IMMORTAL SEA,

ETERNAL MIND:

ROMANTICISM AND

THE UNCONSCIOUS PSYCHE

by

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. . . those first affections,
Those shadowy recollections,
Which, be they what they may,
Are yet the fountain light of all our day,
Are yet a master light of all our seeing;
Uphold us, cherish, and have power to make
Our noisy years seem moments in the being
Of the eternal Silence: truths that wake,
To perish never:
Which neither listlessness, nor mad endeavor,
Nor Man nor Boy,
Nor all that is at enmity with joy,
Can utterly abolish or destroy!
Hence in a season of calm weather
Though inland far we be,
Our Souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the Children sport upon the shore,
And hear the mighty waters rolling evermore.

—Wordsworth, "Intimations Ode" (9.20-39)

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. . . even the enlightened person remains what he is,
and is never more than his own limited ego before the One who
dwells within him, whose form has no knowable boundaries,
who encompasses him on all sides, fathomless as the abysms
of the earth and vast as the sky.

—Jung, Answer to Job (Collected Works 11: §758)

Contents

✣ Preface & Acknowledgments v

• • •

✣ Chapter 1—***Into the Mind of Man:***
The Romantic Descent 1

✣ Chapter 2—***Sentiments of Being:***
Psyche as Nature & Cosmos 19

✣ Chapter 3—***Shy Spirit in the Heart:*** Intimations from
the Creative Unconscious 35

✣ Chapter 4—***A Tale in Every Thing:***
Symbol, Dream, & Myth 48

✣ Chapter 5—***Trailing Clouds of Glory:*** The Child Within,
and Other Border Creatures 57

✣ Chapter 6—***Dark Workmanship:*** The Bipolar Psyche
& *Coniunctio* 72

✣ Chapter 7—***The Types & Symbols of Eternity:*** Collective
Unconscious & Archetype 93

✣ Chapter 8—***What Man Has Made of Man:***
Romanticism & C. G. Jung 102

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✣ Works Cited 114

Preface & Acknowledgments

I would like to express my sincere gratitude to my thesis committee chairperson, Dr. Gervase Hittle, and to the members of my thesis committee, Dr. Mary Anne Garnett and Dr. Jim Balakier. Their constant encouragement and constructive criticism were indeed invaluable. Dr. Hittle's comments regarding the Romantics' inversion of the topographical metaphor and his suggestions concerning their psychological dialectic were especially helpful. I also willingly and humbly acknowledge Dr. Garnett's cogent observations on the blatant philosophical bias inherent in the interpretation of a Romantic (and sexist) body of literature in terms of a Romantic (and perhaps sexist) psychological theory. And I must single out Dr. Balakier as a living testament to the fact that enthusiasm and true scholarship are not mutually exclusive terms. Finally, I would like to express the hope that the essay that follows renders further tribute to those two "master" souls, William Wordsworth and Dr. Carl Jung, at last unnecessary.

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A note on texts: All quotations from Wordsworth's poems (aside from The Prelude) are from the five-volume Poetical Works (henceforth PW, where necessary), edited by de Selincourt and Darbishire. All quotations from The Prelude (Prel.) are from the 1805 text (ed. de Selincourt, rev. ed. Gill), unless otherwise indicated, since this earlier version is increasingly being deemed the "definitive" text, as the more authentic portrayal of Wordsworth's youthful, mystically revolutionary views. In part for the convenience of readers who may have another edition at hand, however, all parenthetical citations to Wordsworth's poetry refer exclusively to (section and) line numbers, except in cases that require special textual clarification. This practice will be followed, too, with the poetry of other English-language Romantics whose work has become sufficiently canonized to provoke a proliferation of editions. On the other hand, parenthetical citations to foreign language primary sources, due to the lack in most cases of definitive translations, refer always to page numbers, supplemented by section and/or line numbers only when deemed practical and helpful.

In addition—and in accordance with common practice—parenthetical references to Jung's Collected Works (CW) indicate specific volume and *paragraph* (§), not page, numbers.

Chapter 1—*Into the Mind of Man:* THE ROMANTIC DESCENT

> Not Chaos, not
> The darkest pit of lowest Erebus,
> Nor aught of blinder vacancy, scooped out
> By help of dreams—can breed such fear and awe
> As fall upon us often when we look
> Into our Minds, into the Mind of Man—
> My haunt, and the main region of my song.
> —Wordsworth, "Prospectus" to
> The Recluse (35-41; PW 5: 4)

Although Wordsworth's extended compositions in blank verse still owe much of their rhetorical style to the epic manner of Milton, the later poet's theme, as suggested in the passage quoted above, is radically different. The "main region" of Milton's mighty hymn lies firmly in the realm of the theo-metaphysical, and is in many ways a direct extension of the medieval world-view; Wordsworth's less lofty "song," on the other hand, is that of the individual psyche, a tune of many, often discordant, tones that we have come to recognize as characteristically modern.

This psychic discordance that first comes to the fore in the Romantics and achieves a *ne-plus-ultra* frenzy in the modernists of this century has been acknowledged in the social sciences by the advent of twentieth-century depth psychology. Indeed, the "discovery" of a multi-levelled psyche, whether discussed in terms of Freudian psycho- analysis, Jungian archetypal theory, Laing's existential "divided self," or Jaynes' "bicameral mind," has become a crucial element in the intellectual *Zeitgeist* of our age, a "brave new world" that has been frequently cultivated (and de-spoiled) by modern and post-modern writers and critics. With both modern *hybris* and modern angst, the twentieth century has turned the traditional ruling topographical metaphor on its head: no longer is there a metaphysical realm "above" from which to derive guidance and inspiration; rather, there is now a psychic realm *below*, a substratum of "otherness" fit for both praise and fear, an *unconscious* psyche independent of and *a priori* to humankind's everyday ego consciousness.

