let us light a new fire
> and in the fragrance
>
> of burnt salt and sea-incense
> chant new paeans to the new Sun
>
> of regeneration;
> we have always worshipped Him,
>
> we have always said,
> *forever and ever, Amen.* (17)

The word "Amen" reminds one, of course, of the last word in Christian prayer, but the meaning of the word in the poem is problematised through an etymological connection to the Egyptian sun-god Amen. The meaning of Amen in ancient Egyptian is "hidden,"[21] which suggests, in tandem with McCauley, that in the poem the hidden god may be found *in the name*. For example, the speaker tells us that "The Presence was spectrum-blue / . . . rare as radium, as healing" (13). The chemical name of radium is RA, establishing a

connection to the Egyptian divinity Ra, as well as to the colour of the jewel that the speaker creates in *Tribute to the Angels*. For the 21st Century reader, the mention of radium also connects to Marie Curie's isolation of radium and subsequent award of the Nobel Prize for chemistry in 1911; radium was later used in radiotherapy as a treatment for cancer. Thus, the "ultimate blue ray" (13) of healing becomes an imaginal bridge between the mythologic imagination and the phenomenal world. Words are names for things, and the turning tide that "uncovers pebbles and shells, / beautiful yet static, empty" suggests a movement towards a re-making of words–of "pebbles and shells"– through sacred ritual to re-invoke their ability as carriers of divine presence. Ridding words of "old thought, old convention" is an active yet meditative participation of conscious and unconscious processes as symbolized by fire (active principle) and sea (meditative principle). It is "in the fragrance" of these combined elements, "of burnt salt and sea-incense," that "the new Sun // of regeneration" comes alive. The personified Sun carries within its meaning the Son of God (Christ), God, and Amen, as well as the birth of the sun from his underworld journey at dawn, further suggesting that locating the divine presence leads one out of the darkness of "static, empty" words towards the regenerative quality of spiritual illumination.

In addition, the speaker engages in a palimpsestic technique of incorporating mythologic 'voices' of prophecy into the poem. The speaker uses names in order to give a personal presence to the abstract idea of prophecy, allowing for a concrete instantiation that abstract words lack. The speaker is being stalked by an unseen inspiration, and while she is

> unaware, Spirit announces the Presence;

shivering overtakes us,
as of old, Samuel:

trembling at a known street corner,
we know not nor are known;
the Pythian pronounces–we pass on

to another cellar, to another sliced wall
where poor utensils show
like rare objects in a museum (1)

In these tercets, the speaker ties together Judeo-Christian and Greek myth by naming Samuel and the Oracle at Delphi. The semantic connection exists in the fact that Samuel was the last of the judges and the first of the prophets in the Old and New Testament, of whom God "did not let his words fall to the ground" (1 Samuel 3:19), and the Pythian priestess at Delphi is said to have uttered the prophetic words of Apollo while in a visionary state. The speaker thus inscribes the abstract idea of prophecy into the poem through personalities that represent the voice of prophecy. When ideas are given names beyond standard nominalisation, they are given a human shape that the psyche can better apprehend, for the idea is made into a form that is like ourselves. The speaker tells us that "Spirit announces Presence." 'Announce' derives from Latin *annuntiare*, from *ad-*, (to, towards) *nuntius* 'messenger,' and Presence can be read as 'pre-sense' or 'pre-essence.' Thus, the interiority of the word (the hidden meaning) connects to the angelic (angel originally meant messenger) function as intermediary between humanity and the divine (if we take 'pre-essence' to indicate divinity). However, just to stand back from a 'divine' reading, that the speaker is "unaware" suggests that Presence, or pre-essence, may indicate the collective unconscious, and Samuel and the Pythoness are concrete images of the archetypal messengers or 'voices' of the unconscious. The speaker and

friend may know where they are–"at a known street corner"–but the strange sense they feel is unknown, for "we know not nor are known." It is at this moment that "the Pythian pronounces," which may indicate a judgment, but can also mean 'before-known,' or even 'pronoun,' suggesting a person, place or thing, or a *name* ('pronoun' stems from the Latin *pronomen*, literally 'before-name') which existed before the conscious psyche was aware of it. But as it *is* known by the personal unconscious, it is unnecessary to repeat it. Read in this convoluted way, one can see that each word is pregnant with meaning beyond conventional usage, and personification and naming provide means by which our psychic, noumenal reality alters our perception of phenomenal reality through an archetypal encounter with the word, thus turning ordinary words into extraordinary, prophetic experiences. This is to say that the "sliced wall" of conventional meaning reveals a depth of meanings, so that the "poor utensils" of language can provoke a deep involvement with the world just as "rare objects in a museum" contain depth by their historicity.

The speaker's methods of concealing and revealing esoteric knowledge through phonemic association, anagrams, punning and personification are intended to initiate the reader into an imaginal space which is a first step, of sorts, towards a union of opposites. If the reader is to understand what the speaker is discussing, it necessary to become involved in the use of words, rather than being a distant observer of them. At the beginning of the poem, the position of the reader is juxtaposed with that of the speaker, making it incumbent on the reader to take an involved position in the text. The reader is situated in the locus of activity by the speaker who tells us where the poem's events are occurring:

> An incident here and there,

and rails gone (for guns)
from your (and my) old town square

mist and mist-grey, no colour,
still the Luxor bee, chick and hare
pursue unalterable purpose

in green, rose-red, lapis;
they continue to prophesy
from the stone papyrus:

there, as here, ruin opens
the tomb, the temple; enter
there as here, there are no doors:

the shrine lies open to the sky,
the rain falls, here, there
sand drifts; eternity endures (1)

In the first triplet, the possessive pronouns in "your (and my) old town square" suggest that the reader is to bring his/her own subjective experiences into the poem rather than passively relying on the subjectivity of the speaker. The text belongs as much to the reader–it is the reader's town square–as it does to the speaker. This reduces the distance between reader/writer subjectivities, and forms a liminal space of understanding by including the subjectivity of the reader in the action of the poem. The 'position' of the reader is changed from that of a distant observer to that of an included experiencer. This is especially significant in relation to the speaker's explanation that words contain the "secret of Isis" (40). Marie-Louise von Franz tells the story of how Isis gained alchemical secrets from the angel Amnaël, but before he would give them to her, she had to swear an oath: ". . . he made me . . . promise never to tell the mystery I was now to hear, except to my son, my child, and my closest friend, so that you are me and I am you" (*Alchemy* 46). Von Franz explains that the grammar is unclear in this section, but suggests that "the

person who imparts that mystery to the other person fulfills at the same time the mystical union, the sacred marriage between mother and son, Isis and Horus, or that between the angel and Isis, because each time the mystery is told the two also become one" (*Alchemy* 47). We must also remember that the poem is dedicated "To Bryher", H.D.'s life-long friend. The dedication suggests that readers, as sharers of the experience, should see themselves as close friends of the speaker, and thus the dynamics of the Isis myth are inscribed into the text: readers are not distant, entertained observers, but intimate relations where the space between "here" and "there" is lessened.

The distance between the speaker and reader is reduced, and so too is the 'normal' concept of space and time. Through another use of juxtaposition, the speaker creates a collusion of the words 'here' and 'there' to produce a third, opposing meaning that leads to a spatial and temporal collapse. Following the dedication to Bryher, and before the 'start' of the poem, we are told that it is "*for Karnak* 1923/*from London* 1942" (original italics). This presents a situation that crosses into at least four different time periods: H.D.'s and Bryher's visit to Egypt in 1923, the date of the poem's composition in 1942, the invocation of Karnak suggesting ancient Egypt, and the moment in time that the poem is being read. The last period may seem additional to the original dates, but by invoking time as an issue, the speaker minimizes the differential between now and then, and all time, all history, is collapsed into a single moment of experience. Moments in time stand outside the rigidity of chronological time and a fluidity ensues which suggests that history exists in the present as much as it does in the past. The speaker further diffuses the rigid notions of time by repeating "here" and "there," and in doing so unties words from their usual context which separates the past and present; thus freeing the words to invoke

unusual, if not extraordinary, perspectives. There is a double perspective going on in this passage. I imagine H.D. and Bryher walking through the streets of war-torn London, where buildings lie in complete or partial ruin, and this reminds both of them (or at least H.D.) of their tour of ancient temples in Karnak. Both places in time and in space–"there, as here"–are collapsed into one experience through the similarities of experience. In this way, the *moment of the experience* transcends the notion that two separate places in time and space can never meet. One can "enter, there as here," either moment of experience because there are "no doors" separating the two 'places' of experience. The only difference alluded to is that "rain falls, here [in London], [and] there / [in Karnak] sand drifts"; this suggests that each of these moments of experience have their own personality, but each personality is connected to each other through the memories of the experience in which "eternity endures." Temporal and spatial distinctions are reversed through the use of 'here' and 'there,' whose sole purpose is to *separate* 'this' place from 'that' place, and thus these words are used in virtual opposition to their familiar meaning.

The third way that the speaker's use of juxtaposition creates an atmosphere in which "we know not nor are known" (1) is through a contextual re-location of the normal associations of good and evil. Reversing the normal associations of good and evil shifts the perspective as to where to look for a positive experience of the divine:

> Evil was active in the land,
> Good was impoverished and sad;
>
> Ill promised adventure,
> Good was smug and fat;
>
> Dev-ill was after us,
> tricked up like Jehovah;

Good was the tasteless pod,
stripped from the manna-beans, pulse, lentils (2)

In the first couplet, "Evil" is associated with the positive attribute "active," suggesting action and movement, while the personified "Good" is negatively modified as "impoverished." The active evil refers to World War II and the rise of totalitarianism in Europe, but "the land" can also refer to the land of the poem in which active evil acts as a metaphor for the pagan religions and personalities that the speaker will "search the old highways" (2) for to supply nourishment to the "impoverished" Good. The personification of good makes the obvious connection to God, which suggests that it is God who is "sad." Sickness provides "adventure," while "Good" seems content to move nowhere, obviously believing in its own false abilities for it is "a tasteless pod" in the following couplet. This is to say that the *seed* of God is "tricked up" by the unquestioned belief that he is infallibly Good, and he is therefore unable to grow, is "stripped from the manna-beans, pulse, lentils" (2). God is not only stripped of life-giving food, but also the "pulse" of life-blood, and deprived of magic (*manna*-beans). The lack of life and the reversal of the roles of good and evil suggests a further reversal of where to look for a positive experience of the divine that enables spiritual growth. Ultimately, the initiation that the reader undergoes is a dislocation from assumptions and therefore a removal of obstacles that inhibit spiritual growth.

Finally, the speaker engages in contextual re-location in order to show that such a destruction is not necessarily a negative act, for it is the worm that "profit[s] / by every calamity," and as a "parasite, / I find nourishment: / when you cry in disgust" (6). The parasitic worm eats from the inside to the outside, bringing the hidden meanings to the

surface of consciousness, thus changing the perspective of that consciousness. The worm is suggestive of the caterpillar whose death is a metamorphoses into a butterfly, so we return to the "little boxes, conditioned // to hatch butterflies . . ." (39). The context reverses the idea that life begets life; rather, it is through death, change or dismemberment that a new form is produced. The speaker continues the pattern of juxtaposition, suggesting that it is through opposition, negativity, and death that new perspectives of soul are realized:

> ruin everywhere, yet as the fallen roof
> leaves the sealed room
> open to the air,
>
> so, through our desolation,
> thoughts stir, inspiration stalks us
> through the gloom:
>
> unaware, Spirit announces Presence; (1)

The reversal of positive and negative connotations suggests a perspective that acts as an 'opening' experience made possible by the "ruin everywhere"; the destruction that exists around the speaker is the very thing that allows for renewal to begin. For although London/ Karnak lie in ruin, the desolation is an opportunity, for the "*fallen* roof / leaves the *sealed* room / *open* to the air." In the line, "through our desolation, / thoughts stir, inspiration stalks us," the word 'desolation' connects historically to the Late Latin *desolatio*. 'De' means 'down from,' 'about' (in the ablative) and *solatio* (originally *solare*) means 'alone,' and thus suggests that 'desolation' can mean *less* alone in that it is 'down from alone,' an inversion of the standard meaning. It can also mean 'about [the] all-one,' suggesting that "through our desolation" an opportunity to unseal and renew the meaning of words can be brought about by a union of opposites. This form of awareness

is a suggestion for the reader to engage in a kind of consciousness which allows for other forms of consciousness to appear of which he or she was not previously conscious.

These forms of consciousness, of course, are the archetypes of the unconscious which can act as angels to lead the reader to even deeper levels of the soul. I have discussed in this chapter that the primary purpose of *The Walls Do Not Fall* is to initiate the reader into an esoteric discourse which reveals while it conceals. This purpose, I believe, is to teach the reader how to read so that he or she will, indeed, be able to "pass judgment / on what words conceal" (8). Therefore, I have focused more on what the poem does than what it says. The imaginal journey into the interior of the word provides the reader with a way to move into the experience of meaning-making. This is to say that by involving oneself with words, by looking into the hidden presences therein, the reader enters an experiential perception which makes meaning as it progresses, rather than following received meaning without question. This experiential perception is the metaxic activity of soul-making. By taking apart, dismembering, and stripping the word of assumptions, the reader learns to experience the word, and as words are created by a speaking community, the interior of the word forces us to look at the assumptions of that community built into the word and, by extension, built into ourselves. This rite of initiation, of dislocating and destabilizing language, is necessary in order to proceed to the revealing and understanding of the forms in which social norms manifest. The interior of the word provides an entrance to the soul, but to make a bridge to new forms for both the phenomenal and noumenal realities, to make new meanings, it is necessary to look at the metaphors employed by the society. In the next chapter, I will discuss these

metaphors, and how the speaker uses metaphor as an imaginal bridge to the archetypes of the unconscious.

Chapter Two
Descent Into the Underworld of Metaphor

In this chapter, I examine the metaphorical level of *Trilogy*, with a primary focus on the underworld of the image. In *Tribute to the Angels*, the speaker seeks to establish an archetypal representation of the Feminine Principle[22] which is independent of masculine perspectives,[23] in order that the feminine may take an authentic position within the mythologic imagination. However, the creation or re-visioning of the positive feminine divinity/archetype is not achieved by simply asserting her validity; instead, the speaker uses metaphorical language to build a bridge to the unconscious from which she may bring back an Anima archetype not weighted down by norms imposed upon the feminine by the collective conscious. James Hillman, in *The Dream and the Underworld*, reports that the language of the unconscious is metaphorical in nature. Images that appear in dream and vision connect us with unconscious contents, the archetypes, and to better understand them on their terms we need to follow their metaphorical nature back into the psychic depths from which they came. Abstracting or finalizing an image breaks the connection to the unconscious contents; the key here is to imaginatively build on the metaphorical qualities of an image and thus expand our understanding of the soul's depths (psyche). Further, according to George Lakoff and Mark Johnson, conceptual understanding is, in fact, structured by metaphors. Lakoff and Johnson also argue that metaphorical concepts structure how we perceive the world and as such create reality. Metaphors both hide and reveal aspects of a concept, and whatever metaphors are culturally dominant will influence the members of that culture to see the world–and the

people in it–in specific ways. The culturally dominant metaphor of the feminine is one which is created by and trapped in masculine perspectives which push the archetypal Feminine Principle into darkness. *Tribute to the Angels* can be read as the speaker's journey into the underworld of the feminine to expose the unconscious negativity that the feminine endures. She dismisses the way in which women are represented, and builds a new image based on her dreams and visions.

That the speaker gains the divine image in vision and dream is one way to see that the image comes from the unconscious, but the issue here is not so much the unconscious as the underworld. Using 'underworld' as a metaphor for the unconscious provides a deeper conceptual understanding of the unconscious by giving it a topography and a perspective. "The underworld is a realm of only psyche, a purely psychical world," Hillman explains; "...underworld is the mythological style of describing a psychological cosmos" (*Dream* 46). Therefore, underworld provides a way of conceptualizing psychology in images, and presupposes an interior perspective as the basis of experience. As a perspective, underworld is a way of penetrating prescribed systems of behaviour, depriving these systems of life and power over individual aspirations by showing alternate perspectives through archetypal encounters. Exploring the metaphors of the feminine is a journey into the underworld in that it is through dismembering and un-making the image–and therefore through death–that room is made available for the image to be re-visioned. Hillman explains that:

> The innate urge to go below appearances to the "invisible connection" and hidden constitution leads to the world interior of whatever is given. This autochthonous urge of the psyche, its native desire to understand psychologically, would seem to be akin to what Freud calls the *death drive* and what Plato presented (*Cratylus* 403c) as the desire for Hades. The

> urge shows itself in the analytical mind, which makes psyche by taking things apart. It works through destruction, the dissolving, decomposing, detaching, and disintegrating processes necessary to both alchemical psychologizing and to modern psychoanalyzing. (*Dream* 27)

The speaker uses negation as a trope to purge the so-called 'positive' attributes normally associated with feminine divinity by patriarchal[24] society. The old images propagated by patriarchal doctrine need to be shed in order to create a new image that is valid without a formulative dependency on the masculine.