Thus the concept of the unconscious is popularly viewed as a peculiarly twentieth-century postulate, and yet Wordsworth and his contemporaries would not have been surprised by this modern revolution of the psyche: indeed, the Romantics anticipated the findings of Freud and Jung by initiating the first concerted exploration of the unconscious, by *discovering*, one might even say, the unconscious as a working concept—a discovery evident in both their imaginative metaphors and their theoretical utterances. And to understand either, we moderns often find it necessary to apply the concept of the unconscious *ex post facto*. The ubiquity of a "lower" level of psychic activity at work in Romantic poetry is perhaps the best exemplar of Shelley's famous dictum that "Poets are the unacknowledged legislators of the world" (Defense 46), that, at least unconsciously, writers of intuition and imagination are aware of the next stage in man's psychic evolution before the overt "data" of that stage become readily available to the purveyors of reason and judgment. (Related to this thesis is Blake's claim that the "Poets" preceded the commandment-lugging, *logos*-based "Pries-

thood" in the development of religion [The Marriage of Heaven and Hell; Poetry and Prose 37].) Whether manifested in the poet's "under soul" or the philosopher's "world soul," the Romantics' anticipatory "legislation" regarding the unconscious psyche established both the theoretical and the pragmatic framework for all subsequent ventures "into the Mind of Man."

Ellenberger, in his monumental Discovery of the Unconscious, has noted in some detail the Romantics' seminal contributions to modern depth psychology, concluding that "there is hardly a single concept of Freud or Jung that had not been anticipated by the [Romantic] philosophy of nature" (205), that, indeed, "concepts . . . considered characteristic of" this century's psychologies of the unconscious "permeated the work" of the Romantics (887).[1] Related concepts that will be explored in some detail in subsequent chapters include a psychologization, if you will, of "Nature," systematized in the philosophy of Schelling; a teleological, organic view of art—and life; a belief in a spontaneous, creative unconscious, fundamentally irrational, and intrinsically related to humankind's imaginative, intuitive, and emotional faculties; a fascination with dreams, symbols, and myth; a sympathy for children, psychotics, and other "fringe" members of society; the apprehension of a bipolar antinomy within the psyche, including an androgynous element; and finally, a belief in the collective, archetypal nature of the unconscious psyche, relating the poet's life and works to the human species at large.

One might even assert immediately that traditional defining qualities applied to Romanticism, such as its "new subjectivity" or its "quest for the unknown," can be explained as by-products of these writers' preoccupation with the unconscious psyche *per se*, evidence at last of the "sheer boldness" of their "direct and revelatory encounters with the psyche" (Woodman, "Shaman" 81). Indeed, in terms of this central concern with the inner psyche, Romanticism's main thematic sequence can be expressed as 1) the celebration of the individual's initial "oneness" with the unconscious; 2) a lament for the subsequent alienation of the ego from that original unconscious wholeness; and 3) an ultimate longing for a "return" to that wholeness—perhaps ultimately doomed—resulting, alternately, in a recelebration of a momentary reattainment of holistic contact, or a stoic resignation concerning the conscious ego's necessary detachment from the unconscious "One."[2] In accord with this dialectic, James Applewhite has discussed Wordsworth's "major

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[1] And so can Lionel Trilling conclude that "psychoanalysis is one of the culminations of . . . [nineteenth century] Romanticist literature," which "was itself scientific in . . . the sense of being passionately devoted to a research into the self." Moreover, "characteristic of both Freud and Romanticism" is "the perception of the hidden element of human nature and of the opposition between the hidden and the visible" (Liberal Imagination 35, 36). (Blake's psychology, for instance, is "in harmony" with much of Freud and Jung [Gallant 42].) Robert Bly, too, speaking of German Romantic poetry in particular, remarks "how much of the associative point of view that Freud and Jung would develop was born then" (News 3-4). And Ellenberger at last views "Freud and even more Jung as late epigones of Romanticism" (648; see also Gallant 3). Jung's especially close relationship to nineteenth century Romantic philosophy will be discussed in more detail in the final chapter.

[2] This dialectic within the "Intimations Ode" will be discussed in more detail in Chapter 5. Related is Blake's psychological dialectic of "innocence," "experience," and a third state involving an intuitive resolution of the false dichotomies of "experience." And in Whitman, too, Bickman has noted a "paradigm of unity-division-reintegration" in many of his poems (96), a paradigm at least implicit, for instance, in "Out of the Cradle Endlessly Rocking" (109-116).

myth," as seen in the great "Ode," in terms of the "separation, development, and cyclical return of consciousness to its landscape of origin" (51)—with "landscape" being employed as an objective correlative for psychic components or processes. In more explicitly Jungian terms, the dialectic of the "Ode" involves the child's original union with the "eternal mind" or "immortal sea" of the collective unconscious, the adult ego's alienation from the same, and a final synthetic state of the ego's separation from, but therapeutic awareness of, its psychic origins.