The speaker in *Tribute to the Angels* sifts through the metaphors established by patriarchal society in order to see through them and to deny them the power which holds women to the masculine perspective. The poem is a rite, a public performance that exposes the negative metaphors attached to the feminine, and a calling, an invocation of angels that seeks to establish a connection to an authentic and independent feminine archetype. Viewing the world as a theatre of metaphors provides a means by which we can see through the appearances that structure the perspectival experience of real phenomena. As ritual evolved into theatre, for example, the masks that were worn by the actors suggested a certain kind of logic that uses metaphor as the primary vehicle of ideas. Hillman calls this logic a "Dionysian logos." He explains that:

> . . . when Dionysos is called Lord of Souls it means not only the metaphorical sense of death and mysteries of the underworld. It means also Lord of psychic insight, the psychological viewpoint which sees all things as masks in order to see through all things. For where masking is essential to logic, then seeing through is implied. Dionysian logic is necessarily mystical and transformational because it takes events as masks, requiring the process of esotericism, of seeing through to the next insight. . . . His is the view-point which can take nothing as it is statically, nothing literalistically, because everything has been put literarily into dramatic fictions. (*Healing Fiction* 39)

The speaker pursues a course of action that sees the masculine perspective as a fiction; and as a fiction it does not have the power of essentialness so attributed to the Feminine Principle. In this chapter, I will first discuss the conceptual metaphors that place women into a death-like state and which the speaker dis-assembles. I will then proceed to the ritualistic aspects of the poem as a public, sacred rite that uses metaphor to make a connection between humanity and divinity.

Metaphors traditionally attached to the feminine hide and reveal certain aspects of the feminine that support a particular view of women as a whole. Metaphors are used to understand one thing in terms of another, and in patriarchal culture, the understanding of women is often seen in terms of comparison-type metaphors; women are understood by men in relation to men's experience.[25] For example, male energy is mythologically constelated as sun-energy, and women as moon-energy. The metaphor here is that men are associated with light, and by extension reason, and women are associated with the *reflected* light of the sun, which corresponds to night and emotion. The only illumination available to the feminine is the light that masculinity generates.[26] Especially since the Enlightenment, reason has been lauded as the highest faculty of the mind available to humanity, and it has been primarily attached to masculinity. Emotion, in this form of thinking, has been considered to take a lower position; it has less 'worth.' The perception of men or women as 'up' or 'down,' as reason or emotion, partakes of the same spatial metaphor as 'happy is up,' and acts to designate positions to actual people within the society that holds to these forms.[27] These metaphor-based positions, in turn, become expectations of how individuals should perform within society. In effect, metaphors

serve to create reality. Indeed, Lakoff and Johnson discuss how metaphorical concepts such as these govern our perception of reality:

> The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor. (*Metaphors We Live By* 3)

In order to be accepted by a society, the individual must perform in relation to the kind of metaphors that are expected of him or her. Judith Butler, for example, suggests that "performativity must be understood...as the reiterative and citational practice by which discourse produces the effects it names" (*Bodies That Matter* 2). In other words, cultural metaphors are noumenally charged realities that affect the collective conscious and therefore affect how members of that collective will react to the phenomenal world. If an individual performs well in connection to the dominant metaphor(s) associated with his or her gender, he or she is perceived as contributing to society and is therefore considered to be 'good.'

In *Tribute to the Angels*, the speaker examines the metaphorical messages associated with feminine divinities. Venus, who was once esteemed as the goddess of fertility and love, is shown in the poem as being positioned within the mythologic imagination as symbolic of the 'lowly' function of carnal desire:

> O swiftly, re-light the flame
> before the substance cool,
>
> 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,

while the very root of the word shrieks
like a mandrake when the foul witches pull

its stem at midnight,
and rare mandragora itself

is full, they say, of poison,
food for the witches' den. (11)

In this passage, the speaker illustrates how female symbols are appropriated and negativized by the masculine perspective. As soon as 'Venus' is mentioned, the associations that "suddenly" arise in connection to the name are ones of "impurity"; for if "Venus as desire / is venerous, lascivious," the message that surrounds her is that she represents sexual indulgence and incites lust. Sexual activity, while not negative in itself, is made negative due to the religious belief that virginity is a symbol of purity, and that carnal desire lowers human reproduction to the level of animals.[28] Furthermore, Marina Warner explains that "The association of sex, sin, and death is ancient and still endures in Christian symbolism: the soul dies in lust as the body rots in death. Spiritual corruption mirrors bodily dissolution" (*Alone of All Her Sex* 51). The speaker, in effect, tries to stave off these connotations with the imperative: "O swiftly re-light the flame / . . . for suddenly we saw your name / desecrated." The desecration occurs in what one "suddenly" imagines at the mention of Venus. The "knaves and fools" mistake love of the heart for love of the body, and this misunderstanding serves to demean her purpose

within the collective consciousness. The suggestion that Venus, the near-embodiment of lust, might be seen as 'good' would be inconsistent with Christian attitudes about sex.

The speaker furthers examines the negative associations with the female divinity by placing Venus within syntactic proximity of the activity of witches:

> Venus as desire
> is venerous, lascivious,
>
> while the very root of the word shrieks
> like a mandrake when foul witches pull
>
> its stem at midnight,
> and rare mandragora itself
>
> is full, they say, of poison,
> food for the witches' den.

The metaphor at the "very root of the word shrieks," referring to a witch's voice, but also suggests a (negative) masculine perception of women's voices, women's metaphors, as being high-pitched, hysterical-sounding, and unreasonable. That is to say, women's voices are unintelligable "shrieks" when they do not conform to malecentric discourse. There is also an implication here that activities performed and controlled by women are not in the interests of the culture and will be seen as "foul." The pulling of the root and its distillation is done in the darkness "at midnight," away from the sun's illumination, and therefore away from the male gaze and the light of reason. Further, this act is done in a "witches' den," suggesting an even darker place, and since men cannot be witches, they can neither take part in it nor control it. In situating the actions of women in darkness, the feminine is pushed into misunderstanding and into the unconscious. The result manifests in an anima archetype whose very negativity is, in fact, the "poison" that infiltrates the way in which women are perceived, causing fear and distrust. Marion Woodman

suggests that fear of the 'dark' feminine must be overcome in order to establish positive relations between men and women:

> The solar hero, who stands for spirit and light, the penetrating power of rational insight, cannot comprehend this darkness, which comes down to us as the feminine mysteries. . . .The process of creation enacted in the darkness of the womb is inaccessible to the light of the sun though it is not inaccessible to the moon. Crucial, therefore, to the equality of the sexes is a transformation in the male fear of the feminine process. . . . It is the discriminating integration of the unconscious feminine, rather than rejection, that leads to transformation. (*Ravaged Bridegroom* 20)

I agree with Woodman that instead of the solar hero going into the dragon's or witches' den to slay and conquer his fears, perhaps he (or she!) should go in and talk to them and listen to what they have to say. As long as the feminine archetypes and symbols remain buried in the unconscious, the only way they will be perceived is through a darkly coloured lens of fear of the unknown. Indeed, the speaker tells us that the "very root of the word . . . is full, they say, of poison," suggesting that discourse and imagination are the foundations upon which these misunderstandings are built.

In the speaker's discussion of the Virgin Mary (29, 30), a shift occurs from the 'dubious' metaphor-models associated with Venus to 'legitimized' or 'positive' images of women. The metaphors that 'clothe' the Virgin Mary, while assumed positive, are seen as a form of implicit entrapment of the feminine. Using a perfect-tense construction, the speaker tells the reader how "we have seen her / the world over" (29). The speaker repeats the phrase "we have seen her" nine times in the nineteen couplets of section 29, and these repetitions are the echoing reverberations of this image in the religious iconography of Western history. This is an 'authorized' representation of the divine feminine, but it is static. Lakoff and Johnson suggest that when we "focus on one aspect

of the concept, [it means that] a metaphorical concept can keep us from focusing on other aspects of the concept that are inconsistent with that metaphor" (10). The speaker questions whether Mary's 'upper' position is a positive one in actuality. Throughout this section, the image of the Lady (a poetic representation of the Virgin) does not appear to control the verbs connected to her, suggesting that she does not possess ability for action. In fact, the only verbs that are used in connection to her are ones that control her:

> we have seen her snood
> *drawn* over her hair,
>
> or her face *set* in profile
> with a blue hood and stars;
>
> we have seen her head *bowed* down
> with the weight of a domed crown,
>
> or we have seen her, a wisp of girl
> *trapped* in a golden halo (29, emphasis added)

Beyond the verbs connected to the speaker, these couplets illustrate the way in which the image is entrapped in the associative metaphors of the dominant perspective of the divine feminine image. Her face is "set in profile," her head is "bowed down" by the crown, and in the single mention of her body, she is a "wisp of girl / trapped in a golden halo." The image is static by being "set"; she is unable to move or act. Further, seen in profile, she is a mere outline, a cross-section of a structure of feminine gender as depicted by masculine perspectives. That she is "bowed down" under the weight of a crown, and "trapped" in a golden halo strengthens the connection that it is the perception of the dominant religions that have placed her into these frozen positions. In addition, "snood" has a phonological allusion in similarity of sound to "rood," the medieval term for the cross. Further, according to John the Apostle, "the head of the woman is the man," suggesting that men

should be in control of the woman just as the head controls the body. He goes on to say that

> . . . every woman that prayeth or prophesieth with her head uncovered dishonoureth her head . . . For if the woman be not covered, let her also be shorn: but if it be a shame to the woman to be shorn or shaven, let her be covered. (1 Cor. 11:3-6)

The verbs used both in this section of the Bible and in the poem are agentless in the construction of the sentence. In Corinthians, we are not told who will shear or cover the women; in the poem, we do not know if it was the Lady who has drawn the snood over her hair, or if it was someone else. Therefore they are the actions of an unknown agents.

The lack of agency reduces the Lady's power over how she is represented. As the speaker suggests, "the painters did very well by her"; like the unspecified woman in 1 Corinthians, she is someone who is "done to." Furthermore, the Lady is dressed in clothes connotative of Christian history:

> we have seen her in fine silks imported
> from all over the Levant,
>
> and hung with pearls brought
> from the city of Constantine;
>
> we have seen her sleeve
> of every imaginable shade
>
> of damask and figured brocade;
> it is true,
>
> the painters did very well by her;
> it is true, they never missed a line (29)

The speaker shows us how her clothing, and therefore her appearance, connects her to the sacred sites of Christianity, of which both the Levant and the city of Constantine may be described as birth-places of the religion. These representations provide the society as a

whole a specific formulation by which to perceive the authorized image of the feminine divine. For she is like this "everywhere . . . , // in cathedral, museum, cloister / at the turn of the palace stair" (29). Not only is this image "everywhere," it is an image legitimized by "cathedral" and "palace," symbols of power and prestige in the society. Although these are 'positive' images–symbolic of privilege and power, the Lady remains merely decorative, something to be seen, observed, looked at, and ultimately static.

In the next section of the poem, the Lady does become the agent of her own actions. However, each action is connected in some way to patriarchal religion and perspective:

> We see her hand in her lap,
> smoothing the apple-green
>
> or the apple-russet silk;
> we see her hand at her throat,
>
> fingering a talisman
> brought by a crusader from Jerusalem;
>
> we see her hand unknot a Syrian veil
> or lay down a Venetian shawl
>
> on a polished table that reflects
> half a miniature broken column;
>
> we see her stare past a mirror
> through an open window (30)

All of the Lady's actions are connected to objects that are related to the masculine religion and to clothing with symbolic association to Christian history. The association to veils and shawls constitutes a code of dress. The speaker uses the present tense to describe these images of the Lady–"we see her," suggesting that even while we may be active in seeing her, the Lady's actions are restricted to the manipulation of objects

associated with the Christian faith. She is "smoothing the apple-green / or the apple-russet silk," thus relating to the Garden of Eden and Eve's beguilement by the Devil to eat the Apple of Knowledge. She is "fingering" a crusader's talisman "at her throat," suggesting that the talisman acts as a collar with which she is 'leashed,' restricted, strangled, by the Cross. The only action available that suggests any kind of freedom is to "stare past a mirror / through an open window." Still, she is unable to do anything but stare, suggesting that she desires the freedom that the open window represents. The mirror suggests a reflective quality that shows back her state, and in seeing her, we are reminded that her image is reflected back to us. In effect, the image seen in the mirror is a reflection of ourselves, illustrating the way in which the collective conscious memory of the feminine within our own psyches is dominated, entrapped, by these forms. But the mirror is not the only reflective surface in this section, for the polished table "reflects / half a miniature broken column." I interpret this as an allusion to female genitalia as an incomplete penis. The psychological notion of penis-envy, that every girl wants one but is horrified to find that she indeed lacks this symbol of power, can be seen in the fact that the table reflects a "broken column" suggestive of a broken or removed phallus. However, that it is "miniature" has the further suggestion of the clitoris, and in this light, we could see the "broken column" as a representation of how women's *difference* to men is broken and denied to them by ideological sensibilities. The reflection constitutes the way in which male-centric views structure the opposite sex as if they were reflections of men's own minds; they are *different* from men, but this difference is ultimately owned and activated by men's perception.[29] It must be noted, however, that any type of

structuring 'done' to the feminine is not necessarily a conscious act, and it is the unconsciousness of the prevailing views that the speaker seeks to expose.

The worship and freedom of the feminine divinity, in the form of the Lady/Virgin Mary, is thus problematized by the speaker. The speaker also problematizes the places of worship by showing that sacred places are reserved "for" the solidified and controlling masculine perspective. She questions who has the power to decide what a person can imagine, and presents alternatives to the dominant perspective through the use of the word "or." On one side there is the conscious, ideologically dominant ideas of the Christian ethos, and on the other lie the 'heretical' ideas of "conjured" visions that stem from the unconscious:

> Your walls do not fall, he said,
> because your walls are made of jasper;
>
> but not four-square, I thought,
> another shape (octahedron?)
>
> slipped into the place
> reserved by rule and rite
>
> for the *twelve foundations*
> for the *transparent glass*,
>
> for *no need of the sun*
> nor *moon to shine*;
>
> for the vision as we see
> or have seen or imagined it
>
> or in the past invoked
> or conjured up or had conjured
>
> by another, was usurped;
> I saw the shape
>
> which might have been jasper,

but it was not four-square. (2)

The uncontrolled aspect is seen in the fact that "another shape *slipped* into the place/ reserved by rule and rite" (emphasis added). Things that 'slip' are not usually associated with control, and slipping also suggests a procedure that seeks to undermine the place that is, apparently, associated with rules. The repetition of "for" and "or" further contributes to the undermining nature of the speaker's thoughts. The use of the preposition "for" proposes that the place is reserved for a specific entity or entities that have connections to the dominant "rule and rite" of Christian ethos; the italicized portions of the section are taken from the Book of Revelations (21:14, 21, 23) and thus portray the 'who' for which the place is reserved. It appears that the place is also held in reserve in the present time. The last "for" of the section presents a present-tense to the act of seeing–"for the vision as we see"–which is then made immediately into an "or" phrasing in the next line, but once the "or" enters the syntactic structure, the meaning of the lines moves into the past tense. The word "or" is a shortened form of "other," and stems from the Old English word "auther."[30] The syntactic movement into the past-tense is also a movement semantically into the historical past–"or in the past invoked"–which brings us to an-other time, to "another shape" differentiated from the four-square walls of the present Christian ideology.

Further, the term "four-square" is an allusion to the Breastplate of Judgment, awarded to Aaron, which is adorned with four rows of three jewels that represents the twelve Tribes of Israel. The solidity of shape, a square with four walls, suggests a house, possibly a house or temple of worship. The speaker does not reject that the walls may be made of jasper, "but not four-square, I thought," suggesting that she would think, and

therefore see, things differently. I suggest that a pun on "not four-square" gives a second meaning as "not *for* square," advocating the house or temple of worship might take other, less rigid shapes, like a circle. She suggests that it is "another shape (octahedron?)." An eight-sided shape is a near-circle, and may indicate the circularity of a womb, vessel or jar. Yet, even while she proposes this shape, she still poses it as a question. The desire to not quite designate the wall's shape suggests a conscious move by the speaker to not let the image become overly solidified, or become 'walled in.' Leaving some aspects of the wall's shape unrevealed acts to allow the image to grow uncontrolled and unlimited within the archetypal imagination, thus enacting a balance between conscious intervention and unconscious supplementation to the creation of the image.

Balance of another kind is discussed by Marion Woodman, who examines the need for balancing the masculine and feminine energies within the individual psyche. As the feminine is pushed into the unconscious, so too will patriarchal views remain unquestioned and unconscious. There is a distinct imbalance between the two energies at the conscious level which supports prevailing patriarchal views. Woodman explains that:

> So long as we fail to do the hard work of bringing our masculine and feminine sides to consciousness, we fall back upon those ancient parental figures who have long since hardened into the established forms which reinforce a patriarchal order. Passively to submit to that order is unconsciously to relate to society as children relate to parents, projecting onto them archetypal powers which reinforce parental authority and inflate their actuality. (*The Ravaged Bridegroom* 17)

These views affect the conscious psyche as projections based on metaphorical structures that constellate men as the Father and as God, and women as the Mother and as the Madonna/Whore. If archetypal projections take on these forms without being recognized, they become solidified positions within the society, denying both women and men

freedom; men cannot be passive and nurturing, and women cannot be energetic and strong. Jung writes that "projection is an unconscious, automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong to the object" (*CW* 9i, par. 60, p.121). In relation to the poem, the speaker seeks to expose the metaphors that harden masculine and feminine images into fixed, essential attributes. These attributes situate men's and women's abilities in social positions dictated not so much by themselves, but by unrecognized unconscious projections. Woodman adds that:

> In my understanding of patriarchy, these outworn parental images wield the power that inhibits personal growth. So long as they are in control, conscious masculinity and conscious femininity are only words. Men and women who are unconsciously trapped in power drives have no individual freedom, nor can they allow freedom to others. (18)

Movement into a deeper understanding of male/female consciousness involves an archetypal imagination that is facilitated by allowing the metaphor to grow. It involves following the image backwards by continually expanding on what it *can* mean instead of what it is assumed to mean. The key is to look *further* than these images to see what lies beneath.