Most other commonly noted characteristics of the movement can be interpreted as adjuncts to this basic dialectic of ego-unconscious interaction. For example, the Romantics' infatuation with the exotic and the unknown points at last to an infatuation with the "unknown" *within* the psyche, i.e., the unconscious. The motto, "emotion over reason," arises from the poet's perceived need to reinstate a now-unconscious function that had been previously repressed by the tyranny of an overly rationalist egohood. And the Romantics' characteristic sympathy for the very young, the very old, and the very outcast is occasioned by the fact that such beings inhabit a shadowy periphery outside the "light of common day" of ego consciousness ("Intimations Ode" 5.19), and thus may have a more immediate, "porous" relationship with the unconscious psyche itself. Therefore the Romantics would come to cherish, even cultivate, that "permeability of the partition separating the conscious and the unconscious" (Jung, CW 8: §135), to which such "fringe" individuals are more susceptible by nature.

All of the characteristics listed above resonate long and loud in the poetry of the various Romantic national schools. In citing Blake and Novalis in one breath, I mean not to imply the existence of one coherent international movement, but rather and at most a common *Zeitgeist*, through which considerations of influence often become moot. This *Zeitgeist*, moreover, has continued to flourish in various guises to this present day, for better or worse—to which the frequent references that follow to the latter-day Romantic psychology of Jung will attest.

Paramount, of course, is the Romantics' overriding interest in "the notion of the unconscious" itself, their speculations "about a hidden process underlying nature, of unconscious irrational forces" (Ellenberger 204, 233). Bateson goes so far as to say that *the* "central concept of Romanticism is the primacy of the subconscious mind" (English Poetry 21). But let a few of the leading figures of the movement speak for themselves: "the poet begins entirely with the unconscious," writes Schiller to Goethe; and the latter replies unreservedly that "everything which the genius does as genius, eventuates unconsciously" (qtd. in Abrams, Mirror 210, 211). Coleridge, too, notes the "unconscious activity" implicit in creative "genius itself" (Notebooks; qtd. in Fruman 202), and demonstrates an awareness of a "sharp distinction of Mind from Consciousness—the Consciousness being the narrow *Neck* of the Bottle" (qtd. in Rader 25).[3] Coleridge's metaphor calls to mind the favorite topographical metaphor of depth psychology, in which the ego is the mere

[3] As we shall see in Chapter 2, Fruman has traced Coleridge's notion of "unconscious activity" directly to the German Idealists, particularly Schelling (202-203).

above-water tip of the iceberg, while the unconscious is the vast bulk of the iceberg submerged below: both metaphors emphasize the relative insignificance of the ego in contrast to the rest of the "iceberg" or "bottle."

Wordsworth's childhood interactions with nature are even spoken of as an "unconscious intercourse" (Prel. 1.589), and his creation of such terms as "Under-Powers" (1.163), "under soul" (3.540), and other neologisms beginning with the prefix "under-" has received frequent comment.[4] Less commonly noted are his characteristic allusions, in the same work, to deep "recesses" within one's "heart" or "soul" or "nature" (1.233, 11.12, 13.188). Wordsworth also acknowledges the role of the unconscious in memory in his reference to those "gleams of half-extinguished thought" in "Tintern Abbey" (58), and those "obscure feelings representative / Of joys that were forgotten" (Prel. 1.634-35), seeming to recognize in general that (especially early) impressions are never really forgotten, but reside in the personal unconscious, ready to emerge in the poet's darkest or most sublime moments.

What strikes one most is the eureka-like tone of discovery in such passages, one that includes both the almost scientific pride in breaking new ground and the surprise—of "a guilty Thing," as it were ("Intimations Ode" 9.19)—at their new consciousness of the non-conscious. No doubt much of the Romantics' note of "Indian awe and wonder" (Prel. 6.142) in the face of the "other" stems from the combination of helplessness and fascination that they felt in their very awareness of "how much lies *below*" our "own Consciousness" (Coleridge, Notebooks; qtd. in Rzepka 100-101), how great are the depths of that "untrodden region of" the "mind" (Keats, "Ode to Psyche" 51).

The Romantics' quest was thus essentially an inner one, a "war within my members," in Blake's words (The Four Zoas 119.32). Hoeveler regards the struggles of Blake's Albion (in Jerusalem) and Shelley's Prometheus as "totally internal" (135), describing Jerusalem itself as a "psychomachia": indeed, "the warfare between Albion and [his anima] Jerusalem is internal" because "Blake believed that all reality is ultimately mental," and thus "are the landscapes in his poems eerily dreamlike because they are internal" (216).[5] The mythic plot of Prometheus Unbound is also best considered in terms of intrapsychic processes. Accordingly, Prometheus's descent to the nether regions dramatizes the ego's recognition of its unconscious archetypal con-

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[4] For example, in a footnote on these "under-" compounds in The Prelude (which include the word "underconsciousness," found only in manuscript), de Selincourt finds in them evidence of Wordsworth's "profound consciousness of . . . that one interior life," and concludes that the "relation of this conception to the subconscious or subliminal self of the modern psychologist is obvious" (317). Havens also speaks of Wordsworth's concerted exploration of "the depths of the subconscious" (3; see also 8, 23; Stelzig 153, 162; Marsh 228; Rader 76, 141-43, 147-48; Bateson, Wordsworth 112).

[5] Not only is Blake's work "a kind of outline of the unconscious mind," according to Witcutt, but Blake himself, most noticeably in his Four Zoas, "is the poet of the inner world of man" (18, 91; see also 105). Harold Bloom makes a similar point about the intrapsychic nature of Jerusalem (Ringers 30), and also makes reference to Keats' internal "quest" (136); however, he reserves for Prometheus Unbound the prize of "most drastic High Romantic version of internalized quest" (19; see also 33), as the epitome of a work whose setting is "the realm of mind" (99).

tents, as expressed in the symbols of water, gardens, caves, and female companion (Asia).[6] As a final example, Whitman's "Passage to India" ("Passage to more than India!" and at last "Passage indeed O soul to primal thought" [9.1, 7.1]) is above all a psychological "passage" (Bickman 34).[7] In this way is the typical Romantic quest or journey at last a progress or struggle within the soul, and the work a dramatization of archetypal figures and processes within the individual psyche.