Indeed, Hillman suggests that in order to see into the hidden structure of things, it is necessary to listen to what the soul has to say:

> To arrive at the basic structure of things we must go into their darkness. . . .the depth dimension is the only one that can penetrate to what is hidden; and since only what is hidden is the true nature of all things, including nature itself, then only the way of soul can lead to true insight. (*Dream* 26)

The individual who would strive for the nature of things, not just for the way they appear, performs a movement into the depths of the psyche which are hidden from normal,

everyday sight. This move, however, is not a total destruction of the way things seem to the conscious mind, but rather a deepening, a movement into the depth of meaning. The speaker reveals the conceptual structures that restrict the feminine principle to being crystallized in 'authorized' representations. Whether the feminine is pushed into the unconscious, slain out of fear, or put on pedestal, the equation is the same: a stasis that restricts freedom of movement, both ideationally and materially. This kind of death is almost a living death, as the metaphors that conceptually structure women are very much alive within the mythologic imagination and continue to affect men and women alike. The speaker's journey, however, is not only to expose the roots that constrict women's movement, but to journey into a new vision of the Lady-angel. This is at once a destruction and a creation. However, before I begin discussing the speaker's Lady-angel in detail, it is necessary to delineate the speaker's method by which the angel's appearance is precipitated.

The speaker displays little desire to pin down *exactly* what the Lady-angel is; all that we learn about her for certain is that she is female, that she carries a book, and that she appears to the speaker in dreams and visions, but "she is no symbolic figure" (39). To turn the image into a symbol begins to freeze the image into a single idea, reducing the metaphorical voice of the image. Hillman tells us that the only way to understand an image that occurs in dreams is to follow the image, allowing it to speak for itself, and to not literalise it into a single abstract concept. Allowing the image to retain its metaphorical nature produces greater understanding of the image's meaning, and therefore a greater understanding of ourselves. Archetypes can only be known by the 'clothes' supplied by the psyche through cultural and historical memory. The archetypal

image is not the bearer of a 'message' to be given to consciousness: the image *is* the message. Woodman explains that:

> A metaphor is by definition the imaging of spirit in matter, or even spirit *as* matter. The world in which the two are joined is the intermediate world identified as soul. The continuous intercourse between matter and spirit is thus apparent in the very nature of language, which originates in metaphor. Language, therefore, presents us with a world in which matter and spirit are intimately linked. (*The Ravaged Bridegroom* 25)

In the poem, the speaker seeks to understand the divine, but she also knows that the divine as her culture defines it is restricted by masculine norms. The metaphors associated with the divine manifest spirit in the material world in such a way that spirit is masculine; the speaker seeks to change these metaphors so that the feminine divine can manifest in matter. To find the images and metaphors of a feminine divinity independent of masculine perspectives, she sifts through the wreckage of the past, and in so doing, deepens her soul.

Early in the poem, the speaker establishes the need to search through the rubble of the past for mythologic structures and metaphors that can be re-cast to create positivity out of negativity. The speaker uses the negative position of women as an opportunity for growth. Movement into the negative element is the speaker's journey into the underworld, in both the dead past in which she invokes her alchemical syncretism of myths and in the re-vision of the feminine long trod under men's feet:

> steal then, O orator,
> plunder, O poet,
>
> take what the old-church
> found in Mithra's tomb,
>
> candle and script and bell,
> take what the new-church spat upon

and broke and shattered;
collect the fragments of the splintered glass

and of your fire and breath,
melt down and integrate,

re-invoke, re-create
opal, onyx, obsidian,

now scattered in the shards
men tread upon. (1)

The speaker here issues an imperative to poets to "steal" and "plunder" from mythologies of the past–"what the old-church / found in Mithra's tomb"–in order to revise the negativity of the present: "take what the new-church spat upon // and broke and shattered." What is interesting is the fact that stealing is a negative act in itself. Ownership, and the control of production, has incited numerous conflicts, and alliances, between communities throughout history.[31] However, it is not so much the ownership of material goods that is at issue here. The greater concern is that the controlling, dominant ideologies believe that people's thoughts can be owned.[32] The contents of Mithra's tomb, "candle and script and bell," are metaphors for the sacred practices performed in past and which have come to be solely owned by the "new-church." These simple objects carry obvious significance of light, word and sound, and are elements of ritual, constituting the illuminating aspects of sacred ideas; these ideas in connection to pagan religions have been "broke and shattered," palimpsested, by the present ideology. What is significant about Mithra is that his mystery-religion was influential at about the same time as the rise of Christianity, at which time the mystery religion of Isis-Osiris also held sway. The invocation, albeit a small one, of Mithra in *Tribute to the Angels* suggests a commonality

between these three religions of the dying-and-reborn god. The speaker turns to the underground where the sacred objects "now scattered in the shards / men tread upon" can be found to rebuild the dying world so that it can be reborn. The objects are found in Mithra's tomb, not temple, suggesting again that places of death and the underworld itself will provide the place where one can "re-invoke, re-create" the jewels by which the world can be healed. That the world needs a positive Feminine Principle is alluded to by the fact that it is men who tread upon the necessary implements of sacred ritual, and it is they who ignore and push into the unconscious the objects–the *ideas*–of rebirth from death.

To give life to feminine divinity and symbol caught in a death-like state, the speaker twists the word 'Venus' towards a positive meaning through etymological and associational strategies. These strategies provide a route by which the boundaries of conventional meanings may be crossed. This route is, in effect, a "mariner's map" (*TFR* 39) that serves to "bridge the before-and-after schism" (*TWDNF* 40), the schism between past and present meaning of Goddess worship and ritual activities:

> Swiftly re-light the flame,
> Aphrodite, holy name,
>
> Astarte, hull and spar
> of wrecked ships lost your star,
>
> forgot the light at dusk
> forgot the prayer at dawn;
>
> return, O holiest one,
> Venus whose name is kin
>
> to venerate,
> venerator. (12)

On the surface level, the speaker associates the 'positive' modifiers of "flame" and "holy name" to Aphrodite, giving her light and sacredness.[33] Fire is used in temples and churches as a symbol of the spirit of the divinity and of the spirit within every being, and it also suggests the hearth which gives warmth, comfort, and a sense of safety. At a deeper level, Aphrodite, Astarte, and Venus are cultural variants of the goddess of fertility and erotic love. The Greeks called her Aphrodite, reputedly born from the sea-foam that collected around the severed genitals of Uranus, or rising from the sea naked and floating ashore on a scallop-shell. *Aphros* is Greek for 'sea-foam,' and as a Goddess of the Sea (and Desire), it is said that she "rose from Chaos and danced on the sea" (Graves 49). Seas and oceans are symbols of sexuality, of passion and, by association, unreason; they also symbolize the unconscious and the depths from which emerge the primordial images (archetypal contents). To the conscious mind the unconscious would appear as chaos. As a jealous divinity, Aphrodite caused Myrrha (or Smyrna, in other stories) to have an incestuous affair with her own father while he was intoxicated (intoxication is a symbolic representation of an unconscious state). Once the father discovered she was pregnant, he chased her with a sword with the intent to kill her, but before he could do so the gods changed Myrrha into a myrrh-tree, from which Adonis was born. This account of Aphrodite shows how depth-perception, or underworld perspective of a symbol leads to new formulations of that symbol. In Aphrodite's case, she is symbolic of the unconscious, and we further find that she is connected with the creation of myrrh, one of the central images of *Trilogy*.

Furthermore, in the Near East, Aphrodite was known as Ishtar or Astarte, and is identified with the Egyptian goddess Isis. In order to sail the ocean it is necessary,

symbolically, to have stars to guide you. Astarte may suggest an anagram of 'a star,' and '-te' can indicate the Latin 'you'; in the ablative case this suggests 'a star for you,' and in the accusative case it takes on the firmer 'you are a star.'[34] Astarte further illustrates the way in which feminine and masculine principles–"hull and spar"–have lost their way, becoming "wrecked ships" without the light of her star to guide them. Feminine symbols, born from the unconscious, appear to be the appropriate guides for navigating the "sub-conscious ocean where Fish / move two ways" (*TWDNF* 30). The moving "two-ways" is the crossing of boundaries between conventional and unconventional meaning. And the Fish further associates with Aphrodite, for when the gods took refuge in Egypt from the monster Typhöeus and changed themselves into animals, Aphrodite changed herself into a fish. Furthermore, the fact that there *is* light at dusk, and that this is forgotten suggests that the darkness of the feminine is not as dark as has been presumed. The reference to both dusk and dawn further alludes to borders or boundaries that can be crossed, and by showing that "Venus whose name is kin // to venerate, / venerator" the implication that metaphor can cross boundaries is established. The use of the word "kin" links to a preferred 'family' of meanings, but also suggests a kinship that metaphorical language mediates between conventional and ever deepening meaning, leading to an archetypal imagination. The name of Venus, her identity, carries over, is kin to, the subject who venerates and who thus takes on the identity of the goddess. The word 'metaphor' itself means 'carry across,' and in this case, the divinity is carried across to us while we are carried across to her.

Indeed, *Tribute to the Angels* acts as a rite primarily dedicated to crossing conceptual boundaries by invoking an angelic encounter. Rites are sacred performances

which a community engages in at a specified time and place in order to invoke a metaphorical connection to the divine. As the individual progresses through this sacred event, the sacred objects–images, masks, icons–used to portray elements of the ritual enable a psychic shift within the participant towards a certain way of thinking and conceiving which produces a 'sacred' state of mind.[35] As the ritual is enacted, the individual's psyche moves deeper into the fantasy of the enactment, causing an increasing identification with the symbolic meaning of the ritual.[36] The enactments within the ritual are metaphorical in nature, and these metaphors provide the bridge by which the individual can 'understand' the divine. Understanding divine concepts depends on metaphor in that the divine must take on a form familiar to human experience. The translation is dependent on human experience in order for it to be real. For example, in the poem, the speaker chose Hermes, the psychopompos of Greek myth, to be the representation of the connecting principle because he is generally known to the Western mythologic imagination. She did not choose the god Srosh, the Persian equivalent of Hermes, as this divinity would 'mean' less to the reader. The ritual to invoke a divine connection is needful of what is known so that the unknown can be understood. This is exactly how metaphors operate; one compares one concept to another in order to provide understanding. It is a movement coming out of the ordinary, every-day experience reaching into a new experience. However, the importance lies in the verb 'reaching,' because what is being established in the poem is a connection to the divine, not a divine experience in itself. This idea is corroborated by the echo from the end of *The Walls Do Not Fall* which introduces *Tribute to the Angels*: "*. . . possibly we will reach heaven, / haven*" (original italics). If the connection is to be established, it will be accomplished

through an experiential encounter with angels. Angels are charged with performing the connection between the mundane world of humans and the sublime existence of the divine. This suggests an intermediary world that stands between the ordinary and extraordinary, but it is a world that represents a third position which stands outside the binary formulation of the universe, even though it is both. The first two words of the poem are, significantly, "Hermes Trismegistus." Hermes took his position amongst the gods as both the messenger of the gods and as a guide for the dead to Hades. Here we can see that the invocation of the Messenger is suggestive of the direction for the rest of the poem towards an angelic encounter. Furthermore, his appellation "Trismegistus," 'thrice-greatest,' suggests a thematic movement towards an experience that is not held to a binary understanding. Instead of earth *or* heaven, what is sought for here is an intermediary world, a third position of experience, in which both human and divine experience may reach towards the other, so that we might "possibly reach heaven / haven."

In psychological terms, Hillman links this intermediary world to what he calls the imaginal realm of the psyche. This realm is the imagination, but it is constellated as between reason and emotion, while ultimately incorporating both. In fact, Hillman takes the whole concept of the imagination as originating 'in' the mind and turns it upside down. He explains that "imagination is not merely a human faculty but is an activity of soul to which the human imagination bears witness. It is not we who imagine but we who are imagined" (*Archetypal* 16). Images that manifest from archetypal depths, in dreams and visions, for example, are seen as independent of the subjective imagination. Archetypal psychology builds on the Neoplatonic tradition which

> . . .holds to the notion of soul as a first principle, placing this soul as a *tertium* between the perspectives of body (matter, nature, empirics) and of mind (spirit, logic, idea). Soul as *tertium*, the perspective *between* others and from which others may be viewed, has been described as Hermetic consciousness (Lopez-Pedraza 1977), as "*esse in anima*" (Jung [1921] CW 6, par. 66, 77), as the position of the *mundus imaginalis* by [Henry] Corbin, and by the Neoplatonic writers on the intermediaries or figures of the *metaxy*. (*Archetypal Psychology*, 1983)

For Hillman, the imaginal realm is one of soul, and so when we speak of angels, intermediary connections and archetypal encounter, we are talking about *expansion of soul*. An individual who explores an image without literalizing it moves through this space, as an imaginal ego actively imagining the image and following its metaphorical nature. It is an act that is simultaneously a conscious holding-on to the image (reason) as well as a letting-go, or surrendering to the image, thus allowing the image to speak for itself. In so doing, the individual allows the image to become a *psychopompos*. The psychopompos is both a guide for the dead to the underworld and a spiritual guide or messenger for the living. Hermes falls into this category as he is a guide for the dead to Hades, but he also performs the function of messenger of the gods. In this light, Hermes is the connection to the divine voice, and psychologically speaking, a metaphor for the voice of the unconscious.

Hillman explains that "to know the psyche at its basic depths, for true depth psychology, one must go to the underworld" (*Dream* 48). And the bridge that leads to the underworld, to the unconscious, is metaphor. Metaphor provides a means by which two subjectivities can reach intimately towards each other in order to share information.[37] Ted Cohen suggests that metaphors are an "achievement of intimacy" between two

people, and provide "a unique way in which the maker and the appreciator of a metaphor are drawn closer to one another" (6). He goes on to suggest that:

> Three aspects are involved: (1) the speaker issues a kind of concealed invitation; (2) the hearer expends a special effort to accept the invitation; and (3) this transaction constitutes the acknowledgment of a community. (6)

The idea that a metaphor can be seen as an "invitation" (a metaphor in itself) suggests that there is a reaching between two (or more) subjects across a shared intermediary space through the invocation of the metaphor. In *Tribute to the Angels*, the speaker discusses the appearance of the Lady while she is "talking casually / with friends" (25). The community of friends is portrayed by the fact that they are casual with each other, suggesting a comfortable atmosphere. One of the speaker's friends asks:

> have we some power between us,
> we three together,
>
> that acts as a sort of magnet,
> that attracts the super-natural? (26)

The "we three together" can also allude to the writer, the speaker and the reader of the poem. This suggests a certain kind of relationship in which the reader is invited to participate. In order for these experiences to be real, there is a need for the poem to be a public act, a performance and a ritual that reaches outside the singular imagination of the speaker into the world. The speaker realizes "I had been dreaming / . . .and the faint knocking / was the clock ticking" (26). The knocking suggests someone rapping on a door, asking for an invitation to enter. The fact that it is actually a clock at the speaker's bedside reminds us of the speaker's position in the mundane world, a world in which the Lady is asking to be made manifest:

And yet in some very subtle way,
she was there more than ever,

as if she had miraculously
related herself to time here

which is no easy trick, difficult
even for the experienced stranger,

of whom we must *be not forgetful*
for *some have entertained angels unawares.* (27, original italics)

This double-act of reaching towards each other, for both the speaker and the Lady, involves a "miraculous" movement in which the Lady "relates herself to time here." The choice of words is important, as the Lady does not relate herself *in* time, but *to* time, suggesting a bridging of sorts to the position of the speaker who exists in time and space, whereas the Lady comes from somewhere beyond the space/time experience. This is to say, she comes from the unconscious of the speaker, but is not held to the subjectivity of the speaker. The speaker explicitly states that "I had been dreaming" and alludes to the unconscious act of inviting the Lady to meet her, "for *some have entertained angels unawares.*" The Lady acts as a metaphor for both the transmission of unconscious knowledge from a 'divine' place of angels and as a sharing of knowledge in a community. The speaker wishes to establish this connection as a method by which the reality of the present can be re-visioned.

How H.D.'s liminal poetics are a movement towards knowledge based on the meeting of two subjectivities is discussed by Shawn Alfrey in an article centred on the poem "Oread." Alfrey writes that "H.D. is not a removed craftsman, but is herself part of the experience of the poem. ["Oread"] is an attempt to describe the speaker's experience in terms of the other being she encounters."[38] Participating in the experience of the poem

can be applied equally well to *Tribute to the Angels*. The initiation of the reader into the shared knowledge and experience is a confrontation with the accepted subject positions of 'active' writers and 'passive' readers, and encourages the reader to identify with the experience of the poem. The "secret" can only be transmitted to sharers of the experience, and if readers try to stand 'objectively' outside the experience, there is not enough of their subjective experience for the words to come alive for them. Hillman tells us that "healing begins when we move out of the audience and onto the stage of the psyche, become characters in a fiction, and as the drama intensifies, the catharsis occurs; . . .never *being* whole but *participating* in the whole of the play" (*Healing Fiction* 38). In *Tribute to the Angels* the speaker invokes angels in order to create a connection between the sublime and the mundane, and the knowledge that is generated by the experience can only be shared with those who take an active role in the intersubjectivity of the poem.

The liminal space between conscious and unconscious is formed through contact with archetypes. To illustrate the knowledge that can be gained from the unconscious, Hillman points to Jung's breakdown following his split from Sigmund Freud as evidence. In this period, Hillman explains, Jung was isolated and alone, and he "was deluged by 'an incessant stream of fantasies,' a 'multitude of psychic contents and images.' In order to cope with these storms of emotion, he wrote down his fantasies and let the storms transpose themselves into images."[39] In Jung's autobiography, *Memory, Dreams, Reflections*, he tells us that:

> In order to seize hold of these fantasies, I frequently imagined a steep descent. I even made several attempts to get to very bottom. The first time I reached, as it were, a depth of about a thousand feet; the next time I found myself at the edge of a cosmic abyss. It was like a voyage to the moon, or a descent into empty space. First came the image of a crater, and

> I had the feeling I was in the land of the dead. The atmosphere was that of the other world. Near the steep slope of rock I caught sight of two figures, an old man with a white beard and a beautiful young girl. I summoned up my courage and approached them as though they were real people, and listened attentively to what they told me. (181)[40]

These images soon turned into characters–personalities–that Jung accepted as being real unto themselves. One could say he was simply mad, but the experience provided the "crucial insight that there are things in the psyche which I do not produce, but which produce themselves and have their own life" (*Memory* 183). The figure of the old man in Jung's fantasy after a time coalesced into a being called Philemon,[41] who for Jung "represented superior insight. At times he seemed to me quite real, as if he were a living person personality. I went walking up and down the garden with him, and to me he was what the Indians call a guru" (*Memory* 183).[42] Hillman metaphorically interprets Philemon and Salome (the young girl who accompanied Philemon in Jung's fantasies) as *daimones*, who are "figures of the middle realm, neither quite transcendent Gods nor quite physical humans" (*Healing Fiction* 55). Jung's experience suggests that figures of the unconscious function as metaxic entities, like angels, which connect the known with the unknown, enabling an expansion of soul. In *Tribute to the Angels*, the speaker's search for images that will expand her soul is connected to the collective memory (Mary, Aphrodite, Venus, Hermes Trismegistus, the seven Christian arch-angels), but she follows them, follows *their* story, so that they may be re-cast in the alchemical crucible of her own psyche.

The speaker follows the image in order to allow the image to speak for itself, thereby entering the experience of the image. The speaker's search for an authentic representation of the Feminine Principle is not accomplished by simply stating its

existence. She appears to realize that if she places too many impressions on the image that it will become solidified, thus dissolving the image's metaphoric value. The image is originally from the depths of the psyche, and as the psyche has a poetic basis, to really understand the image we must follow it back into those depths. Hillman explains:

> It is this dayworld style of thinking–literal realities, natural comparisons, contrary opposites, processional steps–that must be set aside in order to pursue the dream into its home territory. There thinking moves in images, resemblances, correspondences. To go in this direction, we must sever the link with the dayworld, foregoing all ideas that originate there . . . We must go over the bridge and let it fall behind us, and if it will not fall, then let it burn. (*Dream* 13)

In the poem, the speaker establishes an approach that is both a creation of an authentic feminine image and a destruction of the existing one. Both aspects of this approach suggest a move to the underworld, in that the creation is accomplished without ever naming the image in absolute terms. But the primary method of her creative act is to say what the Lady-angel is by saying *what she is not*. The negation of the forms by which the Feminine Principle has been known locates the speaker's search in the underworld of the image, in that negative assertion is in opposition to the positive dayworld.

Entering this underworld, the speaker discusses first the image of the "bitter jewel," yet she does not literalise it. The speaker's method is to ask it what it is, thus following the jewel's metaphor as a bridge to the underworld of the speaker's psyche:

> Bitter, bitter jewel
> in the heart of the bowl,
>
> what is your colour?
> what do you offer
>
> to us who rebel?
> what were we had you loved another?

What is this mother-father
to tear at our entrails?

what is this unsatisfied duality
which you can not satisfy? (9)

The "bitter" jewel is composed of the negativity that has informed the existing perspective of women, and the questioning suggests a ritual that allows the jewel to speak for itself. This is one of the first instances within the poem where the speaker starts a kind of invocation which does not depend on a logical formulation. In questioning the jewel, she is asking or inviting an inner meaning to come forth from the area of her psyche which she does not know. The speaker asks the unknown in herself what alternatives there may be "to us who rebel?" She is not seeking answers that will 'fix' the "unsatisfied duality" of the "mother-father"; she is seeking, perhaps, a new colour, a third perspective, through which to see things. Changing the colour through which we see the world is like having a different set of lenses.[43] As I have discussed above, metaphors 'colour' our experience of reality. The speaker is seeking new colours, new metaphors, a new reality that is both "different yet the same as before" (39). Indeed, Lakoff and Johnson report that "if a new metaphor enters the conceptual system that we base our actions on, it will alter that conceptual system and the perceptions and actions that the system gives rise to. Much cultural change arises from the introduction of new metaphorical concepts and the loss of old ones" (145).

The jewel lies in the bowl, and the speaker restrains herself from over-defining what it represents. She refuses to name it, or even invent it, yet very slowly that is what she does. Therefore, it is in the very refusal of explicit invention that the meaning of the jewel makes itself apparent. The speaker tells us that:

I can not invent it,
I said it was agate,

I said it lived, it gave–
fragrance–was near enough

to explain that quality
for which there is no name;

I do not want to name it,
I want to watch its faint

heart-beat, pulse-beat
as it quivers, I do not want

to talk about it,
I want to minimize thought,

concentrate on it
till I shrink,

dematerialize
and am drawn into it. (14)

The repetition of the pronoun "I" suggests that the self-consciousness of the speaker, the conscious ego, is attempting to submit itself to the image, allowing the image to grow on its own, but still working with the image in order that it may come into being. In the syntax of the sentence, the action of the subject, what the "I" is doing, is separated from the action of the object, what "it" is or what it is doing, by the object itself: "I said it was agate / I said it lived, it gave– / fragrance." In other words, although the speaker uses language to bring the image into being ("I said"), the concrete descriptive features ("agate," "fragrance") are activated by the image's 'own' verbs ("it was," "it lived," "it gave"). It has a faint "heart-beat," but otherwise every reference to the speaker is connected to a negation of the "I" that is present: "I can not invent it, . . .I do not want to name it." Indeed, she wants to "minimize thought," and by concentrating on the jewel,

she wants her conscious self to "shrink, // dematerialize" and be "drawn into it." Once she accomplishes this, the experience following is visionary; it is "hardly a voice, a breath, a whisper, // and I remembered bell-notes, / *Azrael, Gabriel, Raphael*" (15). The echoes of the collective memory come to the fore of her mind, and although barely audible, they have the song of bells and the names of angels. She tells us that "my eyes saw, / it was not a dream // yet it was a vision" (23). By this method of letting the image materialize, the speaker performs a similar creative fantasy and subsequent archetypal encounter as Jung's, as I have discussed above. The blue jewel in the crucible of her psyche is a gateway to the underworld, for the vision is found not only in the jewel, but also in the ruins of the present day. In the death that existed in war-time London, the ruins around the speaker stand as reminders of what caused the war. And it is in this context that the speaker's vision occurs: the underworld exists in reality, and in the underworld of the psyche mythic structures exist which can become living metaphors, living realities of the present imagination.

The vision allows the speaker to take the metaphors formed by the masculine perspective and through the underworld of negation to provide an alternative to that perspective. The speaker says "I see her as you project her, . . .frozen above the centre door / of a Gothic cathedral" (37), suggesting that the image of the Feminine Principle as projected by the masculine perspective is static, hard, and unmoving. She then negates the assertion that her image of the Lady is "Holy Wisdom" and by "facile reasoning, logically / the incarnate symbol of the Holy Ghost" (36). The speaker explains that "she wasn't hieratic, she wasn't frozen, / and she wasn't very tall." The use of negative phrasing is underworldly in that the speaker uses it to destroy the image while at the same

time create it in the very destruction. However, the speaker is not absolute in her negative assertions. The image of the Lady does carry some of the attributes as provided by the collective memory, but these attributes are not used to literalise or freeze the image into a singular meaning:

> all you say, is implicit,
> all that and much more;
>
> but she is not shut up in a cave
> like a Sibyl; she is not
>
> imprisoned in leaden bars
> in a coloured window;
>
> she is Psyche, the butterfly,
> out of the cocoon. (38)

We can see here the influence of the idea of the female prophetess through the references to Roman and Medieval visionaries, but in the speaker's mind they are not entrapped by the conceptual structures of the masculine experience. Each form of entrapment is negated by the speaker, and while she accepts many of the extant images of the collective memory–"all you say, is implicit"–she insists that there is "much more." In blending the collective memory with archetypal encounter, the speaker is saying "here is the alchemist's key / it unlocks secret doors" (*TWDNF* 30), giving freedom to the Lady from the structures that demean her and, in turn, Psyche (the soul) is set free.

Considering the speaker's search as a journey through the underworld, beneath the death-masks of the feminine, and as a movement into the depths of the psyche provides an understanding of the poem as a development of the existence of an angelic metaxy between matter and spirit. The speaker's blue jewel acts as a concrete example of the expansion of soul through the synthesis of myth, image, and metaphor, and it also

represents a meeting-place for the "I" of the dayworld consciousness and the figures of the underworld consciousness. We, as readers, may share in this search, further providing an imaginal locus in which we too can share in the knowledge generated by H.D. The "pages, I imagine, are the blank pages / of the unwritten volume of the new" (38) says the speaker about the book carried by the Lady-angel. The new book is the third poem of *Trilogy*, and in this poem we shall see a coming-together of myth, memory, consciousness, and unconsciousness in the crucible of vision.

Chapter Three
The Epiphany of Remembering

In my Jungian reading of *The Flowering of the Rod*, I suggest that the speaker engages in a rhythmic cycle of memory and image as a means by which the archetypal Great Goddess[44] may be re-membered in the mythologic imagination. Moreover, to say that She is re-membered, re-assembled, suggests that She remains forgotten. The speaker reveals the concealed negation of the Feminine Principle in word and metaphor in the first two poems of *Trilogy*, and uses revealing and concealing in the word and in metaphorical language as a poetic structure by which readers may dis-cover for themselves the feminine divinity; in the last poem of *Trilogy*, the speaker continues this process of making the unknown known through the known. In particular, the speaker reveals the unknown through a syncretic process of mythic-images already known from existing mythology. Used as stepping stones, memory and mythic-image provide access to what is unknown. The speaker seeks to show that "you have forgot" the authentic feminine deities and thus reverses "what men say is-not" (6). Myths, in effect, form a bridge between the mundane and the sublime experiences, or put another way, myths provide access to archetypal memory.[45] In *Tribute to Freud*, H.D. suggests that memory and dream are points of access for the pre-existent "vanished civilizations" (16) of the human race, and that because of memory, the past is not dead but lives within the human psyche. Furthermore, the accumulation of mythic-images produces a sense of expectation in the human psyche, which may be described as the build-up of a cathectic charge. The release of this energy results in a highly emotive and intensely sympathetic experience,

depending on the degree to which readers involve themselves with the poetry itself. In the poem, the speaker engages with a repetitive rhythm of images as a means by which the Goddess may be remembered, and I suggest that this method leads to the activation of an archetypal encounter. However, similar to the creation of the Lady-angel in *Tribute to the Angels*, the speaker does not engage in a 'new' myth through simple assertion of its validity. Rather, in order to 'bring' the new myth to the collective conscious, the feminine experience must be 'funneled' via ritualistic epiphany into the masculine experience which is symbolic of the dominant conscious perspective. Kaspar must experience the patriarchal shadow by way of his own Anima-projection onto Mary in such a way that the 'unknown' Feminine Principle that is trapped in the unconscious is made 'known' in the collective conscious. By re-membering the Feminine Principle to the collective conscious, the speaker makes feminine symbols and archetypes available to all people according to their personal and internal temperaments rather than according to traditional, socially-scripted gender roles.

Memories pertaining to forgotten authentic feminine archetypes may be found in the unconscious, for the unconscious is the site in which the archetypal contents of all human history may be found. In *Tribute to Freud*, H.D. acknowledges her indebtedness to Freud for opening up the unconscious as a way of remembering not only personal, repressed memories, but also memories that are beyond the personal. She states that Freud

> . . . had brought the past into the present with his *the childhood of the individual is the childhood of the race*–or is it the other way around?–*the childhood of the race is the childhood of the individual*. In any case, (whether or not, the converse also is true), he had opened up, among others, that particular field of the unconscious mind that went to prove that

> the traits and tendencies of obscure aboriginal tribes, as well as the substance of the rituals of vanished civilizations, were still inherent in the human mind–the human psyche, if you will. (16)

In this way, Freud's recapitulation theory, that the development of the child mirrors the development of civilization, supplied H.D. the insight that, as Norman Holmes Pearson suggests, "there is a relationship between the individual dream and the myth as the dream of the tribe."[46] Throughout *Tribute to Freud*, H.D. uses memory as an imaginal, non-linear approach to time which transcends chronology in favour of an associational strategy. In remembering through image-association, the personal past can be used to move beyond individual recollection, serving to bring ancient images into focus. For example, she recalls an incident of her childhood in which her brother takes a magnifying glass from her father's desk and shows her how it can be used to ignite a fire. H.D. explains that as a child "I do not know, he does not know that this . . . is a sacred symbol. It is a circle and the stem of the circle, the stalk or support of this flower. . . This is the sacred *ankh*, the symbol of life in Egypt" (35). This sequence of events are written in the present tense, as if they are happening in the present. H.D.'s brother was, however, killed in World War I, but with the aid of memory, "The dead were living in so far as they lived in memory or were recalled in dream" (18). H.D. illustrates that mundane objects, in this case the magnifying glass, can lead the psyche to deeper levels of memory which produce accompanying sensations and experiences that transcend the limitations of time and place. Generally speaking, while memory-experiences remain relatively fixed in linear time, in that memory-A precedes memory-B, affecting memory-C, and so on, attendant memory-images to these experiences can traverse and transcend linearity through imagination and fantasy.

In order to enact an archetypal encounter with the Goddess, the speaker emphasizes the need to re-member feminine symbols through images associated with the myths of dying and reborn divinities. These images create a gateway for the authentic Feminine Principle to be resurrected from negativity and stasis into the living, present-day mythologic imagination. The speaker engages with images and objects as found in Christian, Egyptian, and Greek mystery-religions so that they may act as devices through which memory forms an access to the forgotten Goddess; so, just as metaphorical language can act as a bridge from the conscious mind to the unconscious, memories give form to establishing a holistic image of the Goddess which places her within our own psyches as a reality. The act of remembering brings different times and different places into a single encompassing experience. For example, certain smells have the ability to bring a person 'back' in time by triggering an assortment of accompanying pictures and emotional sensations from the past. Although the person is not in full actuality brought into that time and place, the sensations produce an emotional trigger which has as much 'reality' attached to them as being in real-time. Conversely, the 'reality' of the memory brings the past into the present, providing an experience of the past as if it were happening in the present. Remembering images with a mythic resemblance enables an opportunity in which these symbols can be made to 'live' for an individual just as smells 're-live' a past experience.

In *The Myth of Analysis*, Hillman suggests that the collective unconscious may be connected to the older term *memoria*. Similar to H.D., Hillman takes his cue from Freud. Citing Freud's "talking cure" (169), Hillman suggests that "the method in which Freud discovered or rediscovered *memoria* proceeds much in the manner of Plato: moving from

concretely real and actual events to recollections extending far beyond the life of the personal individual" (169). Hillman further shows that memories are not always dependable, that some events people thought they remembered "turned out to be not actualities but fantasies" (169). What this means for Hillman is that there are parts of memory that are uncontrolled, but as such events are taken as memory, they are considered to be real, to have happened. Seen in this way, Hillman suggests that memory

> . . . had a fantasy aspect that affected present and future. To things that never had existed and events that never had happened, memory could give the quality of remembrance, the feeling that they had existed, had happened. (169)

The fantastical element leads Hillman to the insight that memories are not always our own, that mixed into the memory are fabrications, fictions. This fictional quality suggests that memories can act as mediators for the unconscious, establishing that memories can provide the psyche with remembrances that extend far beyond personal recollection. There is, Hillman points out, a certain kind of shame in realizing that memories are not always exact replicas of what occurred in the past, because we do not want to admit the possibility that control over memory is not bound by the conscious ego. Hillman explains that:

> The shame we feel is less about the content of the fantasy that it is that there is a fantasy at all, because the revelation of the imagination is the revelation of uncontrollable, spontaneous spirit, an immortal, divine part of the soul, the *memoria Dei*. Thus the shame we feel refers to a sacrilege: the revelation of fantasies exposes the divine, which implies that *our fantasies are alien because they are not ours*. They arise from the transpersonal background, from nature or spirit or the divine, even as they become personalized through our lives, moving our personalities into mythic enactments. (182)

That memories are not always exact, that they carry experiences that were never actually experienced, suggests that, in connection with Henri Bergson's statement that the "operation [of remembering] can go on indefinitely" (*Matter and Memory* 101), the indefiniteness or perpetual movement backwards can lead to an archetypal imagination. But this form of imagination is not limited to a daydream or reminiscence, it is *remembered*, it is experienced as being real. In relation to *The Flowering of the Rod*, the speaker establishes a repetitive structure of mythic-images that act as vehicles for memory, for it is the image that takes us into the reality of the poem. But in order for that level of involvement to occur, it is necessary to enter the image, and to enter the image, one must identify with it and become it.