Closely related to the Romantics' "looking within" the psyche, and their awareness of something "below" ego consciousness is a radical change in metaphorical motifs—as, indeed, the very words "within" and "below" indicate. To "dive into the deepest" would become their motto (Endymion 2.221), "Down to the earth's bosom deep below" (Novalis, Hymns to the Night 73 [VI]). As Northrop Frye puts it, "the main direction of the [Romantics'] quest . . . tends . . . to be downward and inward," towards "a hidden region, often described in images of underground caves and streams," as in "Kubla Khan" (Study 33). And again: "the natural metaphorical direction of the inside world is downward, into the profounder depths of consciousness" ("Drunken Boat" 8).[8] Thus is Blake's Marriage of Heaven and Hell a "descent" into the "subterranean void" of the "unconscious" (Apple-white 99).[9] For there in the psyche's depths lies the individual's, and by extension, humankind's, salvation; indeed, this downward motif is characterized by "a sense of Messianic powers . . . coming from 'underneath,'" as in Prometheus Unbound[10] and "the descent to the

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[6] King-Hele agrees that the images of streams and rivers, boats, caves, and towers in Prometheus Unbound are symbolic "maps of Shelley's unconscious" (205).

[7] Bickman also concludes, in general, that the American Romantics "can be viewed as part of the progressive self-discovery of the psyche." Moreover, Romanticism in the United States found a new symbol for the unconscious based on its unique geographic context—the West: "Whitman correlated outward and western exploration with psychic expansion" (147). Furthermore, westward expansion carried to its logical extreme ends in the East, as in "Passage to India," and therefore the notion of Asia, too, is also a symbol of (psychic) "beginnings" and "new beginnings" deeply ingrained in American Romanticism (36).

Not that the attraction of the Orient was absent in Europe. Knight notes an infatuation with the East evident in the Romantics in general, because of its "dawn-suggestive" quality. For instance, not only was India "magnetic to Shelley," but the whole associational complex makes it no coincidence that he named Prometheus's paramour—Asia (210, 263, 211).

[8] Thus G. Wilson Knight equates the underground "caves of ice" in "Kubla Khan" with the unconscious (94). Applewhite, too, views "Kubla Khan" as the prototype of this motif: "The interaction between the sunny dome of the upper ego and the caverns and sea below . . . forms the dynamic of central Romantic poems" (27). Therefore the "chasm" and "caverns" of "Kubla Khan" (and the "blue chasm" of The Prelude's Snowdon) indicate the unconscious' "hidden sources of power" (66, 109; Stelzig compares these same two passages: 178). Likewise, the "Heaven-Hell" (i.e., ego-unconscious) motif that Maud Bodkin traces in "Kubla Khan" is embodied in the "opposite and complementary" images of dome and caverns (87-93, 112).

In general, the Romantics sought "access to an unconscious source of creativity symbolized by recesses of the landscape, underground caverns, the sea, or some combination of these elements" (Applewhite 141), for at last, the "structural impulse of . . . Romantic poetry" was the assimilation of "the external environment for the purposes of the psyche" (71). And thus Coleridge's other standard, the "Rime," is considered by Bodkin as "a poem whose reality depends upon the inner experience projected into its fantastic adventures" (25).

[9] Blake's prototype of what Applewhite calls the Romantics' "characteristic division between above and below" (50) involves an almost Nietzschean inversion of values: the devil/unconscious/ below, traditionally feared and deemed "bad," is given positive connotations by Blake, while the angel/ego/above, traditionally viewed as "good," is finally damned.

[10] Indeed, in Shelley's drama, "everything that aids mankind comes from below" (Frye, "Drunken Boat" 16). And Bodkin notes therein "a descent into darkness and depths of earth, followed by ascent" (247), and examines the play in detail as an example of her "Rebirth" pattern (243-54). (The mysterious

'mothers'" in Faust, Part II (Frye, Anatomy 321).

A pervasive Romantic image for this lower abode, as noted by Frye above, is the cave, or cavern. (An appropriate destination for an intrapsychic journey, since, metaphorically, the "cave is the place of rebirth," according to Jung [CW 9i: §240].) And fitting, then, are Faust's words to his "shadow" within, Mephistopheles:

> Then to the *cave* secure thou leadest me,
> Then show'st me *mine own self*, and in my breast
> The deep, mysterious miracles unfold.
> (Faust 105 [1.14]; emphases added)[11]

"Caverns there were within my mind, which sun / Could never penetrate," writes Wordsworth (Prel. 3.246-47); and in Shelley's Defense of Poetry, the imagination is described as arising "from the caverns of the spirit" (41).[12] Prometheus Bound is also a bat's paradise of cave imagery,[13] some explicitly intrapsychic, as in the reference to "those subtle and fair spirits, / Whose homes are the dim caves of human thought" (1.658-59). Cave images are rampant throughout Keats' Endymion as well (e.g., 1.935, 2.85), and their intrapsychic nature is at times made explicit, most notably in the "Cave of Quietude" passage:

> There lies a den,
> Beyond the seeming confines of the space
> Made for the soul to wonder in and trace
> Its own existence, of remotest glooms.
>
> Dark regions are around it. . . . (4.548, 512-16)