To fully experience an image, one has to 'go into it,' to make it, as much as possible, a part of oneself. Bergson argues that gaining "absolute" understanding of an object, rather than a "relative" understanding, occurs when "we enter it." He explains that he is "attributing to the moving object an interior and, so to speak, states of mind; I also imply that I am in sympathy with those states, and that I insert myself in them by an effort of imagination" (qtd. in Gillies, 21). Sympathetically entering an image provides a closer connection not only to real phenomena but also to the things that arise from the unconscious in response to real things. For the phenomenal object becomes *our* psychic image, and as it is produced from or held within a very intimate place, our own psyches, it can have a profound influence on us depending on the responding archetypal resonance. Hillman argues that the imagination is the vehicle for understanding the images that are contained, both consciously and unconsciously, in the psyche. He tells us that "our instrument of undistorted listening can only be the imagination" (*Dream* 55). Hillman

describes the imagination as "a distinct field of imaginal realities requiring methods and perceptual faculties different from . . . the empirical world of usual sense perception" (*Archetypal Psychology* 11). He also describes it as a *tertium*, or a third *a priori* reality, which borders both the conscious and unconscious minds, and it can thus be engaged with to lead to an archetypal encounter. As Hillman suggests, in the methodology of archetypal psychology,

> . . . "fantasy" and "reality" change places and values. First, they are no longer opposed. Second, fantasy is never merely mentally subjective but is always enacted and embodied (Hillman 1972a, xxxix-xl). Third, whatever is physically or literally 'real' is always a fantasy-image. Thus the world of so-called hard factual reality is always also the display of a specifically shaped fantasy, as if to say, ...there is always "a poem at the heart of things." Jung stated the same idea (*CW* 6, par. 18): "The psyche creates reality every day. The only expression I can say for this activity is fantasy." (*Archetypal* 33)

An imaginative work of 'fantasy,' therefore, can be as real as the fantasy of the world outside the psyche. Archetypes are as real–as quantifiable–as quantum-particle waves,[47] and as participators in our own imaginations, an archetypal imagination seeks to establish a reality which transcends the boundaries of time, place, and personal experience. Through fantasizing and remembering, the speaker of the poem explores concrete images of resurrection provided by existing mythology, and uses them as mythemes, as building blocks, to construct a new myth. The 'new' myth, Kaspar's and Mary's story, is a re-vision of the old myths, and it acts to exemplify the realization of an authentic Feminine Principle in the mythologic reality of the collective consciousness.

The source of these memories of the Goddess is the unconscious, along with creative vision and epiphany. Susan Stanford Friedman argues that H.D.'s idea of epiphany is an instant when the conscious mind succumbs to the 'voice' of the

unconscious psyche. Friedman explains that "With Freud, H.D. developed her own theory that the unconscious is the Delphi of the mind, the wellspring of art and religion. Throughout the rest of her life, it served as her Muse, a source of inspiration to her art" (*Psyche* 70). In *Tribute to Freud*, H.D. describes the unconscious as a "well of living water" and as the "original spring or well-head" of creative vision,[48] and as a non-rational form of knowing, she explains that it is "an unusual dimension, an unusual way to *think*" (69). As Friedman suggests,

> Throughout the *Trilogy*, the unconscious continues to serve as the direct source of the poet's inspiration. Dream and ecstatic vision are the foundation of the religious experience in the poet's quest. Each volume of the *Trilogy* contains forty-three sections which revolve around an intense moment of "supernormal" consciousness when the rational mind of the poet is overwhelmed by the enigmatic voice of the unconscious. (*Psyche* 76)

Whether one calls religious experience a vision or an epiphany, the experience is much the same. To be overwhelmed by such an experience is to be inundated by hidden forces which have a dramatic effect on the individual's consciousness and, if it is a true "vision," it will irrevocably change the individual's perception of the world.

Such a vision is brought about in *The Flowering of the Rod* through a rhythmic cycle of phrases and contiguous image-objects.[49] The repetition of images serves to promote a sense of timelessness in the same way that myth establishes that the 'time' in which a myth occurs–usually a 'distant' past–is to be reflected in the present time, the time in which the myth is told. Repetition acts as way of constantly returning to the moment in the past, when the first utterance occurred, and to bring this moment in the past up to the moment of the present. This play with time at the structural level of the poem suggests, on a more cosmic scale, that through the act of remembering, older and

older memories can be activated, bringing all-time, all-history up to the present moment. The speaker opens the poem by asking the reader to not think, look or do anything except remember:

> O the beautiful garment,
> the beautiful raiment–
>
> do not think of His face
> or even His hands,
>
> do not think how we will stand
> before Him;
>
> remember, the snow
> on Hermon;
>
> do not look below
> where the blue gentian
>
> reflects geometric pattern
> in the ice-floe;
>
> do not be beguiled
> by the geometry of perfection (1)

In this section, the speaker repeats "do not" in relation to a possible action, whether it is to "look," "think," or "how to stand." The pragmatics of the negative suggest that we do think, look, and act habitually, and thus the speaker engages with ingrained patterns of behaviour which might reduce the act of remembering because the present 'active' experience supersedes past experiences. Repetition, like remembering, creates a resonance which transcends past, present, and future, and presents a timeless experience. This is only one proximatic example of how the speaker illustrates, at the syntactic level, the timeless quality of the mythic image. Although she mentions "remember the snow" only once, due to its central position and imperative locution within the syntactic

structure it is given clear emphasis. Moreover, the word "remember" or "remembering" is repeated approximately fifteen times in the first six sections of the poem. The word does not re-appear until Kaspar's epiphany, in section 27, placing further emphasis on the act of remembering. While remembering is a deliberate and conscious activity, it is ultimately intended to bring up images that exist at a level deeper than the conscious psyche. In *Tribute to the Angels* the speaker hears the names of angels in bell-notes, but through all these names, another bell

> was implicit from the beginning,
> another, deep, un-named, resurging bell
>
> answered, sounding through them all:
> remember . . . (*TA* 41)

To hear the sound of a bell "is to dissolve the limitations of one's existence in time."[50] Repetition of images, like bells, serves to reduce the 'distance' between moments, bringing the past up to the present. Furthermore, remembering produces the thing remembered not from an external source but from within; it exists unseparated from one's psychic experience. This makes the experience *real*. The speaker warns readers "do not be beguiled / by the geometry of perfection," and rather to hold onto the mythic image of transfiguration that the "snow on Hermon" suggests. The images pertaining to transfiguration act as guides, so to speak, for readers to focus their imaginal energy towards an encounter with the primordial images of the psyche. This focus becomes a method of transfiguration and resurrection of the archetypal Goddess.

The speaker thus emphasizes images relating to resurrection that are found in Western mythologies. She engages with these images as stepping stones to make known that which is unknown. The collective unconscious can never be known by the conscious

mind, but the metaphorical and repetitive language of myth can serve as a bridge between the two states of consciousness, just as myth is meant to connect the divine with the mundane. Rose Lucas argues that "H.D.'s primary poetic strategy . . . was to use myth and mythmaking as that which functions as a bridge between what is known and what is forever unknowable" (43). She continues, citing Philip Petit, who explains that:

> a myth is essentially repetitive, returning again and again to the same points instead of just getting on with the story. The nature of myth is to resist linear reading, to suspend non-reversible time. It does this because its task is to exhibit a timeless structure, impressing it on the minds of the audience by repetition of the elements of the structure. (qtd. In Lucas, 43)

In *Trilogy*, the repetition of snow and the colour white, for example, creates a dynamic movement between mythic scenes and personages from Christian, Egyptian, and Greek mythologies, establishing a referential contiguity between them. The Bible tells us of Christ's transfiguration on Mount Hermon:

> And after six days Jesus taketh Peter, James and John his brother, and bringeth them up into an high mountain apart, And was transfigured before them; and his face did shine as the sun, and his raiment was white as the light. (Matt. 17:1-2)

In *The Flowering of the Rod*, the speaker suggests that the reader "remember the snow / on Hermon" (1), and that "I remember delicate enduring frost" (4), positing a contiguity which not only connects to the whiteness of Christ's "raiment," but also to the white garment worn by Lady-angel who visits the speaker in *Tribute to the Angels*: "dim-white could / not suggest it, for when / is fresh-fallen snow (or snow / in the act of falling) dim?" (40). Moreover, the section in which these references to the Lady-angel's garments occur directly precedes the "resurging bell" that tells us to "remember" (41).

The references to white and snow begin in *The Walls Do Not Fall*, and explicitly pertain to the mystery of resurrection:

> *Sirius:*
> *what mystery is this?*
>
> where heat breaks and cracks
> the sand-waste,
> you are a mist
> of snow: white, little flowers. (41)

The syncretism of fire and snow in this section suggests a correlation with "his face did shine like the sun, and his raiment was white" (Matt 17:12), and presents a syncretism of the dualities of experience and religions through an interaction with the mythic resemblances attached to objects such as snow. Douglas and Tenney suggest that, as a Christian symbol, "snow is a symbol of the highest purity and the condition of the redeemed soul."[51] The repetition is carried further towards the end of *The Flowering of the Rod*, as the speaker tells us: "And the snow fell on Hermon [. . .] and the snow fell / silently . . . silently . . ." (36), which may be connected to the myth of Isis/Osiris. After the yearly flooding of the Nile, the land is planted with wheat and barley, whose sprouts signify the Isis waking Osiris from the dead,[52] "and a million-million grass-stalks / and each put out a tiny flower... so it came to be said, / *snow falls on the desert*" (37). Furthermore, in Greek myth, Myrrha, who neglected to honour Aphrodite and was thus cursed to desire her father, lay with him while Myrrha's mother was at the yearly festival of Ceres at which the participants "dressed in garments of snowy white" (Ovid, *Metamorphoses* 236). Although this reference to garments is not directly related to Myrrha's transformation into a myrrh-tree, the significance lies in the fact that Myrrha's transgression occurred at the same time as the rites to the grain-goddess Ceres, the Latin

version of Demeter, and therefore connects to mystery-rites of Eleusis. An imaginative interaction with the known myths through object-images like snow provides a means of *entering* the image, a means of entering the experience of the Other, and therefore readers may use these images to enter the experience of transfiguration and resurrection in their own souls. By following what is known, readers may learn of the unknown. Curiously enough, snow is, of course, frozen water and does not flow, but this 'difference' between stasis and action is transcended by the emotional impact of the experience of watching snow fall; frozen, yet in movement.

However, in order to give movement and energy to the images that echo through the poem, the speaker provides a re-telling of the event in which Mary Magdalene washes Christ's feet with her hair in the Biblical Gospels. This re-telling is an interpolation, a palimpsest, which provides an example by which the principles of the poem *Trilogy* may be expressed. If the perception of the Goddess–of the Female Principle–is to be re-imagined, the one to experience this transformation is one who exemplifies the masculine perception and yet is wise enough to see through it. As a direct experiencer of the principles expressed in *Trilogy*, Kaspar represents the archetype of the Wise Old Man. Kaspar is no stranger to the study of time and memory. The speaker indicates that his boyhood training was dedicated to

> the rigorous sessions of concentration
>
> and study of the theme and law
> of time-relation and retention of memory;
>
> but in the end, Kaspar, too, received the title Magian
> (it is translated in the Script, *Wise Man*). (29, original emphasis)

In this section the speaker explicitly states that Kaspar is a "*Wise Man.*" The title "Magian" stems from an ancient Persian religious caste, called Magi, who were devoted to astrology, divination, and the interpretation of dreams. It is possible that they originally came from southern Arabia.[53] Obviously, Magian is the origin of the word 'magic,' which was applied to the activities of these priests. The term Magi is used in the Bible in connection to the Three Wise Kings who presented gifts to the Virgin Mary and the baby Jesus, an event which is recreated at the end of the poem.

Furthermore, Kaspar symbolizes the masculine perspective and the collective conscious. First, Kaspar is the keeper, of sorts, of the alabaster jars that contain the myrrh which Mary seeks. As keeper of these jars, symbolic of the womb, Kaspar represents masculine rulership over women's reproductive capabilities. While this control is not explicit in the poem, we are privy to Kaspar's inner thoughts that suggest he does not trust women with matters of importance: "this he knew [. . .] no secret was safe with a woman" (14). But the character of Kaspar, unlike other men of his time,[54] is inflected with possibilities which *might* redeem his singular perception:

> but Kaspar might call
>
> the devils *daemons*,
> and might even name the seven
>
> under his breath, for technically
> Kaspar was a heathen;
>
> he might whisper tenderly, those names
> without fear of eternal damnation,
>
> Isis, Astarte, Cyprus
> and the other four;
>
> he might re-name them

Ge-meter, De-meter, earth-mother

or Venus
in a star. (25)

The use of a modal of possibility–"might"–suggests that Kaspar's perception is not closed to new ideas. Kaspar "might call" or "might whisper" the names of these goddesses, each of whom has been named in *Trilogy*. He "might whisper tenderly" their names, suggesting that he has compassion for these goddesses, and he does not have any "fear" that naming them will bring "eternal damnation." He knows them and understands what they represent, whereas Simon only knows that they might adorn the portal of "a forbidden sea-temple" (25), because he does not have a concept of women outside socially-scripted gender roles. That Kaspar "might re-name them" suggests that he has possibilities of a consciousness that can be raised above the collective masculine mentality. To "re-name" something is an ability to re-vise or re-create the identity by which that thing is known. In other words, the signifier is not, for Kaspar, written in stone; it is not "frozen above the centre door / of a Gothic cathedral" (*TA* 37). Kaspar carries within himself the ability to change his perception of the object-images with which he comes in contact, and in this case, the ability is explicitly connected to the perception of feminine divinities. Nonetheless, while Kaspar has potential for new perception, and is a Wise Man, he retains conventional perspectives on traditional gender roles, suggesting that in the poem he symbolizes both the archetype of the Wise Old Man and the traditional perspectives of the collective conscious. It is through Kaspar that the unknown, unconscious feminine experience is made known.

Mary Magdala[55] is representative of the other side of experience, the feminine experience that is pushed into the position of 'otherness.' It is this "lost river" of experience that the speaker wishes to rediscover. Mary Magdala is a representative of the subordinate position that women suffer in patriarchal culture, for she "was naturally reviled for having left home / and not caring for housework" (12). Home and housework constitute a traditional, 'respected' occupation for women, and are in sharp contrast to the Magdalene's assumed role of adulterer (*Holy Bible* John 8:3). However, the Biblical Mary Magdalene was canonized as a saint in the medieval period[56] and became the Patron Saint of Penitents. Her sainthood is significant in that we learn from Ovid that Myrrha sought aid from the gods for the transgression of lying with her father. Ovid informs us that following her prayer, "There is a deity who hears the prayers of penitents, for certainly her last prayer did not fall on deaf ears" (*Metamorphoses* 238), Myrrha was transformed into the myrrh tree. In the poem, the speaker utilizes this myth as a cross-over between Myrrha and Mary Magdala:

> [. . .] Attis-Adonis-Tammuz and his mother who was myrrh;
>
> she was a stricken woman,
> having borne a son in unhallowed fashion;
>
> she wept bitterly till some heathen god
> changed her to a myrrh-tree;
>
> I am Mary, I will weep bitterly,
> bitterly . . . bitterly. (16)

Mary enacts the syncretist method employed by the speaker by symbolizing the experience of these women in Christian and Greek myth. According to Ovid, Myrrha gave birth to Adonis after she was made into the myrrh-tree, and while giving birth to him

"the tree bent over, uttered constant moans, and was moist with falling tears" (*Metamorphoses* 238). Similarly, Mary "will weep bitterly"; the future indicative suggests that women of the future will continue to suffer.[57] Myrrha gave birth to the beatific child Adonis, and through the repetition of Mary–"O, there are Marys a-plenty" (16)–the Virgin Mary is implicated, who, at the end of the poem, carries in her arms a "bundle of myrrh" (43) signifying the baby Jesus. The correlation between myrrh, Marys, and a beatific child suggests that it is Mary Magdala who is reborn as Christ, suggesting that Christ is one who incorporates both Feminine and Masculine Principles. However, before this can occur, Kaspar must experience the shadows of patriarchy for which Mary weeps.

The position of women in patriarchal society is one of negative stasis, as I have argued in Chapter Two. Mary is not *active* in the strongest sense of the word, but she has the power to position Kaspar in an undignified action:

> He who was unquestionably
> master of caravans,
>
> stooped to the floor;
> he handed her her scarf;
>
> it was unseemly that a woman
> appear disordered, dishevelled;
>
> it was unseemly that a woman
> appear at all. (18)

Mary Magdala carries inflections of negativity that have affected her gender, as suggested by the negatively prefixed adjectives that accompany her. In Kaspar's eyes, suggestive of the conscious, masculine experience and perspective, she is described as "*un*-maidenly–*un*veiled" (15), and "it was *un*seemly that a woman appear *dis*ordered, *dis*hevelled" (18,

my emphasis). The negative prefixes modify Mary's character in such a way that she is *not* part of socially-scripted gender roles as supported by the collective consciousness. She is, in effect, an outsider, an out-cast. She therefore acts both as shadow and as a symbol for the unconscious. But more than this, Mary is *un*predictable. She causes a momentary *jar*ring sensation in Kaspar, whose expectations of women are contradicted by the real woman who stands before him. Kaspar stoops into an undignified position to return her scarf, but in so doing, he stoops low in the shadow of patriarchy–the dark side of reason, the underworld to light usually associated with God, into the archetype of the shadow and into the unconscious–and the catalyst for this act is the Anima-archetype.

Jung often describes the shadow as the 'inferior function' of the psyche. The shadow is the repository of everything about ourselves that is inadequate. Jung explains that dealing with the shadow is terrifying as it reveals things we would rather keep hidden:

> In the realm of consciousness we are own masters; we seem to be the "factors" themselves. But if we step through the door of the shadow we discover with terror that we are the objects of unseen factors. To know this is decidedly unpleasant, for nothing is more disillusioning than the discovery of our own inadequacy. (*CW* 9i; par. 49, p.23)

Seen in this light, Kaspar is a subject 'made' by masculine superiority, and as he is not conscious of this perception it acts as an "unseen factor." Kaspar senses that in comparison to Mary he is strangely inadequate as he has nothing to offer her (19), which is unusual since he is the master of caravans and would pride himself on having what people want. Jung goes on to suggest that the Anima (or Animus) is even more difficult to experience. He proposes that in encountering archetypes, if the shadow is the "apprentice-piece" in an individual's development, then the anima is the "master-piece":

> With the archetype of the anima we enter the realm of the gods. . . Everything the anima touches becomes numinous–unconditional, dangerous, taboo, magical. She is the serpent in the paradise of the harmless man with good resolutions and even better intentions. She affords the most convincing reasons for not prying into the unconscious, an occupation that would break down our moral inhibitions and unleash forces that had better been left unconscious and undisturbed. . . . The relation of the anima is again a test of courage, an ordeal by fire for the spiritual and moral forces of man. (*CW* 9i; pars.59-61, p.28-29)

Jung, however, says little on what occurs when *both* the Shadow and Anima are intertwined into one archetype. I suggest that to realize both archetypes at once initializes a movement of consciousness that goes far beyond merely making conscious the unconscious projections in the process of individuation. Jung describes the Anima and the Shadow as 'personified' archetypes which distinguishes them from the process through which they appear. This process "involves another class of archetypes which one could call *archetypes of transformation*. They are not personalities, but are . . . situations, places, ways and means, that symbolize the kind of transformation in question" (*CW* 9i; par.80, p.38).

Kaspar, at first, responds to Mary by projecting his Anima onto her in an attempt to position her in accordance to his understanding of reality. Kaspar's unconscious projection is the first step towards his encounter with archetypal memory and epiphany. He is pulled towards Mary through his Anima projection. He tries to dismiss Mary according to conventional, patriarchal perspectives:

> he drew aside his robe in a noble manner
> but the un-maidenly woman did not take the hint;
>
> .....
>
> she wasn't there and then she appeared,
> not a beautiful woman really–would you say?

certainly not pretty;
what struck the Arab was that she was unpredictable;

this had never happened before–a woman–
well yes–if anyone did, he knew the world–a lady

had not taken the hint, had not sidled gracefully
at a gesture of implied dismissal

and with no apparent offense really,
out the door. (13)

At first sight, Kaspar attempts to position Mary in relation to his cultural memory of how women should act–that is to say, in deference to men and in relation to sexual identity. In an attempt to dismiss her, "he drew aside his robe in a noble manner / but the un-maidenly woman did not take the hint." Her being un-maidenly suggests that Mary is a representation of one who does not conform to the collective consciousness' expectations of women. However, she only takes this position through Kaspar's perception. In reality, "nothing impressed her" (13), suggesting that his perception is not 'stamped' onto her like an embossment or similar impression. But Kaspar is undeterred, and regards her for her physical appearance, asking himself: "not a beautiful woman really–would you say? / certainly not pretty." Kaspar thus judges her by her outward appearance. There is little attempt, at first, to see *who* she is; he only sees *what* she is. These thoughts and memories all occur to Kaspar within a few seconds, and rely on voluntary memory to establish an understanding of what she is and how he should react to her.

Memory serves to explain the appearance of objects in order to negotiate their reality, and to place them in relation to ourselves. Memories give structure to reality as much as the present perception of it, and in effect, memories *are* reality. However, as

Henri Bergson suggests, when a perceiving subject's surface memories are not able to provide adequate detail to explain a perceived object, a confrontation between reality and remembered reality occurs that forces the subject to reach for deeper memories to formulate a complete understanding of the object. Bergson suggests that there are two kinds of memory. The first is voluntary memory, which he describes as learned, spontaneous and is connected to life experience.[58] The second is "one that *acts*,"[59] and is described as involuntary memory that is only accessed when an appeal is made to the deep-stratum of the psyche in "pure recollection."[60] Bergson explains that:

> If the retained or remembered image will not cover all the details of the image that is being perceived, an appeal is made to the deeper and more distant regions of memory, until other details that are already known come to project themselves upon those details that remain unperceived. And the operation may go on indefinitely–memory strengthened and enriching perception, which, in turn becoming wider, draws into itself a growing number of complementary recollections. (*Matter & Memory* 101)

There is, therefore, a moment of uncertainty as how to act in the future in relation to the perceived object which does not conform to what is known. Kaspar's epiphany is the result of a moment of uncertainty as to what reality is. He does not know what the object-image of Mary is, and this uncertainty acts as a catalyst to form a bridge between what is known and what is unknown. Knowledge is memory, and the speaker seeks to awaken memories of an authentic Goddess symbol from the unconscious so that it may be re-infused into the knowledge-base of the collective mythologic consciousness.

Kaspar is, in effect, apprehended by the image of Mary. In general terms, as an individual apprehends an image, be it a real object in space or an object of the imagination, there is an instantaneous co-relation between the perceiver and the perceived. The individual judges it in relation to his or her memories, and within a split-

second the object is categorized in response to any number of points of reference. The instant of apprehending an image is, in some cases, also a moment in which the image apprehends the psyche. Certain images that contain strong, archetypal meaning for an individual initiate a focused, but unconscious, search into deeper regions of memory, as if grabbed by some unseen force of will. This idea links with von Franz's perseverance phenomenon, in which a word may trigger an archetypal resonance within the psyche. The 'unseen force' is the archetype that waits for a suitable image to establish a bridge to the unconscious over which it may come upon the consciousness of the individual. If an individual's cultural assumptions, the Anima for example, that move with memory remain unexamined, the projection will act to "create" the reality of an object by way of unconscious projection. For the person who does not recognize his/her own shadow or Anima/ Animus qualities, the projection of the archetype will lead to the perception of these qualities in another person. Jung explains that "projection is an unconscious, automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong to the object" (CW 9i, 60:121). Projection establishes a false reality around the object that has little or nothing to do with the object, thus obscuring the object's actual reality. In Kaspar's case, he is not satisfied with his initial assessment of Mary and is forced by the unconscious to remember at a level deeper than his collective consciousness' Anima projection.

Once Kaspar realizes that Mary "was unpredictable" (15), he begins to search his memory to make sense of the person who stands in front of him. He cannot, at this moment, *predict* what she will do. After "deliberately, she shut the door" (15), Kaspar begins the search in his memory, but instead of positioning her in relation to external

images as Simon does, "in a heathen picture" (22), he actually *looks* at her and takes in the *image* of her:

> her face was very pale,
> her eyes darker and larger
>
> than many whose luminous depth
> had inspired some not-inconsiderable poets;
>
> but eyes? he had known many women–
> it was her hair–un-maidenly–
>
> It was hardly decent of her to stand there,
> unveiled, in the house of a stranger. (15)

He moves through a series of thoughts in which he tries to find a way to 'designate' her, much in the same way that "not-inconsiderable poets" had done. He notices her face, her eyes–the windows to the soul–but the part of her that starts to touch him at an even deeper level is her hair. He notices that "it was her hair–unmaidenly," and there is a change in him that I suggest is one of respect. Hair symbolizes a "sympathetic link" to the owner's spiritual virtues, and "In Christian art, St. Mary Magdalene is always depicted with long, flowing hair, a sign of her surrender to God rather than an echo of her former sinful state."[61] The hair of saints and prophets is often venerated as relics in various religions, and serve, in effect, as a way of keeping alive the idea–the image–of that person in the imaginations of the venerators. This aspect of Mary surrendering to the divine suggests that Kaspar surrenders himself to Mary, causing, as Friedman writes, "an intense moment of "supernormal" consciousness when the rational mind of the poet is overwhelmed by the enigmatic voice of the unconscious" (*Psyche* 76). Kaspar's mind is overwhelmed by Mary's 'voice,' the voice of the unconscious. The presence of a capital "I" in the genderless pronoun "It" to begin the last couplet, "It was hardly decent," is extremely rare

in *Trilogy*[62] and suggests a move away from engendered description that serves to colour or frame a perception. Even though "It is hardly decent of her to stand there, / unveiled," the wording of this thought does not use a definitive negative, for example: 'It was *not* decent of her.' Furthermore, it is as if he uses the part-negation *with difficulty* (one meaning of 'hardly'), and instead of seeing her as an unknown, it is himself that he positions as "a stranger" within the couplet. Kaspar's new respect for her can be found when his conscious mind takes over following his vision: "What he thought was the direct contradiction / of what he apprehended, // what he saw was a woman of discretion" (35). That Kaspar sees her as "*unseemly*" (34) is what he thinks, but this is a "direct contradiction" to what he apprehends *in* Mary's soul, "a woman of discretion."

In these several seconds or half-seconds, Kaspar searches through his psyche to establish some sort of reference around Mary, but rather than a shallow movement through the upper-regions of his memory, Kaspar is propelled by archetypal interaction into the deeper regions of memory:

> there was hardly any light from the window
> but there seemed to be light somewhere,
>
> as of moon-light on a lost river
> or a sunken stream, seen in a dream
>
> by a parched, dying man, lost in the desert . . .
> or a mirage . . . it was her hair. (17)

As Kaspar delves into his memory, he begins a journey into the underworld of his own psyche. The light of reason that comes from the day-world outside the window is "hardly" there, casting Kaspar's experience into the shadows. His psyche moves into the unconscious memories of "a sunken stream, seen in a dream / by a parched, dying man,"

suggesting that his thoughts mirror those of a man on the verge of death, on the verge of entering the underworld. The repetition of the word "hardly" provides a cross-reference to the question of Mary's decency, and this question of decency, of rightness versus wrongness, but *of not being sure* is picked up by the fact that "there *seemed* to be light *somewhere*" (my emphasis). The moralized construction suggests movement into a region removed from hard reason, and which cannot be named; the conscious mind is not on solid ground, and Kaspar is not sure exactly what reality is. Surface memories and Kaspar's Anima projection fail to explain the sensation that is pushing him into the depths, for the projection is a "a mirage," an illusion which has no real basis in Mary's *actual* reality. At this point, Kaspar is completely apprehended by the image of Mary.

Kaspar does not know who Mary is at first, and does not remember how to place her according to what he knows of women. But as he reaches for the scarf, Kaspar remembers:

> Kaspar did not recognize her
> until her scarf slipped to the floor,
>
> and then, not only did he recognize Mary
> as the stars had told (Venus in the ascendant
>
> or Venus in conjunction with Jupiter,
> or whatever he called these wandering fires),
>
> but when he saw the light on her hair
> like moonlight on a lost river,
>
> Kaspar
> remembered. (27)

When the scarf normally used to cover the face, and therefore the identity, "slipped to the floor," Kaspar recognizes Mary. But the recognition is deeper than a mere revealing of

her face; it is a removal of the veil of ignorance. The association of robes, raiment, and veils refers to 2 Corinthians, which implies that once Christ is accepted into the heart, the veil will be removed (2 Cor. 3:14-17). In *Trilogy*, the speaker effectively twists the associations by suggesting that the veils of ignorance lie in the assumption that one form of consciousness is more important than other forms of consciousness. The experience of the Other, for Kaspar, is a union of opposites which serves to equalize the Feminine and Masculine principles. The Shadow/Anima archetype of transformation acts upon Kaspar, and similarly, the poem enacts a symbolic transformation of the collective consciousness:

> As he stooped for the scarf, he saw all this,
> and as he straightened, in that half-second,
>
> he saw the fleck of light,
> like a flaw in the third jewel
>
> to his right, in the second circlet,
> a grain, a flaw or a speck of light,
>
> and in that point or shadow,
> was the whole secret of the mystery;
>
> literally, as his hand just did-not touch her hand,
> and as she drew the scarf toward her,
>
> the speck, fleck, grain or seed
> opened like a flower. (30)

The third jewel that contains the flaw is "to his right," suggesting a questioning of what is "right" and what is "righteous." The righteousness of God is one of both judgment and deliverance,[63] and also points to the opposite of 'wrong.' A balance is evoked by the fact that the 'right' contains a flaw or a 'wrongness.' The "point or shadow" is found in a "flaw or a speck of light," which positions the issue of illumination-as-vision, the realization of "the whole secret of the mystery," in the archetype of the Shadow.

Furthermore, Kaspar's actions become negatively phrased, and Mary's actions are 'active': "as his hand did-not touch her hand / and as she drew the scarf toward her // the speck, fleck, grain or seed / opened like a flower." The use of "did-not" combines the verb with a negation of that verb, and Mary's action is a movement "toward her." Kaspar is apprehended by the Anima/Shadow and makes contact with the collective unconscious, and the balance of their two actions, the negative and the positive, enables a conjoining experience in which "the seed / opened like a flower."

The removal of the ignorance is an unveiling of the "lost river" of authentic feminine divinity and symbol, as suggested by moonlight as the principle source of illumination. The 'essence' and multiplicity of Mary's soul is revealed as well as healed:

> And Kaspar heard
> an echo of an echo in a shell,
> *in her were forgiven*
> *the sins of the seven*
> *daemons cast out of her.* (28)

Mary is "forgiven" of her sins, and the seven daemons that are cast out of her comprise part of her character brought into consciousness and into the light of day, where they no longer dwell in death, negativity, and ignorance. The veil that covers Kaspar's understanding falls away, and as his reason "slipped to the floor," he remembers the foretelling that "the stars had told" with Venus in the ascendant. Venus thus acquires an ascendant position, re-constellating Love in a position of worship. Although Venus is still associated with Love, as tradition would have it, it is a position of veneration and Divine Love. So in this "tale of a jar or jars" she is "the same–different–the same attributes, / different yet the same as before" (*TA* 39). Moreover, Venus is "in conjunction with Jupiter" (*FR* 27), and in astrological terms, Jupiter symbolizes

expansion, growth, and cooperation. This planet's presence in a natal chart indicates "how subjects are able to expand their horizons, and how they fit into and contribute to society,"[64] suggesting a rebirth of Venus, of the Feminine Principle, into new "levels of organization."

Kaspar's epiphany "would go on opening / he knew, to infinity" (31), just as memory can go on indefinitely. Remembering collapses binary forms, and Kaspar's memories form a bridge between the conscious and the unconscious and establish contact with all-time, all-history:

> And he heard, as it were, an echo
> of an echo in a shell,
>
> .....
>
> it translated itself
> as it transmuted its message
>
> through spiral upon spiral of the shell
> of memory that yet connects us
>
> with the drowned cities of pre-history;
> Kaspar understood and his brain translated:
>
> *Lilith born before Eve*
> *and one born before Lilith,*
> *and Eve; we three are forgiven,*
> *we are three of the seven*
> *daemons cast out of her.* (33)

In Kaspar's case, his eyes are opened. In an instant he understands the symbolic subordination of the Feminine Principle within the mythologic imagination. It is not his material eyes that see but his inner eye, the eye of the soul. In effect, Kaspar's consciousness slips *between* time and place by being 'jarred' out of his normal perspective by the catalyst, Mary. However, "before he was lost, / out-of-time

completely" (31), Kaspar returns to normal consciousness. If he had fully entered the region of the collective unconscious, it is unlikely 'he' would ever have come back again.[65] It is necessary for him to come back, for just as the speaker "admits the transubstantiation" (*TA* 23), in order for the Redeemer to be real, the human side of divine experience must be part of the experience or there would be no method by which humanity could experience the divine.

Kaspar's epiphany serves to connect him to the archetypes of the unconscious, and as a symbol of the collective conscious, his descent and experience of women's 'bitter' experience provides a cathartic expiation which simultaneously releases Kaspar from unconscious projection and also releases authentic and equal feminine symbols from unconscious memory into the collective conscious memory. The *coniuntio* enacted in Kaspar's epiphany also represents the culmination of the poem as ritual. Eugene G. D'Aquili and Charles D. Laughlin Jr. suggest that "in certain stages of ritual . . . the experience of the union of opposites, or *conjunctio oppositorum*, is expanded to the experience of a total union of the self and the other" ("The Neurobiology of Myth and Ritual" 143).[66] In the rather dense description of the physiological effects of ritual (see endnote), we can see a similarity to the build-up of a cathectic charge. The cathexis is a "concentration of mental energy on a particular object" (*Oxford Dictionary* 226). The particular objects in question are those of the ritual, and in the case of the poem, Kaspar responds to the image-objects associated with Mary that have been palimpsested from myths of resurrection by the speaker. The build-up of energy is released through the epiphanic experience, which is followed by a symbolic rebirth of Kaspar as the Wise Man, and Mary as myrrh. Likewise, for the reader, these same object-images, and their

repetitive rhythm, suggest a movement towards an increasing cathectic discharge, resulting in the realization that any symbol is available to them as a form by which the divine may be worshipped.

A mythic cycle is enacted in the poem which simultaneously destroys outworn perspectives while renewing them like the highly symbolic Ouroboros-serpent who, by eating its own tail, represents the cyclic renewal of life out of destruction. The Ouroboro is an ancient alchemical symbol that epitomizes the conjoining of opposites in the *mysterium coniuntionis*, the sacred marriage of heaven and earth, of male and female, of past and future. According to von Franz, in the Ouroboro serpent,

> . . . the opposites are one: the head is at one end and the tail at the other. They are one but have an opposite aspect and when the head and the tail, the opposites, meet, there a flow is born, which is what the alchemists mean by the mystical or divine water, which I described as the meaningful flux of life. With the help of the instinct of truth, life goes on as a meaningful flow, as a manifestation of the Self. That is the result of the *coniunctio* in this case. In many other cases it is described as the philosopher's stone, but as many texts say, the water of life and the stone are one. (*Alchemy* 174)

The conjoining of opposites in the poem is the final stage in the alchemical procedure through which "you beget, self-out-of-self, // . . . that pearl-of-great-price" (*TWDNF* 4), and thus "reveal the regrettable chasm, / bridge the before-and-after schism" (*TWDNF* 40). In *Tribute to Freud*, H.D. suggests that "The serpent is certainly the sign or totem, through the ages, of healing and of that final healing when we slough off, for the last time, our encumbering flesh or skin. The serpent is a symbol of death, as we know, but also resurrection" (98). In the poem, both Kaspar and Mary suffer a 'death' through a change in polarities. For Kaspar, his perspectives of the world are shattered by experiencing the on-going "bitter" death of the Female Principle. Mary, on the other

hand, disappears from the story altogether, which suggests that she 'dies,' but then resurfaces, symbolically, in the "bundle of myrrh" in the arms of the Virgin Mary at the end of the poem. As Jung suggests, "as dragon he devours himself, and as dragon he dies, to rise again as the *lapis* . . . . the classical brother-sister duality . . . is reunited in the *coniunctio*, to appear once again at the end in the radiant form of the *lumen novum*, the stone. He is metallic yet liquid, matter yet spirit . . .a symbol uniting all opposites" (*CW* 12, par.404, p.293).