This "den" exists at last in the mind's own depths,[14] and therefore the psyche itself becomes "O happy spirit-home! O wondrous soul! / Pregnant with such a den to save the whole / In thine own depth" (4.543-45). (Also relevant to a discussion of the Romantics' intrapsychic "cave" imagery is Keats' evaluation of Wordsworth as a "deeper" poet than Milton, due to the former's exploration of "those dark Passages" of the inner psyche [qtd. in Woodman, "Shaman" 60].) I will conclude this catalogue by noting in passing that, in a journal entry, Hawthorne likewise planned to allegorize the "human Heart . . . as a cavern" (qtd. in Bickman 55). Thus the Romantics' ubiquitous imagery of

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Demogorgon, moreover, is identified by Bodkin as the "Unconscious" itself [249].)

[11] Elsewhere in Faust, "The upper things the lower will procure us" (295 [2.1.2]).

[12] Indeed, the "geography of caves and underground streams haunts all of Shelley's language about creative processes" (Frye, "Drunken Boat" 17). Woodman also notes Shelley's "obsession with enchanted caves" ("Shaman" 68; see also Knight 214), and Bodkin speaks of the "strong association of the cavern with the mysterious archaic depths of the mind itself" (124). (The same association can be made with Shelley's "dark, deep Ravine" of Arve ["Mont Blanc" 2.1].) In line with this entire discussion of intrapsychic imagery, the last critic considers "the projection of the inner experience outward upon actuality," again, as "characteristic of the romantic poet" (33).

[13] See, for example, in addition to those noted in the text, 1.104, 2.1.178, 2.1.202, 2.4.114-15, 3.3.10-14, 4.99-101, 4.332. Also Blake's Urizen, as ego "Warring with monsters of the Deeps," encounters "Four Caverns rooting downwards" (The Four Zoas 74.10, 12). For Blake, and Jung, too, four is the archetypal number of unconscious wholeness.

[14] Hoeveler agrees, though the "depths" of her "psyche" are specifically Freudian (73). Thus the "grot of Proserpine" in Book II of Endymion represents the "dark and protective maternal womb" (67).

the depths within the earth is no mere exotic or sensationalist ornament, but rather a very functional, and ultimately intrapsychic, indication of the ego's descent into the psyche's depths.[15] Indeed, the German Romantics' particular use of the mine as a symbol[16]—as those "forces of the mineral world" (Hubbs 15)—becomes in Jung, who was so "profoundly influenced by Romantic ideas," a symbol for "psychic discovery" (Ziolkowski 58). And so the Romantics' descent into the *external* landscape becomes at last an *internal* movement in quest of the "buried treasure" within humankind's own psyche.[17]

Indeed, at times the Romantics portray the unconscious' workings as veritable eruptions from below. Chateaubriand, for instance, uses the image of Mount Etna to portray the title character of René as "Un jeune homme plein de passions, assis sur la bouche d'un volcan" (154), as a young man in the grips of an uncontrollable libido. In the same work, the unconscious' power is presented in the more positive terms of psychic rebirth, yet still via the image of an uncontrollable "torrent": "Ah! qui n'a senti quelquefois le besoin de se régénérer, de se rajeunir aux eaux du torrent, de retremper son âme à la fontaine de vie?" (157).[18] One of the first indications of a psychic revolution in Prometheus Unbound, moreover, is a "sound . . . of whirlwind underground, / Earthquake, and fire, and mountains cloven" (1.231-32). Critics have also noted the fountains and volcanoes of Prometheus Unbound (Frye, "Drunken Boat" 16), and the "violent uprushes of water" in "Kubla Khan" (Bodkin 106), which, as Applewhite puts it, signal "eruptions from the unconscious" (46).

Thus complementing the depths of the earth as images of the "downward and inward" are bodies of water—streams, rivers, and, especially, the sea: this last, as "ancestral echo-chamber, the underground ocean in 'Kubla Khan,' is completest of these [lower landscape] mother lodes representing the affective unconscious" (Applewhite 7).[19] "Just as the word *unconscious*" indicates an

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[15] Jung describes the process as the "[a]scent of the unconscious and/or descent of the ego into the unconscious" (CW 14: §523). But this, too, is metaphor.

[16] Shelley does the same in speaking of "the secrets of the earth's deep heart; / Infinite mines of adamant and gold, / Valueless stones, and unimagined gems, / And caverns. . . ." "[W]ater-springs" are mentioned immediately afterwards (Prometheus Bound 4.279-82, 284), as images of water (to be discussed momentarily) and caves and mines are all invoked in a single resonant passage.

[17] For this reason, Applewhite can readily interpret the Romantics' images, be they "ship/sea or tower/water figures," or even "nature" or "God," as all "mental signature"; indeed, "we are authorized by psychoanalysis to find, in the poet's landscapes, projections of the unconscious that could not otherwise arise" (9, 12).

[18] Even René's state of ego inflation is expressed as an out-of-control "orgueilleux ruisseau" (176). René prefigures many a Romantic protagonist in being driven instinctively ("hélas!") towards "un bien inconnu" (158), which, following the main bent of this chapter, is at last whatever awaits René at the bottom of that "volcano" over which he so precariously hovers.

[19] Applewhite again: the Romantic image of the sea works "as a renewing, stream-pervaded landscape of origin or ancestral underground" (37; see also 22, 42-43, 116). Interestingly, Applewhite follows Jung in refusing to limit the sea (as "mother lode") to the womb of one's own mother, as Freud would do. Jung's conception of an undifferentiated libido embraces both "body" and "spirit," both the personal and archetypal: the common images of caves and bodies of water are therefore, in the Jungian scheme of things, both representative of the mother's uterus (to which Freud would limit them) *and* the unconscious' impetus towards spiritual rebirth or rejuvenation. And at last, the sea's archetypal resonance is no doubt due in part to its nature as ultimate physical origin of our species, a nature at least hinted at in Jung: "The sea is the favorite symbol for the unconscious, the mother of all that lives" ("Special Phenomenology" 143; see also CW 12: §155-56).

ultimate unknown, "so the sea image as used . . . by Romantic artists indicates that which is not the conscious self" (23; see also 36).[20] In this way, the "round ocean" of "Tintern Abbey" (98) and the "sunless sea" of "Kubla Khan" (5) serve as symbols of the unconscious' original wholeness, and the man-made "pleasure-dome" (2) of the latter poem represents the ego's separation from "the primordial chaos of unconsciousness" (Applewhite 44). Indeed, in "Kubla Khan," the "sacred river" (3), "caverns" (4), "deep romantic chasm" (12), and "mighty fountain" (19) all serve as unconscious contrasts to the "pleasure-dome" of the ego. In addition to the image of the sea, then, Coleridge's opium poem employs the "image of the river whose currents run together indistinguishably . . . whose fountains are undiscoverable," to indicate the unconscious' mysterious sources (Rader 24).[21]

Wordsworth employs the imagery of streams and caves for quite similar reasons. In the "Caverns there were within my mind" passage from The Prelude quoted above, G. Wilson Knight perceives connotations of the "abysses of the subjective consciousness," of the "depths of personality," since Wordsworth's "mind" includes not only the ego, but also the "dark, mysterious, and haunted" unconscious psyche (11, 37, 13-14). The Prelude offers an abundance of "lower" metaphors in service of Wordsworth's portrayal of "the inner mind" (8.68): references to "depth" or "depths" abound (e.g., 11.234, 12.310), often connoting what the poet calls "the hiding-places of my power" (11.336). (Applewhite, indeed, identifies such "hiding-places" as the unconscious itself [4].) The great Simplon Pass vision, concluding with the poet's intuition of the "types and symbols of eternity" (see display quotation to Chapter 7), begins with a passage into the unconscious, as it were, "downwards . . . Into a narrow chasm" (6.551, 553).[22] Especially noteworthy is the extended "Cavern" trope in Book VIII (8.711-41), in which the roof of the cave becomes a "Canopy / Of Shapes and Forms and Tendencies" (720-21), which are at last spoken of as "projections" (732). The implication seems to be that our "reality" is not so much an external, independent "given," but instead consists in large part of unconscious projections from within.

Wordsworth's water imagery will be discussed in more detail in Chapters 3 and 5, as corollary to unconscious creativity and the child archetype, respectively, since water, especially the

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[20] Applewhite's elucidation of Faust is perhaps the most ingenious interpretation using the ocean/unconscious archetypal association. Faust's land reclamation project as play's end is more than mere further evidence of humankind's ceaseless striving after a goal; it represents, too, "his conquest of new realms of consciousness from the unconsciousness of the sea" (16).

[21] Elsewhere in Coleridge, "Dejection: An Ode" refers to "The passion and the life, whose fountains are within" (3.8). Novalis expresses the rejuvenative powers of the unconscious in a similar fashion, in the Hymns: "Eternal and from hidden spring / A sweet shower through us streameth" (75 [VI]).

Noting the prominence of "underground streams" and "underwater vegetation" in Shelley's poetry (59, 113), King-Hele makes the incredible assertion that such exotica are merely an obeisance to the "fashion" or "mania for sublime scenery" (59)! The critic contradicts himself, however, in later claiming that Shelley's use of boat and water images were similar to those in Coleridge because "his unconscious" and that of Coleridge "were . . . running along the same lines" (88).

[22] Geoffrey Hartman, too, describes Wordsworth's inner journey in "Tintern Abbey" as "a typical descent, into landscape and mental landscape, to find at mutual depth an image of the 'sole self'" (28; see also Applewhite 88).

sound of moving water, is often connected in Wordsworth to the uncon- scious' inspirational and emotional capacities. (And so, in "Tintern Abbey," "The sounding cataract / Haunted me like a passion" [76-77].) Furthermore, Wordsworth was able to revive such non-ego powers, intermittently, by a reconnection with the "child within," to which, for instance, the actual river Derwent and the mythic "immortal sea" were closely related, both through childhood associations and archetypal suggestion. A related motif in The Prelude may be noted here, that of drink and thirst employed metaphorically, representing at last a refreshment, or drought, of the spirit: for instance, the poet would "drink" from nature's imagery "As at a fountain" (11.384-85).