Kaspar hears the message that "*we three are forgiven*" (33) during his epiphany, thus releasing Mary, the Feminine Principle, and himself from the bondage of the masculine perspective. The "three" who are forgiven are Lilith, Eve "and one born before Lilith, / and Eve" (33). The "three" may also pertain to the writer, reader and their shared imagination that manifests as the poem *Trilogy*. In this way, the ideas that echo throughout *Trilogy* are made manifest within the mythologic imagination, and the echoing structure that is laid out in word, image, and epiphany becomes a real object, a real ritual which encourages a new way of thinking, perceiving, and interacting with the world. The rare mid-section period after "the jar was unbroken." (43)–there are only two in the whole of *Trilogy*–suggests that the container, the hollow, womb-like vessel and symbol of womanhood is made whole. The poem stands as a re-visioning of women in the real world and as a balancing of the masculine and feminine symbolism, as suggested by the title, *The Flowering of the Rod.* That Kaspar is transformed in the world is further suggested by his heightened awareness when Mary Magdala leaves his little shop in the marketplace. The door, now shut, is a "flat door / at which he stared and stared [. . .] as if each scratch and mark // were a hieroglyph, a parchment of incredible worth or a

mariner's map" (40). Metaphor, symbol, and poetry work as explanation of, and as a way of touching, the mythic resemblance. In *The Flowering of the Rod*, the use of the phrase "as it were, the echo / of an echo in a shell" (33) suggests that metaphor in art (not restricted to the word) is one of the few ways that such knowledge may be provided to the conscious mind. The idea of the sea-shell is, in itself, a metaphor, and the use of 'as it were' stresses metaphorical language as a pathway to the understanding of not only the unconscious contents of the psyche but also ourselves. The use of metaphor forces us to go within our own minds to find its meaning. Cyclic rhythm of both object and "echoed syllables" (33) shows a relationship to shamanic ritual, where the rhythmic structure pulls the mind towards an intuitive consciousness that might re-member the 'message' of the unconscious. The message, in *Trilogy*, is one of resurrection in times of war, a message of life, and a message that calls for re-visioning the imbalances of reality in regards to the authenticity of feminine divinity and symbol.

Conclusion

The Flowering of the Rod is the culmination of the principles expressed in *Trilogy*. The initiation into how language conceals while it reveals in *The Walls Do Not Fall* serves to inform readers that even the most basic constituents–words–can hide unconscious but affective symbols, and that words contain historic and mythic meanings which connect the dead with the living. In *Tribute to the Angels*, we have seen that metaphors create reality, which serves the dominant ideology by prescribing the way in which reality will be delineated through metaphor. But metaphor is also the language of the unconscious, of the underworld, and ultimately metaphor acts as a bridge that assists the speaker in connecting with an authentic archetype of the Feminine Principle. *The Flowering of the Rod* creates a symbolic movement of these ideas through the rhythmic cycle of image and memory, as characterized by Mary and Kaspar, and serves to bring disparate, binary symbols together in the *coniuntio* of the alchemical procedure as well as the integration of the symbolic elements of ritual.

Trilogy, then, is a ritual space which enables a dialogue between the conscious and unconscious areas of the psyche, enabling an expansion of soul. In essence, the speaker uses the known as a way of understanding the unknown through a system of concealing and revealing, suggesting that even in the most mundane of experiences there may be deeper qualities of experience at work. As H.D. writes in *Tribute to Freud*, following the discovery of a colony of ants under a log when she was a child, she realizes that "There were things under things, as well as things inside of things" (29). It is precisely for this reason that *Trilogy* is well-suited to a Jungian and post-Jungian

interpretation. Word, metaphor, and image carry within them mythic and archetypal resemblances, and by investigating and dis-covering these resemblances, individuals are led to the interior of their own psyches. Jung and H.D. are neither the first nor the last to attempt to determine how and in what way the gods may be discovered. Over the portal of the temple of the oracle at Delphi are the words "Know thyself," suggesting that there are, indeed, things about ourselves that we do not know, and that it is incumbent on us to seek out the unknown as a way of knowing who we are. Archetypal theory suggests that there are many unknown factors which contribute to the way in which individuals interact with the world, and throughout *Trilogy* the speaker seeks to reveal these unknown factors as a way of establishing greater self-knowledge. In this way, the poem acts as a method of soul-expansion.

Each poem that comprises the whole of *Trilogy* provides a ritual through which the perceptual boundaries between past and present, humanity and divinity, and masculine and feminine symbologies may be transcended. While it would be presumptuous to assume that men or women can empathetically understand the other's experience, it is possible for one to sympathetically 'enter' the Other through symbolic, metaphorical, and mythic language. Archetypal psychology stresses that the mythic connection serves as a link between consciousness and unconsciousness, and between phenomenal and noumenal realities. In the poem, the speaker works to bring together disparate experiences by communicating in a trans-rational language that 'hooks' onto the mythic imagination which borders the unconscious, providing a route by which readers are led to an archetypal encounter. Fully experiencing an archetype, and being apprehended by it, allows a glimpse into an object-image's reality which transcends the

norms of perception. This is demonstrated by Kaspar's epiphany. If we take perception as a basis for reality–what is thought is transferred to what exists phenomenally–then by examining the numerous languages of perception a psychic shift may occur which, in effect, changes the world.

Jungian interpretation provides a model for understanding the poem's method of change. Readers are introduced to the unconscious processes in consecutively deeper phases as the poem progresses, thus demonstrating, by example, how the unconscious manifests meaning. In *The Walls Do Not Fall*, language is shown to be undependable, which suggests a sense of unease in determining meaning. Language is now on un-firm ground, where the real meanings are hidden inside the word rather than conventionally on the exterior. The search for meaning draws readers inwards into the soul of word. Words are thus made to share in the activity of archetypes, which draw an individual inwards, creating a metaxy between consciousness and unconsciousness, between the known and the unknown, and establish a way of understanding the Self. Therefore, words, like archetypes, provide the metaxic activity of soul-making.

In *Tribute to the Angels*, the speaker engages with the trope of negation which suggests a descent into the underworld. It is through negativity and dismemberment of the entrapped Feminine Principle, and therefore through death, that the Lady-angel is realized. The speaker's search is aided by metaphor and image. According to Jung and Hillman, the language of the unconscious is metaphor, and by following the images of known angels, the speaker of the poem enters the underworld and dis-covers an authentic and independent manifestation of the Feminine Principle. Angels are messengers

between sublime and mundane experience, and are therefore similar in activity to archetypes, which are messages from the unconscious that lead to knowledge of the soul.

Knowledge is memory, and in *The Flowering to the Rod* memory is used in conjunction with image as a way of remembering the Great Goddess and making Her a part of the collective consciousness' knowledge-base. The speaker leads readers on a symbolic and imagistic journey which syncretizes Egyptian, Greek, and Christian mythemes into a new myth, a palimpsest of the old myths, and thus uses the known as stepping stones to cross over to the unknown. Kaspar's perception of the world is shattered, dismembered, when he comes face to face with his own Anima. But he acts also as a Wise Man, and so is able to enter sympathetically the image of Mary to see who she is rather than what she perceived to be. Once he is consciously aware of who Mary is, the Feminine Principle is brought into the collective unconscious. However, it is Mary who ultimately surrenders herself to healing the world, for she is reborn, resurrected as myrrh and symbolically as the Baby Jesus at the end of the poem. Mary, who represents women caught in the archetype of the Shadow, is

> *the least of all seeds*
> that grows branches
>
> where the birds rest;
> it is that flowering balm,
>
> it is heal-all,
> everlasting; (10)

The seeds of expanded consciousness that echo in word, metaphor, and epiphanic experience provide a means by which the unknown is made known. *Trilogy* is a ritual

space that provides insight to the soul by a long journey through the caverns of the unconscious, and suggests that there is more to know than what lies on the surface.

This reading of *Trilogy* through a Jungian interpretation is certainly not exhaustive. Further analysis of the relationship between the epiphany, time, and intuition, in connection to analytical and archetypal psychology, may yield additional knowledge which might deepen our understanding of H.D.'s poetry. If the past affects the future, so that it could be said that the past *is* the future, how does this Hermetic, circular conception of time enable encounters with archetypes? Further, is there a relationship between intuition and the unconscious? If we define intuition as knowledge which, without any previous learning, turns out to be correct, does this knowledge emerge from the unconscious, or is it simply that the psyche is much deeper, knows more, than the conscious mind is aware of? I suggest that H.D. has given us a map to the caverns of the soul, perhaps it is "a parchment of incredible worth or mariner's map" (*FR* 39), or perhaps

> we are voyagers, discoverers
> of the not-known,
>
> the unrecorded;
> we have no map;
>
> possibly we reach haven,
> heaven. (*TWDNF* 43)

Notes

[1] Criticism on H.D.'s poetry is considerable, and much of it is worthwhile to include in this study of *Trilogy*. However, while there are a number of studies that use Freudian psychoanalysis, I have kept the use of critics to a minimum because the present study is not Freudian. Of those that do make use of Jungian concepts, none engage with post-Jungian theories. Moreover, in relation to H.D.'s use of language, I feel that the critics I do use—Friedman, Wenthe, McCauley—are more aligned with my discussion than others whom I have consulted. For example, in "'H.D., War Poet' and the 'Language Fantasy' of *Trilogy*," Scott Boehnen argues that H.D.'s "language fantasy" examines words as an *involucra* from which meaning permeates without penetrating, so words are similar to the jar of myrrh in the poem; the fragrance of myrrh issues forth from the jar as does meaning from the interior of words, and thus meaning "emerges from that husk" of the word (183). While Boehnen's suggestion that "language . . . produces a gestalt in which 'outward' and 'inward' qualities cease to exist" (194) is similar to my discussion, I am suggesting that readers are invited to enter the soul of the word, and to see a relationship of meaning between their own souls and word-souls. So rather than 'permeation' of meaning, it is the relationship between the souls of words and the souls of persons which causes the distinction between them to collapse the notion of subject and object. Albert Gelpi, in "Two Ways of Spelling It Out: An Archetypal-Feminist Reading of H.D.'s *Trilogy* and Adrienne Rich's *Sources*," focuses on the Jungian schema of Anima and Animus and the integration of which leads to individuation (267). Gelpi follows Jung in that Anima and Animus are psychological factors in men *or* women, and does not benefit from Marion Woodman's idea that these qualities exist in men *and* women. While Gelpi's discussion of

archetypes is interesting, I suggest that Woodman's post-Jungian theories enable men and women with greater ability to explore and heal the relationship between the Feminine and Masculine Principles. Adelaide Morris argues that *Trilogy* is a signal, "a warning, a command, an incitement to concerted action" ("Signaling: Feminism, Politics, and Mysticism in H.D.'s War Trilogy" 121). This article is probably one of the most difficult not to include in my discussion, as Morris suggests that "a poem not only *means* but *does*," and that the poem is a "ritual space that invites readers to . . . rearrange the *ethos* of a community in crisis" (121). Morris, like myself, draws on Victor Turner, but does so in relation to the crisis of war, arguing that *Trilogy* is a "social drama" that seeks to remedy that crisis. However, my discussion does not focus on the crisis of war, but on the act of discovering, and expansion, of the reader's soul by bridging the gap between conscious and unconscious processes. The creation of this bridge enables individuals to 'solve' outer crisis through the acquisition of inner knowledge. It is apparent that each of these critics have a place within the present study. However, as my discussion largely revolves around the movement of inner presences—archetypal encounter, soul, and the unconscious—I believe that the critics that I do use are more aligned with these concepts.

[2] This is not to say that Freud was not interested in myth, as attested by both Friedman and H.D.

[3] I use the phrase "received meaning" to indicate the general agreement upon what words mean in a given speaking community.

[4] In Psyche Reborn: The Emergence of H.D., Susan Stanford Friedman establishes a link between Sigmund Freud's recapitulation theory, that the development of an individual from child to adult mirrors the development of civilization, and H.D.'s use of word-histories (etymology). Friedman argues that Freud's theory gave H.D. the idea that the unconscious contained the history of the human race, and word-histories provide a means of personal access to the unconscious. In "The Hieratic Dance: Prosody and the Unconscious in H.D.'s Poetry," William

Wenthe argues that "H.D. carried on an investigation of poetic form that sought to evoke the unconscious through the medium of the poem" (114). Wenthe suggests that prosody exceeds rational discourse, and then links prosody to Freud's "Jokes and Their Relation to the Unconscious" in that prosody exhibits similar strategies of meaning through displacement and condensation, which are words that Freud uses to describe unconscious processes. Therefore, Wenthe uses Freudian theory to establish that prosodic elements use the same irrational expressions as does the unconscious. However, it is important to note that Wenthe argues that H.D.'s ideas of the unconscious took their foundation from Freud but ultimately she created her own theory concerning unconscious workings. In "The Wail Cannot Di-Jest Me: Puns, Poetry, and Language in H.D.'s *Trilogy*", Lawrence H. McCauley focuses on the activity of punning in *Trilogy*. He connects the poem's associational strategies to Freud's "free association" method, by which "the artistic reconstruction of proceeding by a non-conceptual, associative mode [is] based on word-play" (147). Furthermore, McCauley cites Freud's The Interpretation of Dreams as evidence that dream interpretation often turns on the realization of a pun. He therefore places Freudian theory as the explicative by which H.D.'s poetic methodology, of hiding and revealing, is connected to the unconscious.

[5] The term "metaxy" is from James Hillman's Archetypal Psychology: A Brief Account, in which he uses this Greek word to describe the ability of the imagination to form a bridge between body, soul, and spirit. I use the phrase "metaxic activity of soul-making" to illustrate that the discursive features and words provide a means by which the psychic experience is deepened and expanded, thereby leading to an archetypal encounter. In this way, the discursive features enable the reader to find meaning at deeper and deeper levels, thus providing "a metaxic activity of soul-making."

[6] I use the term "complex" in the Jungian sense, as opposed to Freud. In Freudian psychoanalysis, complexes are responses to repressed feelings, experiences, that become sources of neurosis. In the Jungian school, complexes are a natural part of the psyche and house archetypes, the ego, as well as neurosis. For a more detailed discussion of Jungian complexes, see Yolande Jacobi's Complex/ Symbol/ Archetype in Jungian Psychoanalysis.

[7] I am not suggesting here that all texts should be treated in the same way–it really depends on the purpose of the text. For example, the purpose of my Volvo service manual is to help me fix my car, not to have a transcendental experience of it.

[8] Feeling-toned complexes are the contents of the personal unconscious; one of the primary vehicles of their activation is emotional response. These complexes are thus distinguished from archetypes, which are the contents of the collective unconscious (*CW* 9i, par. 4, p. 4). As the personal unconscious borders the collective unconscious, it is both a kind of buffer-zone and the place in which archetypes are 'clothed' in personal and cultural symbolism.

[9] In the Jungian schema, the personal unconscious is a store-house of forgotten or repressed memories and cultural, mythological and social referents. It stands 'between' the collective unconscious and the conscious psyche and gives form to the archetypes that emerge from the collective unconscious.

[10] Originally written in 1916, the present version is from 1943. The connections of W.W.I and II are obvious.

[11] In medieval Europe, Biblical stories were often rendered artistically in churches for the illiterate populace. As this was one of ways in which the Bible (and Biblical characters) was made known, aside from the priests themselves, I believe it is safe to call this form of religious dissemination a 'paradigm of communication.'

[12] I use the term "trans-rational" as does Friedman to indicate a way of thinking that participates in both rational and irrational interpretation of meaning.

[13] End-rhymes in *Trilogy* are unusual in the sense that they do not act as structural cadences to the poem.

[14] Lawrence H. McCauley, "The Wail Cannot Di-jest Me" Sagatrieb. 9:3 (1990): 141-160.

[15] The images relating to sea, water, and temptress (seducer) may be connected to Aphrodite, whom I will discuss in Chapter Two.

[16] Jung tells us that: "Pliny describes a fish–the *stella marina*, 'star of the sea'–which...was said to be hot and burning, and to consume with fire everything it touched in the sea. ....The Middle Ages with its passion for symbols eagerly seized on the legend of the "starfish." Nicholas Caussin regarded the "fish" [also a symbol for the Self] as a starfish and describes it as such. This animal, he says, generates so much heat that it...sets fire to everything it touches... Hence it signifies the "veri amoris vis inextinguibilis" (the inextinguishable power of true love) (CW 9ii, par.197, p.128-9). That the starfish symbolizes the fire of love coincides with the speaker's general search for the archetypal mother. Friedman argues that name of the goddess changes through her poems, but "her core meaning is essentially the same. She is the female divine spirit embodying the regenerative Love in the midst of a fragmented, death centered modern world. . . . Love is the primal force in H.D.'s syncretist mysticism" (Psyche Reborn 230).

[17] Kevin Oderman, "H.D.: The What in a Word" Sagatrieb, 1990 Winter, 9:3, 121-3.