Scholars have also noted the motif of the lone, little boat upon a vast ocean, an archetypal situation in which "the conscious ego struggles to keep afloat" on the "chaotic and unconscious" sea below (Frye, "Drunken Boat" 22; see also Applewhite 27, 107).[23] Shelley immediately comes to mind, whose "spirit's bark" was "driven, / Far from the shore" (Adonais 55.2-3) and whose Asia sang of her "soul" as "an enchanted boat" (Prometheus Unbound 2.5.72).[24] Indeed, the "*bateau ivre*" or "capsizable open boat . . . is, with an irony rare even in literature [!], a favorite image of Shelley" (Frye, Anatomy 155; see also Applewhite 133; King-Hele 58-59, 88; Knight 229).[25]

Another noteworthy example of the "boat" motif is Wordsworth's famous boat-stealing incident in The Prelude, which on first blush seems invested with more of the poet's affect than its rather venial nature calls for. But it draws its power, ultimately, from its archetypal resonation, as a remarkable portrayal of the psychic tension between the little ego-boat and the powerful landscape of lake and mountains (at last objective correlatives of Wordsworth's unconscious), which impart to the youth "a dim and undetermin'd sense / Of unknown modes of being" (1.419-20). (Significantly, the landscape includes a "Cavern" [1.395, 414], as if to reinforce the passage's intrapsychic context.) The poet's apparently untoward anxiety concerns not so much the theft of the boat as it does the ego's guilt at its own "sin" of consciousness, its separation at last from the "one nature" of the primordial psyche.

Again, an approach-avoidance medley of fear and fascination is evident in the emotive

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[23] The Romantic prototype here is "The Rime of the Ancient Mariner": see, for instance, Applewhite 109, 117. For Applewhite, the "Rime" is the ego's journey "into the unknown, a voyage of discovery" (79, see also 116-17). Chiming in is Woodman, who also discusses the Mariner's "drunken boat," downward journey "Below the kirk" (1.23) in intrapsychic terms, relating it, with some ingenuity, to Jung's chthonic "phallus" dream recounted in Memories, Dreams, Reflections ("Shaman" 63-68). Also relevant in this "underground" context is Jung's "descending cellars" dream, which was instrumental in his formulation of the collective unconscious (Memories 158-59).

[24] Applewhite, too, has pointed out the "sailing images" in both works (28), especially in Prometheus Unbound (133). Shelley's drama, moreover, is yet one more motival return to the "ocean," and "Jupiter's defeat is yet another version of the swallowing up of the vessel of consciousness in a chaotic sea" (129, 132).

[25] One must note here Poe's "Descent into the Maelström," which combines the sea motif with the descent motif discussed above (see Applewhite 28). Another closely related archetypal motif is the "night sea journey," which represents "a descent into the dark world of the unconscious" (Jung, CW 12: §436; see also 8: §68). Bodkin has identified this particular motif in the "Rime" (51, 68), a motif that she considers an incarnation of the "Rebirth" archetype: the "Rime" is therefore also a prime example of the latter (29-59, 66-68; see also Applewhite 99, 107, 110).

connotations of such imagery. The Romantic dearly wants to plumb the depths of the psyche's ocean or underground; and yet psychological "death" by drowning or burial is an attendant danger (and temptation),[26] and the consequence of such an ego death is schizophrenia. (Hölderlin is the prime example here; Blake perhaps only flirted with "total immersion" [see Gallant 133; Woodman, "Shaman" 54].) And at last, the Romantics' similar fascination with *physical* death, so noticeable, in Keats, for one, can be viewed as an objectification of this "fatal attraction" towards a union, a return, to the unconscious "One." Thus Keats confesses, "I have been half in love with easeful Death" ("Ode to a Nightingale" 6.2). Again, both a fascination and a fear is evident: indeed, here the word "half" epitomizes the ambivalence felt by the ego regarding complete ego surrender.[27]

Similarly, the sleeping state is also praiseworthy, not only as the abode of dreams, but because of its similarity to death itself (Bloom, Ringers 32), both states being characterized above all by the relative absence of ego activity. To Keats, for instance, sleep is the death-like "soft embalmer" ("Sonnet to Sleep" 1). And to Novalis, if night and sleep are splendid escapes from the travails of egohood, then death must be more so:

> What delight
> And what pleasures
> Offers thy life
> Which outweigh
> The enchantments of death? (Hymns to the Night 62 [IV])[28]

In this way do the Romantics' images of the "deep" come to include a depth of about six feet—the grave.

Moving from the imagery of descent *per se* to related manifestations, one may observe that the dominant "inward" orientation of the Romantics is quite relevant to their whole-hearted interest, if not direct involvement, in political revolution. Their various calls to large-scale action, efforts at last towards the establishment of a *outer* "new Jerusalem," were thwarted in geopolitics and personal utopias alike, resulting consequentially in the belief that humankind's salvation lay in an *inner* revolution, a revolution of the individual psyche. Whatever sour grapes may have been involved in this retreat, the Romantics' eventual faith in inner change was ultimately genuine, and intrinsically related to their approach to the psyche in general.

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[26] Thus, regarding "Out of the Cradle Endlessly Rocking" (in which death is the "word of the sweetest song and all songs" [180]), Bickman notes "how urgent yet perilous these returns to the mother, the night, the darkness are." Again, the urgency and peril concerns at last Death itself, that "word the sea whispers" as "an intimation of completed harmony" and merger (109, 115).

[27] Keats' "love affair" with death in "Ode to a Nightingale" has been frequently commented on, e.g., Knight 299; Frye, "Drunken Boat" 19; Bloom, Ringers 32, 137. Noteworthy is Applewhite's equation of the poet with self-consciousness and the bird with "unconscious ease," the interaction between the two accomplishing at last a momentary and imaginative "ritual death and rebirth" of the ego (24-25). (And for Applewhite, again, this ode further exemplifies the "Romantic impulse toward loss of self [ego] in the landscape" [206].) Rzepka also speaks of the momentary disintegration of ego consciousness that occurs in this poem (175-76), an example of "that characteristically Keatsian moment of intense sensation that verges on waking sleep or living death" (197).

[28] To Chateaubriand's René, moreover, dying *young* is especially delicious: "Heureux ceux qui ont fini leur voyage, sans avoir quitté le port" (151). (The intended tenor here is the religious retreat as harbor, but the vehicle in context begs, I think, for such an interpretative extension.)

Gallant repeats the common critical view that Blake's major prophetic books are "purely mental apocalypses" that signalled Blake's retreat from a call for an "actual political millennium" (41). Jerusalem is thus an "inner" work due to Blake's realization "that Albion's," therefore England's, "social disintegration is psychological in origin" (155).[29] (Such a stance resembles Jung's, who is also emphatic in his belief that social change can only begin within the individual.) Even Blake's most well-known expression of his ostensible political intent emphasizes the "Mental" aspect of his struggle, and leaves open the very plausible interpretation of a "Jerusalem" as *psychological* utopia:

> I will not cease from Mental Fight,
> Nor shall my Sword sleep in my hand:
> Till we have built Jerusalem,
> In Englands green & pleasant Land. (Milton 1.13-16)[30]

If the French Revolution appeared to Wordsworth at first as "human nature" being "born again," reality soon set in, and he retreated from all such "sanguine schemes" of social utopia (Prel. 6.354, 12.65). For the Romantics' hope for paradise via revolution "shifted from the history of mankind to the mind of the single individual," and Wordsworth himself "came to see his destiny to lie in spiritual rather than in overt action" (Abrams, "English Romanticism" 59, 71). As if to epitomize this retreat within the psyche, the great Romantic "epic," Wordsworth's Prelude, is not the grandiose championing of a hero, nation, religion, or faction: it is "only" about the "Growth of a Poet's Mind."

This turning "inward" also carries definite theological implications. Regarding the "Mind of Man" passage that begins this chapter, the theological-psychological introjection has already been mentioned. Stelzig notes the same "momentous shift from God to Mind," a "relocation of *power* and *glory* from without to within," and offers such an internalization as "an essential feature of what we mean by that indefinable word, *romanticism*" (159). McConnell even describes the "imagination" as having "become the indwelling of the only God Wordsworth—or the modern era—can imagine" (185). Blake could therefore assert, "What is Above is Within" (Jerusalem 71.6); and Whitman: "The myth of heaven indicates the soul" ("The Sleepers" 7.33).[31] Faust, too, anticipates Jung's modern lament by clam-oring for a deity *within* his "breast," one that "Can deeply

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[29] Milton, too, is ultimately intrapsychic, and, even more than Blake's other works, is "an exploration of Blake's own unconscious" (Gallant 116, 117).

[30] Shelley's poetry reveals the same ultimately "internal quest," most notable in the quite intrapsychic Prometheus Unbound (Hoeveler 98; see also Abrams, "English Romanticism" 60, for Shelley's play as descriptive at last of "a revolution of spirit" within the individual psyche). And according to Bateson, the messianism of the "Ode to the West Wind" appeals not to "political reform," but to "the instinctive energies of the subconscious mind" (English Poetry 215).

Even Keats' "Ode on a Grecian Urn" exemplifies this retreat from socio-political concerns, according to Bateson: his rather ingenious interpretation, based on Keats' alleged theme of the reconciliation of "beauty" and "truth" within the individual, concludes that the ode's message stresses the "need for psychological integration" over "social problems," which are at last only of "secondary importance" (219-20).

[31] The lack of traditional theological concerns in The Leaves of Grass is due in part to Whitman's Wordsworthian-subjective "revolution," his discovery of "himself" as the "true center" of the cosmos (Bloom, Ringers 18, 218).

stir the inner sources" (45 [1.4]).

In the Romantic theology, then, as Frye expresses it, "'within' metaphors" replace "'up there' metaphors," and the poet's "sources of creative power" are "now located in the mind's internal heaven" ("Drunken Boat" 8, 10).[32] It is not too far to go from the Romantics' "internal heaven" to Jung's unconscious Self as inner god-image, for if "the creative world is deep within," then "so is heaven or the place of the presence of God" (16). In this way, the Romantic notion of the unconscious comes to comprise not only the aetiological wellsprings of creativity, but the ultimate source of the godhead. Indeed, in Jungian terms, "what originated as a search for God evolved ultimately into a search for the Self" (Hubbs 11). At last, the Romantics' "descent" into their "inner sources" destroyed the "up there" theology as a working myth; and again, what remained was a plunge into the darkness, as the next stage in humankind's psychic evolution:

> To the deep, to the deep,
> Down, down!
> Through the shade of sleep,
> Through the cloudy strife
> Of Death and Life
> . . . . . .
> Where there is One is pervading, One alone,
> Down, down!
>
> (Prometheus Unbound 2.3.54-58, 79-80)

This passage suggests that such a descent to the unconscious "deep" makes a reconciliation of "the cloudy strife" of ego consciousness possible, and that this "deep," moreover, includes a unifying and collective element, a "One" common to all individuals—two themes that will be explored in subsequent chapters. And, as will be seen in the next chapter, that "One" at psyche's bottom will even serve the Romantics as the ultimate core of the cosmos, as the ultimate essence of Nature itself.

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[32] Or in the mind's "chthonic" depths, as has been seen. As G. Wilson Knight has noted, regarding Shelley's "deep" images, "Depth is always liable to replace height in these eternity-symbolisms" (232). Depth is especially common in symbolizing those contents/aspects of the psyche victimized by ego repression: thus "Blake's Orc and Shelley's Prometheus are Titans imprisoned," representatives of the creative unconscious that must be freed for psychic integration and growth (Frye, "Drunken Boat" 16).