[18] In my use of the word 'imaginary', I follow Antoine Faivre's definition. He writes: ". . . this noun refers to the images, symbols, and myths that underlie and/or permeate a discourse, a conversation, a literary or artistic work . . .In this sense, the word should not be understood to mean "unreal," nor should it be confused with the term "imagination" which refers to a faculty of the mind. As for the term *imagination* in its positive esoteric sense, it refers to the "creative

imagination"...In theosophies, that imagination is supposed to enable one to have access to the intermediate realms–a mesocosmos between the divine and Nature–that is, to those "subtle bodies," angelic or archetypal entities. Thus understood, it corresponds to what Henry Corbin called the *mundus imaginalis*–the "imaginal world," or simply the "imaginal"." The Eternal Hermes: From Greek God to Alchemical Magus Joscelyn Godwin, trans. Grand Rapids: Phanes Press, 1995. P.64-5 ff.

[19] E.A. Wallis Budge, Osiris and the Egyptian Resurrection New York: Dover Publications, 1973. p.77.

[20] In Matthew 27:51-53, the death and resurrection of Christ may be read: 51 And, behold, the veil of the temple was rent [*zerriB*] in twain from top to bottom; and the earth did quake, and the rocks rent [*zerrissen*]; 52 And the graves were opened; and many bodies of the saints which slept arose, 53 And came out of the graves after his resurrection, and went into the holy city, and appeared unto many (King James version). I am, of course, indebted to Oderman as to the German words used.

[21] Budge, The Book of the Dead, p.194.

[22] I use the term 'Feminine Principle' in the same way that Susan Stanford Freedman does in her book, Psyche Reborn. The term is meant to indicate both the divine feminine and woman as legitimate believer and symbol of divine worship.

[23] 'Masculine perspectives' indicates the view that male experience is the norm by which experience of the world is measured, and points to the creation of women's identity through the eyes of male experience. For example, in the edict of St. Paul: "Let your women keep silence in the churches; for it is not permitted unto them to speak; but they are commanded to be under silence, as also saith the law. And if they will learn anything, let them ask their husbands at home; for it is a shame for them to speak in the church" (1 Cor. 34-35). The 'silencing' of

women denies the inclusion of women's voices and concept of identity of self in worship of the divine, and serves to limit women's participation in public matters and to what husbands deem necessary for them to know. The public identity of women is thus reduced to what men say they are. It should be noted that this explanation of the term 'masculine perspectives' is not meant to be all-inclusive of the complex issues that surround the subjugation of women in patriarchal culture.

[24] This term denotes the type of society and mentality that places men in positions of authority and power from which women are excluded. The term is meant to reflect political, cultural, and spiritual powers largely held by men. The quotation from Paul the Apostle in the note above acts as one manifestation of this type of society, performing a mythological basis for the subjugation of women.

[25] The traditional metaphors associated with women translate into positions available to women in society. Traditionally, women are able to assume identities directly related to heterosexual relationships with men: mother and wife (caregiver), whore (lust), virgin ('undamaged' goods), Madonna (mother of divine male child). In each of these labels the primary fixation is on the sexual or reproductive relations of women to men.

[26] Furthermore, except for the Egyptian creation divinities Geb (a male earth-god) and Nut (a female sky-goddess), the prevailing view is that women are connected to the earth and men to the sky. The Judeo-Christian God exists in heaven above us, and he is associated with supreme authority. Divinities associated with the sky are almost always male, and it is the male gods that have been placed in the 'upper' position by the religious ethos of the last several thousand years in Western culture. An exception to this idea is Satan, the male-god who exists in Hell. However, that evil is below and good is above illustrates a cultural metaphor that 'happy is up.'

[27] A further example of the 'happy is up' metaphor can be seen in how society is divided in three classes: lower, middle and upper, with the obvious implication that the 'higher' one is in society, the 'better off' he/she is.

[28] Marina Warner's study of the Virgin Mary provides some interesting details concerning Christian attitudes about sex: "...in Christian civilization, men and women do not believe reproduction is unadulteratedly animal, but maintain the special higher character of the species by a muddled but profound belief that all children come from God, who creates in each individual a unique soul. So that although the virgin birth of Christ is a single miracle that reveals his divinity, all births are considered to some extent the work of the spirit. There are elements of this type of absurd thinking in the Catholic ban on contraception: although sex undertaken without a view to conceive is sinful, the rhythm method is allowed, but any man-made method is forbidden because it places human intercourse on the practical level of animal reproduction, and so God no longer appears to determine and intervene in the origin of every human life" (Alone of All Her Sex: The Myth and Cult of the Virgin Mary p.46).

[29] Indeed, Butler suggests that "regulatory norms of "sex" work...to materialize sexual difference in the service of the consolidation of the heterosexual imperative" (Bodies That Matter 2). Therefore, while difference is accounted for, it is used to reinforce traditional gender roles.

[30] The etymology is not important for my argument, but I see an interesting parallel in the movement of the word 'or' to 'other' to 'auther', in that the other shape is an Other to the Christian ethos and that 'auther' could be related to 'author'; this suggests a concealed meaning that the Other is an author.

[31] For an excellent study of the alliances formed between men for control of material goods and of women, see Donna Haraway's article "A Cyborg Manifesto: Science, Technology, and

Socialist-Feminism in the Late Twentieth Century" In Simians, Cyborgs, and Women: The Reinvention of Nature. London: Free Associated Books, 1991.

[32] The use of the word "terrorist" in relation to the Arabic nations is a good case in point. In a recent issue of *Harper's* magazine, an article discussed the use of American-made bombs on civilians. When a person's family is killed by bombs marked "made in USA," subsequent retaliation against countries supplied by the U.S. is twisted to being the act of terrorists. The word 'terrorist' effectively creates a certain perception which hides other aspects that are inconsistent with the procured perception. If I may go on a bit, in the wake of a recent breakdown in talks between Palestine, Israel and the United States, the predominating images on the news is of Palestinian youth 'day' camps where teenagers are being trained in the use of weapons and warfare, suggesting that they are not raising their children 'correctly.' In this way, the media gives only certain aspects of a situation in order to procure a response which supports the moral supremacy of Western ideology. Therefore, metaphors act to prescribe a system of behaviour and thought.

[33] I place the word 'positive' in single quotation marks to indicate that I do not suggest a preference of light over dark. They both have their places within the mythologic imagination, but light does carry with it a meaning of spiritual illumination.

[34] If, of course, my mixing of Latin and English is accepted.

[35] Judi Young-Laughlin and Charles D. Laughlin suggest that "A participant [of a ritual] typically "indwells" (Polyani 1969: 134) within the symbolic confines of a mythopoeic mode until such a time as the experience intended by the symbolism is realized--until the cosmological reality suggested by the symbolic frame becomes phenomenally or intuitively real to the participant" ("How Masks Work" Journal of Ritual Studies. 2/1 1988, p.68).

[36] Victor Turner explains that as participants move deeper into the ritual, "ordeals, myths, maskings, mumming, the presentations of sacred icons to novices, secret languages, . . .create a weird domain in the seclusion camp [the participants are 'outside' the community, in a "liminal" place, between community and non-community, life and death] in which ordinary regularities of . . . tribal law and custom are set aside, where the bizarre becomes normal, and where . . . the novices are induced to think, and think hard, about cultural experiences they had hitherto taken for granted. The novices are taught that they did not know what they thought they knew" (From Ritual to Theatre New York: Performing Arts Journal Publications, 1982. P.42). Laughlin and Laughlin (see note 14) further suggest that focusing on a mask is more than "a sumptuous metaphor," and argue that "the significance of masks lies in the lived experience related conceptually and cognitively to them. A mask and its attendant regalia may come alive for both actor and participant during a performance or a later phase of consciousness, e.g., contemplation, dream or trance" ("How Masks Work", p.72). I suggest that in order to enable an archetypal encounter, it is important to engage with the symbolisms and metaphors of *Tribute to the Angels* in the same way as a ritual participant by seeking the experience of a metaphor more than a solidified interpretation. Rather than interpret, one should, so to speak, wear it, as if it were an identity.

[37] This idea is based in part on Ted Cohen's "Metaphor and the Cultivation of Intimacy." In On Metaphor. Sheldon Sacks, Ed. Chicago: University of Chicago Press, 1979.

[38] Shawn Alfrey, "Toward Intersubjective Knowledge: H.D.'s Liminal Poetics." Sagetrieb. (1992 Winter) 11:3, 33-46.

[39] James Hillman, Healing Fiction p.53; the interior quotations are from Jung's autobiography.

[40] Hillman also cites these passages from Jung's autobiography. I am indebted to Hillman for bringing this issue to my attention.

[41] In Greek myth, Philemon and his partner Baucis provided hospitality to Zeus and Hermes while they were traveling in disguise as mortals. Because of this act of kindness (Zeus and Hermes had been refused a thousand times before this), Zeus turned their house into a temple and the inhospitable town (of a thousand refusals) into a lake, and gave Philemon and Baucis a wish. They wished only to be keepers of the temple and that neither would outlive the other. This came to pass, and at the moment of death, the mortal couple were turned into an oak tree and a linden tree (Edward Tripp, The Meridian Handbook of Classical Mythology, p.132). The lake symbolizes the unconscious, and the oak tree symbolizes the Tree of Life, or *axis mundi*, the World Navel. In Jung's case, Philemon might be seen as a keeper of the unconscious contents and as metaxic spirit who disseminates knowledge from the unconscious and from the Tree of Life. That the Tree of Life has something to offer is supported by Norse myth: it is the sacred tree Yggdrisal from which Odin gained the magical runes, and which gave him the powers of knowing the past and future. That is to say, past and present *meaning*.

[42] Jung goes on to say that some fifteen years later an elderly Indian visited him, a friend of Gandhi's, and "we talked about Indian education–in particular, about the relationship between guru and chela. I hesitantly asked him whether he could tell me about the person and character of his own guru, whereupon he replied in a matter-of-fact tone, "Oh yes, he was Shankaracharya."

"You don't mean the commentator on the Vedas who died centuries ago?" I asked.

"Yes, I mean him," he said, to my amazement.

"Of course, it was his spirit," he agreed.

At that moment I thought of Philemon.

"There are ghostly gurus too," he added. "Most people have living gurus. But there are always some who have a spirit for teacher."

This information was both illuminating and reassuring to me. Evidently, then, I had not plummeted right out of the human world, but had only experienced the sort of thing that could happen to others who made similar efforts" (Memories, Dreams, Reflections p.184). I include this account because it is central to my argument that the speaker in *Tribute to the Angels* is also making "similar efforts" to meet and learn from archetypal figures. Moreover, while the average Westerner might scoff at the idea of spirit-guides/gurus, this anecdote illustrates that such a perception is not universally accepted.

[43] Kenneth Burke describes rhetorical lenses as "terministic screens." He explains that "I have particularly in mind some photographs I once saw. They were different photographs of the same objects, the difference being that they were made with different color filters" (Language as Symbolic Action Berkeley: University of California Press, 1966. p.45).

[44] The archetypal Great Goddess is a general manifestation of the Feminine Principle. That is to say, She is an authentic symbol of feminine divine nature. Although I describe Her as a symbol, She does not have a specific form by which She might be seen. This is why I call Her 'archetypal.' Manifestations of the Great Goddess take form through various known goddesses, for example Isis, Venus, Astarte, the Virgin Mary, etc. These forms provide Her with specific attributes, and by which She might be known. In effect, the Great Goddess might be described as an archetype of the collective unconscious and is subsequently 'clothed' in the personal unconscious by these, and other, mythological referents.

[45] The term "archetypal memory" is used to indicate the deep-strata of memory that is 'activated' by mythic images. If Jung and H.D. (see Tribute to Freud, p. 16) are right in assuming that the unconscious houses contents that are anterior to our own personal memories, the archetypes, then by "archetypal memory" I mean the memories of those anterior forms.

[46] qtd. In Friedman, p. 85.

[47] In The Tao of Physics, Fritjof Capra explains that the very presence of an observer influences quantum particles in such a way that it is impossible to describe the particle as a truly distinct physical entity. The notion of a distinct physical entity is only an idealization–a fantasy–of the events (of the experiment of measuring the particle's mass and speed) and is rendered as a mathematical hypothesis of probability. To separate, then, is to fantasize, and the connectedness is "No poetic phantasy/ but a biological reality,// a fact" (*TFR* 9). Capra cites David Bohm, who says "that inseparable quantum interconnectedness of the whole universe is the fundamental reality, and that relatively independently behaving parts are merely particular and contingent forms within this whole" (142). Furthermore, the physicist John Wheeler suggests that the term 'observer' of quantum particles should be changed to 'participator':

> Nothing is more important about the quantum principle than this, that it destroys the concept of the world as 'sitting out there', with the observer safely separated from it by a 20 centimeter slab of plate glass. Even to observe so minuscule an object as an electron, he must shatter the glass. He must reach in. He must install his chosen measuring equipment. It is up to him to decide whether he shall measure position or momentum. . . .Moreover, the measurement changes the state of the electron. The universe will never afterwards be the same. To describe what has happened, one has to cross out the old word 'observer' and put in its place the new word 'participator'. In some strange sense the universe is a participatory universe. (qtd. in Capra, 145)

This interconnectedness is a fact of reality 'proven' by the God of Science. It does not, however, reduce the need to experience the interconnectedness. Intellectual concepts will not make the connection; knowing in a scientific sense that interconnectedness exists remains in the intellectual sphere as an idea. Art serves to bring the *experience* of interconnectedness into the psyche, providing a deeper sense of participation. Jung suggests that "it is not sufficient just to know about these concepts [the archetypes] and to reflect on them. . . .Archetypes are complexes of experience . . . and their effects are felt in our most personal life" (*CW* 9i, par.62, p.30).

[48] qtd. In Friedman, p. 73.

[49] Throughout this chapter I will be referring to "object" and "image." I define "object" as a real thing that exists in the world. That is to say, objects are real phenomena like buildings, cars, people. I define "image" as a noumenal 'object' that exists in the mind. That is to say, images are the manifestation of real or imaginary objects within the psyche. So buildings, cars, and people have real existence as well as noumenal existence. Imaginary images are created through sign and symbol to indicate things–buildings, cars, and people–and become psychic images by the word-signs that name them.

[50] Jean Chevalier and Alain Gheerbrant, The Penguin Dictionary of Symbols Trans. John Buchanan-Brown. London: Penguin Books, 1996. p.81.

[51] J.D. Douglas and Merrill C. Tenney, Dictionary of the Bible, p.559.

[52] See James George Frazer's The Golden Bough. London: Macmillan, 1959. 370.

[53] Douglas and Tenney, p.358.

[54] This to say, of his myth. In the poem, Simon perceives Mary as a "creature" and a "siren" (22), and he "might have heard / that this woman from the city, // was devil-ridden or had been" (25). Simon's perceptions echo backwards to *Tribute to the Angels* in that Mary reminds him of a "picture or carved // or a carved stone-portal entrance / to forbidden sea-temple" (25), suggesting that she is comparable to an image frozen in stone, like "Our Lady" who is "frozen above the centre door / of a Gothic cathedral" (*TA* 37). It is exactly this static perception of women, "as you project her" (*TA* 37), that the speaker seeks to change.

[55] In the poem, the speaker names Mary Magdalene "Mary Magdala." When I am discussing Mary in connection to the Bible, the former spelling will be used; in connection to the poem, I will use the latter spelling.

[56] The date is an assumption. Mary Magdalene, according to the Catholic Church, journeyed to France and stayed there, living as a hermit, until she died. A monastery grew up around this

spot, but was destroyed and relics of hers were buried. This burial spot was not found until 1273, at which time her relics were paraded through the streets by a local prince. The exact date of her canonization is unknown to me.

[57] It was reported recently on CBC and in the Winnipeg Free Press that Nellie McLung and four other women were commemorated with statues for winning a court-battle seventy-one years ago legally declaring women as persons under British-Commonwealth law (Winnipeg Free Press Thursday, October 19, 2000, p.B5). If the court-case occurred in approximately 1929, then at the time of *Trilogy*'s publication, women in Canada and Britain would have been considered persons for only twenty-five years. I include this information because it indicates the degree of disrespect, under the law, that women have suffered "bitterly" in the 'future' from the mythic-religious dates.

[58] Matter and Memory, p. 100.

[59] Matter and Memory, p. 100.

[60] Mary Ann Gillies, Henri Bergson and British Modernism. Montreal: McGuill-Queen's UP, 1996. p.19.

[61] Jean Chevalier and Alain Gheerbrant, The Penguin Dictionary of Symbols pp. 459, 462.

[62] Each section of *Trilogy* is structured as one continuous sentence, and except for proper names and personifications, capitalization normally occurs at the beginning of a section.

[63] Douglas and Tenney, p. 507.

[64] Byzant Astrology, Internet site: www.byzant.com/astrology/planets.html

[65] Jung explains that if the unconscious takes over the conscious mind, the result is psychosis.

[66] Furthermore, D'Aquili and Laughlin suggest that ritual experiences have direct physiological effects on the brain. They write: "Ritual is often performed to solve a problem that is presented via myth to the verbal analytic consciousness. . . . the problem is presented in the analytical

mode, which involves ergotropic excitation. . . . The motor behaviour man chooses goes far back into his phylogenetic past. It usually takes the form of a repetitive motor, visual, or auditory driving stimulus, which strongly activates the ergotropic system. . . . The myth may be presented within the ritual prayer and thus excite by its meaning the *cognitive* ergotropic functions of the dominant hemisphere. The rhythm of the prayer or chant, by its very rythmicity, drives the ergotropic system independent of the meaning of words. If the ritual works, the ergotropic system becomes, as it were, supersaturated and spills into excitation of the trophotropic systems, resulting in the same end state as meditation, [an "oceanic" feeling which is often described as a union of the self with God]" ("The Neurobiology of Myth and Ritual" In Readings in Ritual Studies Ronald L. Grimes, ed. Upper Saddle River: Prentice-Hall, 1996. pp.132-146).

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